THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

音乐与音乐家辞典

第二版



主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

Jennens TO *Kuerti*

GROVE

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General Abbreviations

A	alto, contralto [voice]
a	alto [instrument]
AA	Associate of the Arts
AB	Alberta; Bachelor of Arts
ABC	American Broadcasting Company; Australian Broadcasting Commission
Abt.	Abteilung [section]
ACA	American Composers Alliance
acc.	accompaniment, accompanied by
accdn	accordion
addl	additional
addn(s)	addition(s)
ad lib	ad libitum
aft(s)	afterpiece(s)
Ag	Agnus Dei
AGMA	American Guild of Musical Artists
AIDS	Acquired Immune Deficiency Syndrome
AK	Alaska
AL	Alabama
all(s)	alleluia(s)
AM	Master of Arts
a.m.	ante meridiem [before noon]
AMC	American Music Center
Amer.	American
amp	amplified
AMS	American Musicological Society
Anh.	Anhang [appendix]
anon.	anonymous(ly)
ant(s)	antiphon(s)
appx(s)	appendix(es)
AR	Arkansas
arr(s).	arrangement(s), arranged by/for
a-s	all-sung
ASCAP	American Society of Composers, Authors and Publishers
ASOL	American Symphony Orchestra League
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
Aug	August
aut.	autumn
AZ	Arizona
aztl	*azione teatrale*
B	bass [voice], bassus
B	Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b	bass [instrument]
b	born
BA	Bachelor of Arts
bal(s)	ballad opera(s)
bap.	baptized
Bar	baritone [voice]
bar	baritone [instrument]
B-Bar	bass-baritone
BBC	British Broadcasting Corporation
BC	British Columbia
BCE	before Common Era [BC]
bc	basso continuo
Bd.	Band [volume]
BEd	Bachelor of Education
Beds.	Bedfordshire
Berks.	Berkshire
Berwicks.	Berwickshire
BFA	Bachelor of Fine Arts
BFE	British Forum for Ethnomusicology
bk(s)	book(s)
BLitt	Bachelor of Letters/Literature
blq(s)	burlesque(s)
blt(s)	burletta(s)
BM	Bachelor of Music
BME, BMEd	Bachelor of Music Education
BMI	Broadcast Music Inc.
BMus	Bachelor of Music
bn	bassoon
BRD	Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros.	Brothers
BRTN	Belgische Radio en Televisie Nederlands
BS, BSc	Bachelor of Science
Bs	Benedictus
BSM	Bachelor of Sacred Music
Bte	Benedicite
Bucks.	Buckinghamshire
Bulg.	Bulgarian
bur.	buried
BVM	Blessed Virgin Mary
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]
C	contralto
c	circa [about]
¢	cent
CA	California
Cambs.	Cambridgeshire
Can.	Canadian
CanD	Cantate Domino
cant(s).	cantata(s)
cap.	capacity
carn.	Carnival
cb	contrabass [instrument]
CBC	Canadian Broadcasting Corporation
CBE	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CD(s)	compact disc(s)
CE	Common Era [AD]
CeBeDeM	Centre Belge de Documentation Musicale
cel	celesta
CEMA	Council for the Encouragement of Music and the Arts
cf	confer [compare]
c.f.	cantus firmus
CFE	Composers Facsimile Edition
CG	Covent Garden, London
CH	Companion of Honour
chap(s).	chapter(s)
chbr	chamber
Chin.	Chinese
chit	chitarrone
choreog(s).	choreography, choreographer(s), choreographed by
Cie	Compagnie
cimb	cimbalom
cl	clarinet
clvd	clavichord
cm	centimetre(s); *comédie en musique*
cmda	*comédie mêlée d'ariettes*

CNRS Centre National de la Recherche Scientifique
CO Colorado
Co. Company; County
Cod. Codex
col(s). column(s)
coll. collected by
collab. in collaboration with
com *componimento*
comm(s) communion(s)
comp(s). composer(s), composed (by)
conc(s). concerto(s)
cond(s). conductor(s), conducted by
cont continuo
contrib(s). contribution(s)
Corp. Corporation
c.p.s. cycles per second
cptr(s) computer(s)
Cr Credo, Creed
CRI Composers Recordings, Inc.
CSc Candidate of Historical Sciences
CT Connecticut
Ct Contratenor, countertenor
CUNY City University of New York
CVO Commander of the Royal Victorian Order
Cz. Czech

D Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d. denarius, denarii [penny, pence]
d died
DA Doctor of Arts
Dan. Danish
db double bass
DBE Dame Commander of the Order of the British Empire
dbn double bassoon
DC District of Columbia
Dc Discantus
DD Doctor of Divinity
DDR German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE Delaware
Dec December
ded(s). dedication(s), dedicated to
DeM Deus misereatur
Dept(s) Department(s)
Derbys. Derbyshire
DFA Doctor of Fine Arts
dg *dramma giocoso*
dir(s). director(s), directed by
diss. dissertation
dl *drame lyrique*
DLitt Doctor of Letters/Literature
DM Doctor of Music
dm *dramma per musica*
DMA Doctor of Musical Arts
DME, DMEd Doctor of Musical Education
DMus Doctor of Music
DMusEd Doctor of Music Education
DPhil Doctor of Philosophy
Dr Doctor
DSc Doctor of Science/Historical Sciences
DSM Doctor of Sacred Music
Dut. Dutch

E. East, Eastern
EBU European Broadcasting Union
ed(s). editor(s), edited (by)
EdD Doctor of Education
edn(s) edition(s)
EdS Education Specialist
EEC European Economic Community
e.g. exempli gratia [for example]
el-ac electro-acoustic
elec electric, electronic
EMI Electrical and Musical Industries
Eng. English
eng hn english horn
ENO English National Opera
ens ensemble
ENSA Entertainments National Service Association
EP extended-play (record)
esp. especially
etc. et cetera
EU European Union
ex., exx. example, examples

f, ff following page, following pages
f., ff. folio, folios
f forte
fa(s) farsa(s)
facs. facsimile(s)
fasc(s). fascicle(s)
Feb February
ff fortissimo
fff fortississimo
fig(s). figure(s) [illustration(s)]
FL Florida
fl flute
fl floruit [he/she flourished]
Flem. Flemish
fp fortepiano [dynamic marking]
Fr. French
frag(s). fragment(s)
FRAM Fellow of the Royal Academy of Music, London
FRCM Fellow of the Royal College of Music, London
FRCO Fellow of the Royal College of Organists, London
FRS Fellow of the Royal Society, London
fs full score

GA Georgia
Gael. Gaelic
GEDOK Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger. German
Gk. Greek
Gl Gloria
Glam. Glamorgan
glock glockenspiel
Glos. Gloucestershire
GmbH Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s) gradual(s)
GSM Guildhall School of Music, London (to 1934)
GSMD Guildhall School of Music and Drama, London (1935–)
gui guitar

H Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants. Hampshire
Heb. Hebrew
Herts. Hertfordshire
HI Hawaii
hmn harmonium
HMS His/Her Majesty's Ship
HMV His Master's Voice
hn horn
Hon. Honorary; Honourable
hp harp
hpd harpsichord
HRH His/Her Royal Highness
Hung. Hungarian
Hunts. Huntingdonshire
Hz Hertz [c.p.s.]

IA Iowa
IAML International Association of Music Libraries
IAWM International Alliance for Women in Music
ibid. ibidem [in the same place]
ICTM International Council for Traditional Music
ID Idaho
i.e. id est [that is]
IFMC International Folk Music Council
IL Illinois
ILWC International League of Women Composers

IMC International Music Council
IMS International Musicological Society
IN Indiana
Inc. Incorporated
inc. incomplete
incid incidental
incl. includes, including
inst(s) instrument(s), instrumental
int(s) intermezzo(s), introit(s)
IPEM Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM Institut de Recherche et Coordination Acoustique/Musique
ISAM Institute for Studies in American Music
ISCM International Society for Contemporary Music
ISDN Integrated Services Digital Network
ISM Incorporated Society of Musicians
ISME International Society for Music Education
It. Italian

Jan January
Jap. Japanese
Jb Jahrbuch [yearbook]
JD Doctor of Jurisprudence
Jg. Jahrgang [year of publication/volume]
jr junior
Jub Jubilate

K Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd keyboard
KBE Knight Commander of the Order of the British Empire
KCVO Knight Commander of the Royal Victorian Order
kg kilogram(s)
Kgl Königlich(e, er, es) [Royal]
kHz kilohertz [1000 c.p.s.]
km kilometre(s)
KS Kansas
KY Kentucky
Ky Kyrie

£ libra(e) [pound(s) sterling]
L. no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L Longo catalogue [A. Scarlatti]
LA Louisiana
Lanarks. Lanarkshire
Lancs. Lancashire
Lat. Latin
Leics. Leicestershire
LH left hand
lib(s) libretto(s)
Lincs. Lincolnshire
lit(s) litany (litanies)
Lith. Lithuanian
LittD Doctor of Letters/Literature
LLB Bachelor of Laws
LLD Doctor of Laws
loc. cit. loco citato [in the place cited]
LP long-playing record
LPO London Philharmonic Orchestra
LSO London Symphony Orchestra
Ltd Limited
Ltée Limitée

M, MM. Monsieur, Messieurs
m metre(s)
MA Massachusetts; Master of Arts
Mag Magnificat
MALS Master of Arts in Library Sciences
mand mandolin
mar marimba
MAT Master of Arts and Teaching
MB Bachelor of Music; Manitoba
MBE Member of the Order of the British Empire
MD Maryland
ME Maine
MEd Master of Education
mel *melodramma, mélodrame*
mels *melodramma serio*
melss *melodramma semiserio*
Met Metropolitan Opera House, New York
Mez mezzo-soprano
mf mezzo-forte
MFA Master of Fine Arts
MGM Metro-Goldwyn-Mayer
MHz megahertz [megacycles]
MI Michigan
mic microphone
Middx Middlesex
MIDI Musical Instrument Digital Interface
MIT Massachusetts Institute of Technology
MLitt Master of Letters/Literature
Mlle, Mlles Mademoiselle, Mesdemoiselles
MM Master of Music
M.M. Metronome Maelzel
mm millimetre(s)
MMA Master of Musical Arts
MME, MMEd Master of Music Education
Mme, Mmes Madame, Mesdames
MMT Master of Music in Teaching
MMus Master of Music
MN Minnesota
MO Missouri
mod modulator
Mon. Monmouthshire
movt(s) movement(s)
MP(s) Member(s) of Parliament
mp mezzo-piano
MPhil Master of Philosophy
Mr Mister
Mrs Mistress; Messieurs
MS Master of Science(s); Mississippi
MS(S) manuscript(s)
MSc Master of Science(s)
MSLS Master of Science in Library and Information Science
MSM Master of Sacred Music
MT Montana
Mt Mount
mt(s) music-theatre piece(s)
MTNA Music Teachers National Association
MusB, MusBac Bachelor of Music
muscm(s) musical comedy (comedies)
MusD, MusDoc Doctor of Music
musl(s) musical(s)
MusM Master of Music

N. North, Northern
n(n). footnote(s)
nar(s) narrator(s)
NB New Brunswick
NBC National Broadcasting Company
NC North Carolina
ND North Dakota
n.d. no date of publication
NDR Norddeutscher Rundfunk
NE Nebraska
NEA National Endowment for the Arts
NEH National Endowment for the Humanities
NET National Educational Television
NF Newfoundland and Labrador
NH New Hampshire
NHK Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ New Jersey
NM New Mexico
no(s). number(s)
Nor. Norwegian
Northants. Northamptonshire
Notts. Nottinghamshire
Nov November
n.p. no place of publication
nr near
NRK Norsk Rikskringkasting [Norwegian broadcasting system]

NS Nova Scotia
NSW New South Wales
NT North West Territories
Nunc Nunc dimittis
NV Nevada
NY New York [State]
NZ New Zealand

ob *opera buffa*; oboe
obbl obbligato
OBE Officer of the Order of the British Empire
obl *opéra-ballet*
OC Opéra-Comique, Paris [the company]
oc *opéra comique* [genre]
Oct October
off(s) offertory (offertories)
OH Ohio
OK Oklahoma
OM Order of Merit
ON Ontario
op(s) opera(s)
op., opp. opus, opera [plural of opus]
op. cit. opere citato [in the work cited]
opt. optional
OR Oregon
orat(s) oratorio(s)
orch orchestra(tion), orchestral
orchd orchestrated (by)
org organ
orig. original(ly)
ORTF Office de Radiodiffusion-Télévision Française
os *opera seria*
oss *opera semiseria*
OUP Oxford University Press
ov(s). overture(s)
Oxon. Oxfordshire

P Pincherle catalogue [Vivaldi]
p. *pars*
p., pp. page, pages
p piano [dynamic marking]
PA Pennsylvania
p.a. per annum [annually]
pan(s) pantomime(s)
PBS Public Broadcasting System
PC no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE Prince Edward Island
perc percussion
perf(s). performance(s), performed (by)
pf piano [instrument]
pfmr(s) performer(s)
PhB Bachelor of Philosophy
PhD Doctor of Philosophy
PhDEd Doctor of Philosophy in Education
pic piccolo
pl(s). plate(s); plural
p.m. post meridiem [after noon]
PO Philharmonic Orchestra
Pol. Polish
pop. population
Port. Portuguese
posth. posthumous(ly)
POW(s) prisoner(s) of war
pp pianissimo
ppp pianississimo
PQ Province of Quebec
PR Puerto Rico
pr. printed
prep pf prepared piano
PRO Public Record Office, London
prol(s) prologue(s)
PRS Performing Right Society
Ps(s) Psalm(s)
ps(s) psalm(s)
pseud(s). pseudonym(s)
pt(s) part(s)
ptbk(s) partbook(s)
pubd published
pubn(s) publication(s)
PWM Polskie Wydawnictwo Muzyczne

QC Queen's Counsel
qnt(s) quintet(s)
qt(s) quartet(s)

R [in signature] editorial revision
R photographic reprint [edn of score or early printed source]
R. no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R Ryom catalogue [Vivaldi]
r recto
R response
RAF Royal Air Force
RAI Radio Audizioni Italiane
RAM Royal Academy of Music, London
RCA Radio Corporation of America
RCM Royal College of Music, London
re(s) response(s) [type of piece]
rec recorder
rec. recorded [in discographic context]
recit(s) recitative(s)
red(s). reduction(s), reduced for
reorchd reorchestrated (by)
repr. reprinted
resp(s) respond(s)
Rev. Reverend
rev(s). revision(s); revised (by/for)
RH right hand
RI Rhode Island
RIAS Radio im Amerikanischen Sektor
RIdIM Répertoire International d'Iconographie Musicale
RILM Répertoire International de Littérature Musicale
RIPM Répertoire International de la Presse Musicale
RISM Répertoire International des Sources Musicales
RKO Radio-Keith-Orpheum
RMCM Royal Manchester College of Music
rms root mean square
RNCM Royal Northern College of Music, Manchester
RO Radio Orchestra
Rom. Romanian
r.p.m. revolutions per minute
RPO Royal Philharmonic Orchestra
RSFSR Russian Soviet Federated Socialist Republic
RSO Radio Symphony Orchestra
RTÉ Radio Telefís Éireann
RTF Radiodiffusion-Télévision Française
Rt Hon. Right Honourable
RTVB Radio-Télévision Belge de la Communauté Française
Russ. Russian
RV Ryom catalogue [Vivaldi]

S San, Santa, Santo, São [Saint]; soprano [voice]
S sound recording
S. South, Southern
$ dollars
s soprano [instrument]
s. solidus, solidi [shilling, shillings]
SACEM Société d'Auteurs, Compositeurs et Editeurs de Musique
San Sanctus
sax saxophone
SC South Carolina
SD South Dakota
sd *scherzo drammatico*
SDR Süddeutscher Rundfunk
Sept September
seq(s) sequence(s)
ser(s) serenata(s)
ser. series
Serb. Serbian
sf, *sfz* sforzando, sforzato
sing. singular
SJ Societas Jesu [Society of Jesus]
SK Saskatchewan
SO Symphony Orchestra

SOCAN — Society of Composers, Authors and Music Publishers of Canada
Sp. — Spanish
spkr(s) — speaker(s)
Spl — Singspiel
SPNM — Society for the Promotion of New Music
spr. — spring
sq — square
sr — senior
SS — Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS — steamship
SSR — Soviet Socialist Republic
St(s) — Saint(s)/Holy, Sankt, Sint, Szent
Staffs. — Staffordshire
STB — Bachelor of Sacred Theology
Ste — Sainte
str — string(s)
sum. — summer
SUNY — State University of New York
Sup — superius
suppl(s). — supplement(s), supplementary
Swed. — Swedish
SWF — Südwestfunk
sym(s). — symphony (symphonies), symphonic
synth — synthesizer, synthesized

T — tenor [voice]
t — tenor [instrument]
tc — *tragicommedia*
td(s) — *tonadilla*(s)
TeD — Te Deum
ThM — Master of Theology
timp — timpani
tm — *tragédie en musique*
TN — Tennessee
tpt — trumpet
Tr — treble [voice]
tr(s) — tract(s); treble [instrument]
trad. — traditional
trans. — translation, translated by
transcr(s). — transcription(s), transcribed by/for
trbn — trombone
TV — television
TWV — Menke catalogue [Telemann]
TX — Texas

U. — University
UCLA — University of California at Los Angeles
UHF — ultra-high frequency
UK — United Kingdom of Great Britain and Northern Ireland
Ukr. — Ukrainian
unacc. — unaccompanied
unattrib. — unattributed
UNESCO — United Nations Educational, Scientific and Cultural Organization
UNICEF — United Nations International Children's Emergency Fund
unorchd — unorchestrated
unperf. — unperformed
unpubd — unpublished
UP — University Press
US — United States [adjective]
USA — United States of America
USSR — Union of Soviet Socialist Republics
UT — Utah

v, vv — voice, voices
v., vv. — verse, verses
v — verso
v. — versus
V — versicle
VA — Virginia
va — viola
vc — cello
vcle(s) — versicle(s)
VEB — Volkseigener Betrieb [people's own industry]
Ven — Venite
VHF — very high frequency
VI — Virgin Islands
vib — vibraphone
viz — videlicet [namely]
vle — violone
vn — violin
vol(s). — volume(s)
vs — vocal score, piano-vocal score
VT — Vermont

W. — West, Western
WA — Washington [State]
Warwicks. — Warwickshire
WDR — Westdeutscher Rundfunk
WI — Wisconsin
Wilts. — Wiltshire
wint. — winter
WNO — Welsh National Opera
WOO — Werke ohne Opuszahl
Worcs. — Worcestershire
WPA — Works Progress Administration
WQ — Wotquenne catalogue [C.P.E. Bach]
WV — West Virginia
ww — woodwind
WY — Wyoming

xyl — xylophone

YMCA — Young Men's Christian Association
Yorks. — Yorkshire
YT — Yukon Territory
YWCA — Young Women's Christian Association
YYS — (Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))

Z — Zimmermann catalogue [Purcell]
zar(s) — zarzuela(s)
zargc — *zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM	*19th Century Music* P
ACAB	*American Composers Alliance Bulletin* P
AcM	*Acta musicologica* P
ADB	*Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM	G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)
AfM	*African Music* P
AH	Analecta hymnica medii aevi E
AllacciD	L. Allacci: *Drammaturgia* D
AM	*Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM	A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)
AMe, AMeS	*Algemene muziekencyclopedie* and suppl. D
AMf	*Archiv für Musikforschung* P
AMI	L'arte musicale in Italia E
AMMM	Archivium musices metropolitanum mediolanense E
AMP	Antiquitates musicae in Polonia E
AMw	*Archiv für Musikwissenschaft* P
AMZ	*Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz	*Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2	E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM	*Anuario musical* P
AnMc, AnMc	*Analecta musicologica* P
AnnM	*Annales musicologiques* P
AnthonyFB	J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI	Antiquae musicae italicae E
AÖAW	*Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG	W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR	*Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS	W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)
AshbeeR	A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM	*Asian Music* P
AudaM	A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB	*Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8]	*Baker's Biographical Dictionary of Musicians* D
BAMS	*Bulletin of the American Musicological Society* P
BDA	*A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM	A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC	A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP	J.H. Beck: *Encyclopedia of Percussion* D
BeJb	*Beethoven-Jahrbuch* P
BenoitMC	M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB	J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM	H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM	A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

BicknellH S. Bicknell: *The History of the English Organ* (Cambridge, 1996)

BJb *Bach-Jahrbuch* P

BladesPI J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)

BlumeEK F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)

BMB Bibliotheca musica bononiensis (Bologna, 1967–)

BMw *Beiträge zur Musikwissenschaft* P

BNB *Biographie nationale [belge]* (Brussels, 1866–1986)

BoalchM D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D

BoetticherOL W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)

Bouwsteenen: JVNM *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P

BoydenH D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)

BPM *Black Perspective in Music* P

BrenetC M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)

BrenetM M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)

BrookB B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)

BrookSF B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)

BrownI H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)

Brown-Stratton BMB J.D. Brown and S.S. Stratton: *British Musical Biography* D

BSIM *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P

BUCEM E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)

BurneyFI C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)

BurneyGN C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)

BurneyH C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]

BWQ *Brass and Woodwind Quarterly* P

CaffiS F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)

CaM Catalogus musicus (Kassel, 1963–)

CampbellGC M. Campbell: *The Great Cellists* D

CampbellGV M. Campbell: *The Great Violinists* D

CAO Corpus antiphonalium officii (Rome, 1963–79)

CBY *Current Biography Yearbook* (1955–)

CC B. Morton and P. Collins, eds.: *Contemporary Composers* D

CeBeDeM directory *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)

CEKM Corpus of Early Keyboard Music E

CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)

CHM *Collectanea historiae musicae* (1953–66)

Choron-FayolleD A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D

ClinkscaleMP M.N. Clinkscale: *Makers of the Piano* D

CM Le choeur des muses E

CMc *Current Musicology* P

CMI I classici musicali italiani (Milan, 1941–56)

CMM Corpus mensurabilis musicae E

ČMm *Časopis Moravského musea [muzea, 1977–]* P

CMR *Contemporary Music Review* P

CMz *Cercetări de muzicologie* P

CohenE A.I. Cohen: *International Encyclopedia of Women Composers* D

CohenWE Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)

COJ *Cambridge Opera Journal* P

CooverMA J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)

CoussemakerS C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)

CroceN B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)

ČSHS *Československy hudební slovník* D

CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)

CSPD *Calendar of State Papers (Domestic)* (London, 1856–1972)

Cw Das Chorwerk E

DAB *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)

DAM *Dansk aarbog for musikforskning* P

Day-Murrie ESB C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)

DBF *Dictionnaire de biographie française* (Paris, 1933–)

DBI *Dizionario biografico degli italiani* (Rome, 1960–)

DBL, DBL2, DBL3 *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)

DBNM, DBNM *Darmstädter Beiträge zur neuen Musik* P

DBP E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)

DČHP Dějiny české hudby v příkladech (Prague, 1958)

DDT Denkmäler deutscher Tonkunst E

DEMF A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D

DEUMM *Dizionario enciclopedico universale della musica e dei musicisti* D

DeutschMPN O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)

DHM Documenta historica musicae E

Dichter-ShapiroSM H. Dichter and E. Shapiro: *Early American Sheet Music* D

DJbM *Deutsches Jahrbuch der Musikwissenschaft* P

DlabačžKL G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D

DM Documenta musicologica (Kassel, 1951–)

DMt *Dansk musiktidsskrift* P

DMV Drammaturgia musicale veneta (Milan, 1983–)

DNB *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)

DoddI G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)

DTB Denkmäler der Tonkunst in Bayern E

DTÖ Denkmäler der Tonkunst in Österreich E

DugganIMI M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)

DVLG *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E

ECFC The Eighteenth-Century French Cantata E

EDM Das Erbe deutscher Musik E

EECM Early English Church Music E

EG *Etudes grégoriennes* P

EI *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)

EinsteinIM A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)

EIT *Yezhegodnik imperatorskikh teatrov* P

EitnerQ R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D

EitnerS R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)

EKM Early Keyboard Music E

EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E

EM The English Madrigal School, rev. as The English Madrigalists E

EMc *Early Music* P

EMC1, 2 *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH *Early Music History* P
EMN Exempla musica neerlandica E
EMS see EM
EMuz *Encyklopedia muzyczne* D
ERO Early Romantic Opera E
ES English Song 1600–1675 (New York, 1986–9)
ES *Enciclopedia dello spettacolo* D
ESLS see EL
EthM *Ethnomusicology* P
EthM Newsletter *Ethno[-]musicology Newsletter* P
EwenD D. Ewen: *American Composers: a Biographical Dictionary* D

FAM *Fontes artis musicae* P
FasquelleE *Encyclopédie de la musique* D
FCVR Florilège du concert vocal de la Renaissance E
FellererG K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/R)
FellererP K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/R)
FenlonMM I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, FétisBS F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/R)
FO French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
Friedlaender DL M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/R)
FrotscherG G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/R, music suppl. 1966)
FuldWFM J.J. Fuld: *The Book of World-Famous Music* D
FullerPG S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/R)

GänzlBMT K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/R); v, ed. U. Sesini (Bologna, 1943/R)
GerberL E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/R, 3/1931)
GEWM *The Garland Encyclopedia of World Music* D
GfMKB *Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB Geschichte der Musik in Beispielen E
GMM *Gazzetta musicale di Milano* P
GOB German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/R)

GoovaertsH A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/R)
GR *Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5] G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6 *The New Grove Dictionary of Music and Musicians* D
GroveA *The New Grove Dictionary of American Music* D
GroveI *The New Grove Dictionary of Musical Instruments* D
GroveJ *The New Grove Dictionary of Jazz* D
GroveJapan *The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO *The New Grove Dictionary of Opera* D
GroveW *The New Grove Dictionary of Women Composers* D
GS W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/R)
GSJ *Galpin Society Journal* P
GSL K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D

HAM Historical Anthology of Music E
Harrison MMB F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ *Historical Brass Society Journal* P
HDM W. Apel: *Harvard Dictionary of Music* D
HJb *Händel-Jahrbuch* P
HJbMw *Hamburger Jahrbuch für Musikwissenschaft* P
HM Hortus musicus E
HMC Historical Manuscripts Commission [Publications]
HMT *Handwörterbuch der musikalischen Terminologie* D
HMw Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB *Hinrichsen's Musical Year Book* P
HoneggerD M. Honegger: *Dictionnaire de la musique* D
HopkinsonD C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/R)
HPM Harvard Publications in Music E
HR *Hudební revue* P
HRo *Hudební rozhledy* P
Humphries-SmithMP C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV *Hudební věda* P

ICSC The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM *Izvestiya na Instituta za muzika* P
IMa Instituta et monumenta E
IMi Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR *International Musicological Society: Congress Report* [1930–]
IMusSCR *International Musical Society: Congress Report* [II–IV, 1906–11]
IO The Italian Oratorio 1650–1800 E
IOB Italian Opera 1640–1770, ed. H.M. Brown E
IOG Italian Opera 1810–1840, ed. P. Gossett E
IRASM *International Review of the Aesthetics and Sociology of Music* P
IRMAS *International Review of Music Aesthetics and Sociology* P
IRMO S.L. Ginzburg: *Istoriya russkoy muziki v notnikh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS Italian Secular Song 1606–1636 (New York, 1986)
IZ *Instrumentenbau-Zeitschrift* P

JAMIS *Journal of the American Musical Instrument Society* P
JAMS *Journal of the American Musicological Society* P
JASA *Journal of the Acoustical Society of America* P
JazzM *Jazz Monthly* P
JBIOS *Journal of the British Institute of Organ Studies* P

JbLH — *Jahrbuch für Liturgik und Hymnologie* P
JbMP — *Jahrbuch der Musikbibliothek Peters* P
JbO — *Jahrbuch für Opernforschung* P
JbSIM — *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
JEFDSS — *Journal of the English Folk Dance and Song Society* P
JFSS — *Journal of the Folk-Song Society* P
JIFMC — *Journal of the International Folk Music Council* P
JJ — *Jazz Journal* P
JJI — *Jazz Journal International* P
JJS — *Journal of Jazz Studies* P
JLSA — *Journal of the Lute Society of America* P
JM — *Journal of Musicology* P
JMR — *Journal of Musicological Research* P
JMT — *Journal of Music Theory* P
JoãoIL — [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
Johansson FMP — C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
JohanssonH — C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
JR — *Jazz Review* P
JRBM — *Journal of Renaissance and Baroque Music* P
JRMA — *Journal of the Royal Musical Association* P
JRME — *Journal of Research in Music Education* P
JT — *Jazz Times* P
JVdGSA — *Journal of the Viola da Gamba Society of America* P
JVNM — see *Bouwsteenen: JVNM*

KdG — *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
KermanEM — J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
KidsonBMP — F. Kidson: *British Music Publishers, Printers and Engravers* D
KingMP — A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
KJb — *Kirchenmusikalisches Jahrbuch* P
KM — *Kwartalnik muzyczny* P
KöchelKHM — L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
KretzschmarG — H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)
KrummelEMP — D.W. Krummel: *English Music Printing* (London, 1975)

LaborD — *Diccionario de la música Labor* D
La BordeE — J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
LabordeMP — L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
LafontaineKM — H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)
La Laurencie EF — L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)
LAMR — *Latin American Music Review* P
LaMusicaD — *La musica: dizionario* D
LaMusicaE — *La musica: enciclopedia storica* D
LangwillI7 — see *Waterhouse-LangwillI*
LedeburTLB — C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
Le HurayMR — P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
LipowskyBL — F.J. Lipowsky: *Baierisches Musik-Lexikon* D
LM — *Lucrări de muzicologie* P
Lockwood MRF — L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
LoewenbergA — A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS — The London Pianoforte School 1766–1860 E
LS — *The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
LSJ — *Lute Society Journal* P
LU — *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
Lütgendorff GL — W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
LZMÖ — *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)

MA — *Musical Antiquary* P
MAB — Musica antiqua bohemica E
MAk — *Muzïkal'naya akademiya* P
MAM — Musik alter Meister E
MAMS — Monumenta artis musicae Sloveniae E
MAn — *Music Analysis* P
MAP — Musica antiqua polonica E
MAS — Musical Antiquarian Society [Publications] E
Mattheson GEP — J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)
MB — Musica britannica E
MC — Musica da camera E
McCarthyJR — A. McCarthy: *Jazz on Record* (London, 1968)
MCL — H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
MD — *Musica disciplina* P
ME — *Muzïkal'naya entsiklopediya* D
MEM — Mestres de l'Escolanía de Montserrat E
MersenneHU — M. Mersenne: *Harmonie universelle* D
MeyerECM — E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
MeyerMS — E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF — Music in Facsimile (New York, 1983–91)
Mf — *Die Musikforschung* P
MG — *Musik und Gesellschaft* P
MGG1, 2 — *Die Musik in Geschichte und Gegenwart* D
MGH — Monumenta Germaniae historica
MH — Música hispana E
MischiatiI — O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
MISM — *Mitteilungen der Internationalen Stiftung Mozarteum* P
MJb — *Mozart-Jahrbuch* [Salzburg, 1950–] P
ML — *Music & Letters* P
MLE — Music for London Entertainment 1660–1800 E
MLMI — Monumenta lyrica medii aevi italica E
MM — *Modern Music* P
MMA — *Miscellanea musicologica* [Australia] P
MMB — Monumenta musicae byzantinae E
MMBel — Monumenta musicae belgicae E
MMC — *Miscellanea musicologica* [Czechoslovakia] P
MME — Monumentos de la música española E
MMFTR — Monuments de la musique française au temps de la Renaissance E
MMg — *Monatshefte für Musikgeschichte* P
MMI — Monumenti di musica italiana E
MMMA — Monumenta monodica medii aevi E
MMN — Monumenta musica neerlandica E
MMP — Monumenta musicae in Polonia E
MMR — *Monthly Musical Record* P
MMRF — Les maîtres musiciens de la Renaissance française E
MMS — Monumenta musicae svecicae E
MNAN — Music of the New American Nation E
MO — *Musical Opinion* P
MooserA — R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
MoserGV — A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
MQ — *Musical Quarterly* P
MR — *Music Review* P
MRM — Monuments of Renaissance Music E
MRS — Musiche rinascimentali siciliane E
MS — *Muzïkal'nïy sovremennik* P
MSD — Musicological Studies and Documents E
MT — *Musical Times* P
MusAm — *Musical America* P
MVH — Musica viva historica E
MVSSP — Musiche vocali e strumentali sacre e profane E
Mw — Das Musikwerk E
MZ — *Muzikološki zbornik* P

NA — *Note d'archivio per la storia musicale* P
NBeJb — *Neues Beethoven-Jahrbuch* P
NBL — *Norsk biografisk leksikon* (Oslo, 1923–83)
NDB — *Neue deutsche Biographie* (Berlin, 1953–)

Neighbour-TysonPN O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)

NericiS L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/R)

NewcombMF A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)

NewmanSBE W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)

NewmanSCE W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)

NewmanSSB W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)

NicollH A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)

NM Nagels Musik-Archiv E

NMÅ *Norsk musikkgranskning årbok* P

NNBW *Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)

NÖB *Neue österreichische Biographie* (Vienna, 1923–35)

NOHM, NOHM *The New Oxford History of Music* (Oxford, 1954–90)

NRMI *Nuova rivista musicale italiana* P

NZM *Neue Zeitschrift für Musik* P

OHM, OHM *The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)

OM *Opus musicum* P

ÖMz *Österreichische Musikzeitschrift* P

ON *Opera News* P

OQ *Opera Quarterly* P

OW *Opernwelt* P

PalMus Paléographie musicale E

PAMS *Papers of the American Musicological Society* P

PÄMw Publikation älterer praktischer und theoretischer Musikwerke E

PazdírekH B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)

PBC Publicaciones del departamento de música E

PEM C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)

PG *Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)

PGfM see PÄMw

PierreH C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)

PIISM Pubblicazioni dell'Istituto italiano per la storia della musica E

PirroHM A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)

PirrottaDO N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)

PitoniN G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)

PL *Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)

PM Portugaliae musica E

PMA *Proceedings of the Musical Association* P

PMFC Polyphonic Music of the Fourteenth Century E

PMM *Plainsong and Medieval Music* P

PNM *Perspectives of New Music* P

PraetoriusSM M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/R); ii (Wolfenbüttel, 1618, 2/1619/R; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/R)

PraetoriusTI M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]

PRM *Polski rocznik muzykologiczny* P

PRMA *Proceedings of the Royal Musical Association* P

Przywecka-SameckaDM M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)

PSB *Polskich słownik biograficzny* (Kraków, 1935)

PSFM Publications [Société française de musicologie] E

Quaderni della RaM *Quaderni della Rassegna musicale* P

Rad JAZU *Rad Jugoslavenske akademije znanosti i umjetnosti* P

RaM *Rassegna musicale* P

RBM *Revue belge de musicologie* P

RdM *Revue de musicologie* P

RdMc *Revista de musicología* P

ReeseMMA G. Reese: *Music in the Middle Ages* (New York, 1940)

ReeseMR G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)

RefardtHBM E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D

ReM *Revue musicale* P

RFS Romantic French Song 1830–1870 E

RGMP *Revue et gazette musicale de Paris* P

RHCM *Revue d'histoire et de critique musicales* P

RicciTB C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/R)

RicordiE C. Sartori and R. Allorto: *Enciclopedia della musica* D

RiemannG H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/R; Eng. trans. of pts i–ii, 1962/R, and pt iii, 1977)

RiemannL11, 12 *Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D

RIM *Rivista italiana di musicologia* P

RIMS *Rivista internazionale di musica sacra* P

RM *Ruch muzyczny* P

RMARC *R.M.A. [Royal Musical Association] Research Chronicle* P

RMC *Revista musical chilena* P

RMF Renaissance Music in Facsimile (New York, 1986–8)

RMFC *Recherches sur la musique française classique* P

RMG *Russkaya muzïkal'naya gazeta* P

RMI *Rivista musicale italiana* P

RMS Renaissance Manuscript Studies (Stuttgart, 1975–)

RN *Renaissance News* P

RosaM C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)

RRAM Recent Researches in American Music E

RRMBE Recent Researches in the Music of the Baroque Era E

RRMCE Recent Researches in the Music of the Classical Era E

RRMMA Recent Researches in the Music of the Middle Ages and Early Renaissance E

RRMNETC Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E

RRMR Recent Researches in the Music of the Renaissance E

SachsH C. Sachs: *The History of Musical Instruments* (New York, 1940)

SainsburyD J.H. Sainsbury: *A Dictionary of Musicians* D

SartoriB C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)

SartoriD C. Sartori: *Dizionario degli editori musicali italiani* D

SartoriL C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)

SBL *Svenskt biografiskt lexikon* (Stockholm, 1918–)

SCC The Sixteenth-Century Chanson E

ScheringGIK A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/R)

ScheringGO A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/R)

SchillingE G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D

SČHK *Slovník české hudební kultury* (Prague, 1997)

SchmidlD, SchmidlDS C. Schmidl: *Dizionario universale dei musicisti* and suppl. D

SchmitzG E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)

SchullerEJ G. Schuller: *Early Jazz* (New York, 1968/R)

SchullerSE G. Schuller: *The Swing Era* (New York, 1989)

SchwarzGM B. Schwarz: *Great Masters of the Violin* D

SCISM Seventeenth-Century Italian Sacred Music E

SCKM Seventeenth-Century Keyboard Music (New York, 1987–8)

SCMA Smith College Music Archives E

SCMad Sixteenth-Century Madrigal E

SCMot Sixteenth-Century Motet E
SeegerL H. Seeger: *Musiklexikon* D
SEM Series of Early Music [University of California] E
SennMT W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH *Slovenská hudba* P
SIMG *Sammelbände der Internationalen Musik-Gesellschaft* P
SKM *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM see *SMH*
SMA *Studies in Music* [Australia] P
SMC *Studies in Music from the University of Western Ontario* [Canada] P
SMd Schweizerische Musikdenkmäler E
SMH *Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML *Schweizer Musikerlexikon* D
SMM Summa musicae medii aevi E
SMN *Studia musicologica norvegica* P
SMP *Słownik muzyków polskich* D
SMSC Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw *Studien zur Musikwissenschaft* P
SMz *Schweizerische Musikzeitung/Revue musicale suisse* P
SOB Süddeutsche Orgelmeister des Barock E
SOI L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM *Sovetskaya muzïka* P
SpataroC B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO F. Stieger: *Opernlexikon* D
STMf *Svensk tidskrift för musikforskning* P
StrohmM R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2 O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM Tudor Church Music E
TCMS Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11] O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM Thesauri musici E
TSM *Tesoro sacro musical* P
TVNM *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM Uitgave van oudere Noord-Nederlandsche Meesterwerken E

Vander Straeten MPB E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw *Vierteljahrsschrift für Musikwissenschaft* P
VogelB E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

WalterG F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-Langwilll W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP Wydawnictwo dawnej muzyki polskiej E
WE The Wellesley Edition E
WECIS Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC *Yearbook of the International Folk Music Council* P
YoungHI P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM *Yearbook for Traditional Music* P

ZahnM J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM *Zeitschrift für Musik* P
ŹHMP Źródła do historii muzyki polskiej E
ZI *Zeitschrift für Instrumentenbau* P
ZIMG *Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL *Zenei lexikon* D
ZMw *Zeitschrift für Musikwissenschaft* P
ZT *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat. National
NewJ New Jazz
Norg. Norgran
NW New World

OK Okeh
OL Oiseau-Lyre
Omni. Omnisound

PAct Pathé Actuelle
PAlt Palo Alto
Para. Paramount
Parl. Parlophone
Per. Perfect
Phi. Philips
Phon. Phontastic
PJ Pacific Jazz
PL Pablo Live
Pol. Polydor
Prog. Progressive
Prst. Prestige
PT Pablo Today
PW Paddle Wheel

Qual. Qualiton

Reg. Regent
Rep. Reprise
Rev. Revelation
Riv. Riverside
Roul. Roulette
RR Red Records
RT Real Time

Sack. Sackville
Sat. Saturn
SE Strata-East
Sig. Signature
Slnd Southland
SN Soul Note
SolS Solid State
Son. Sonora
Spot. Spotlite
Ste. Steeplechase
Sto. Storyville
Sup. Supraphon

Tak. Takoma
Tan. Tangent
TE Toshiba Express
Tei. Teichiku
Tel. Telefunken
The. Theresa
Tim. Timeless
TL Time-Life
Tran. Transition

UA United Artists
Upt. Uptown

Van. Vanguard
Var. Variety
Vars. Varsity
Vic. Victor
VJ Vee-Jay
Voc. Vocalion

WB Warner Bros.
WP World Pacific

Xan. Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

A Admont, Benediktinerstift, Archiv und Bibliothek
DO Dorfbeuren, Pfarramt
Ed Eisenstadt, Domarchiv, Musikarchiv
Ee ——, Esterházy-Archiv
Eh ——, Haydn-Museum
Ek ——, Stadtpfarrkirche
El ——, Burgenländisches Landesmuseum
ETgoëss Ebenthal (nr Klagenfurt), Goëss private collection
F Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB Fischbach (Oststeiermark), Pfarrkirche
FK Feldkirch, Domarchiv
Gd Graz, Diözesanarchiv
Gk ——, Universität für Musik und Darstellende Kunst
Gl ——, Steiermärkische Landesbibliothek am Joanneum
Gmi ——, Institut für Musikwissenschaft
Gu ——, Universitätsbibliothek
GÖ Göttweig, Benediktinerstift, Musikarchiv
GÜ Güssing, Franziskaner Kloster
H Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE Heiligenkreuz, Zisterzienserkloster
Ik Innsbruck, Tiroler Landeskonservatorium
Imf ——, Tiroler Landesmuseum Ferdinandeum
Imi ——, Musikwissenschaftliches Institut der Universität
Iu ——, Universitätsbibliothek
Kk Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla ——, Landesarchiv
Kse ——, Schlossbibliothek Ebental
KN Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR Kremsmünster, Benediktinerstift, Musikarchiv
L Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA Lambach, Benediktinerstift
LIm Linz, Oberösterreichisches Landesmuseum
LIs ——, Bundesstaatliche Studienbibliothek
M Melk, Benediktiner-Superiorat Mariazell
MB Michaelbeuern, Benediktinerabtei
MS Mattsee, Stiftsarchiv
MT Maria Taferl (Niederösterreich), Pfarre
MZ Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N Neuburg, Pfarrarchiv
R Rein, Zisterzienserstift
RB Reichersberg, Stift
Sca Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd ——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk ——, Kapitelbibliothek
Sl ——, Landesarchiv
Sm ——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi ——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn ——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp ——, Bibliothek des Priesterseminars
Ssp ——, Erzabtei St Peter, Musikarchiv
Sst ——, Bundesstaatliche Studienbibliothek [in *Su*]
Su ——, Universitätsbibliothek
SB Schlierbach, Stift
SCH Schlägl, Prämonstratenser-Stift, Bibliothek
SE Seckau, Benediktinerabtei
SEI Seitenstetten, Benediktinerstift, Musikarchiv
SF St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL St Paul, Benediktinerstift St Paul im Lavanttal
ST Stams, Zisterzienserstift, Musikarchiv
STEp Steyr, Stadtpfarre
TU Tulln, Pfarrkirche St Stephan
VOR Vorau, Stift
Wa Vienna, St Augustin, Musikarchiv
Waf ——, Pfarrarchiv Altlerchenfeld
Wdo ——, Zentralarchiv des Deutschen Orden
Wdtö ——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm ——, Gesellschaft der Musikfreunde
Wh ——, Pfarrarchiv Hernals
Whh ——, Haus-, Hof- und Staatsarchiv
Whk ——, Hofburgkapelle [in *Wn*]
Wk ——, St Karl Borromäus
Wkm ——, Kunsthistorisches Museum
Wlic ——, Pfarrkirche Wien-Lichtental
Wm ——, Minoritenkonvent
Wmi ——, Institut für Musikwissenschaft der Universität
Wn ——, Österreichische Nationalbibliothek, Musiksammlung
Wp ——, Musikarchiv, Piaristenkirche Maria Treu
Ws ——, Schottenabtei, Musikarchiv
Wsa ——, Stadtarchiv
Wsfl ——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp	——, St Peter, Musikarchiv
Wst	——, Stadt- und Landesbibliothek, Musiksammlung
Wu	——, Universitätsbibliothek
Wwessely	——, Othmar Wessely, private collection
WAIp	Waidhofen (Ybbs), Stadtpfarre
WIL	Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z	Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl	Canberra, National Library of Australia
Msl	Melbourne, State Library of Victoria
Pml	Perth, Central Music Library
PVgm	Parkville, Grainger Museum, University of Melbourne
Sb	Sydney, Symphony Australia National Music Library
Scm	——, New South Wales State Conservatorium of Music
Sfl	——, University of Sydney, Fisher Library
Smc	——, Australia Music Centre Ltd, Library
Sml	——, Music Branch Library, University of Sydney
Sp	——, Public Library
Ssl	——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa	Antwerp, Stadsarchief
Aac	——, Archief en Museum voor het Vlaamse Culturleven
Ac	——, Koninklijk Vlaams Muziekconservatorium
Ak	——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp	——, Museum Plantin-Moretus
As	——, Stadsbibliotheek
Asj	——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba	Brussels, Archives de la Ville
Bc	——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm	——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg	——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte	——, Michotte private collection [in *Bc*]
Br	——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb	——, Radiodiffusion-Télévision Belge
Bsp	——, Société Philharmonique
BRc	Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs	——, Stadsbibliotheek
D	Diest, St Sulpitiuskerk
Gc	Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd	——, Culturele Dienst Province Oost-Vlaanderen
Geb	——, St Baafsarchief
Gu	——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La	Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc	——, Conservatoire Royal de Musique, Bibliothèque
Lg	——, Musée Grétry
Lu	——, Université de Liège, Bibliothèque
LVu	Leuven, Katholieke Universiteit van Leuven
MA	Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa	Mechelen, Archief en Stadsbibliotheek
Tc	Tournai, Chapitre de la Cathédrale, Archives
Tv	——, Bibliothèque de la Ville

BR: BRAZIL

Rem	Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn	——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI	Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn	Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu	Calgary, University of Calgary, Library
E	Edmonton (AB), University of Alberta
HNu	Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu	London (ON), University of Western Ontario, Music Library
Mc	Montreal, Conservatoire de Musique, Centre de Documentation
Mcm	——, Centre de Musique Canadienne
Mm	——, McGill University, Faculty and Conservatorium of Music Library
Mn	——, Bibliothèque Nationale
On	Ottawa, National Library of Canada, Music Division
Qmu	Quebec, Monastère des Ursulines, Archives
Qsl	——, Musée de l'Amérique Françcaise
Qul	——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm	Toronto, Canadian Music Centre
Tu	——, University of Toronto, Faculty of Music Library
Vcm	Vancouver, Canadian Music Centre
VIu	Victoria, University of Victoria

CH: SWITZERLAND

A	Aarau, Aargauische Kantonsbibliothek
Bab	Basle, Archiv der Evangelischen Brüdersozietät
Bps	——, Paul Sacher Stiftung, Bibliothek
Bu	——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb	Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl	——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu	——, Stadt- und Universitätsbibliothek
BM	Beromünster, Musikbibliothek des Stifts
BU	Burgdorf, Stadtbibliothek
CObodmer	Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D	Disentis, Stift, Musikbibliothek
E	Einsiedeln, Benedikterkloster, Musikbibliothek
EN	Engelberg, Kloster, Musikbibliothek
Fcu	Fribourg, Bibliothèque Cantonale et Universitaire
FF	Frauenfeld, Thurgauische Kantonsbibliothek
Gc	Geneva, Conservatoire de Musique, Bibliothèque
Gpu	——, Bibliothèque Publique et Universitaire
Lmg	Lucerne, Allgemeine Musikalische Gesellschaft
Lz	——, Zentralbibliothek
LAac	Lausanne, Archives Cantonales Vaudoises
LAcu	——, Bibliothèque Cantonale et Universitaire
LU	Lugano, Biblioteca Cantonale
MSbk	Mariastein, Benediktinerkloster
MÜ	Müstair, Frauenkloster St Johann
N	Neuchâtel, Bibliothèque Publique et Universitaire
OB	Oberbüren, Kloster Glattburg
P	Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R	Rheinfelden, Christkatholisches Pfarramt
S	Sion, Bibliothèque Cantonale du Valais
SAf	Sarnen, Benediktinerinnen-Abtei St Andreas
SAM	Samedan, Biblioteca Fundaziun Planta
SGd	St Gallen, Domchorarchiv
SGs	——, Stiftsbibliothek, Handschriftenabteilung
SGv	——, Kantonsbibliothek (Vadiana)
SH	Schaffhausen, Stadtbibliothek
SO	Solothurn, Zentralbibliothek, Musiksammlung
SObo	——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W	Winterthur, Stadtbibliothek
Zi	Zürich, Israelitische Kultusgemeinde
Zma	——, Schweizerisches Musik-Archiv [in *Nf*]
Zz	——, Zentralbibliothek
ZGm	Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam Brno, Archiv města Brna
Bb ——, Klášter Milosrdnych Bratří [in *Bm*]
Bm ——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa ——, Státní Oblastní Archiv
Bu ——, Moravská Zemeská Knihovna, Hudební Oddělení
BER Beroun, Statní Okresní Archiv
BROb Broumov, Knihovna Benediktinů [in *HK*]
CH Cheb, Okresní Archiv
CHRm Chrudim, Okresní Muzeum
D Dačice, Knihovna Františkánů [in *Bu*]
H Hronov, Muzeum
HK Hradec Králové, Státní Vědecká Knihovna
HKm ——, Muzeum Východních Čech
HR Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa Jindřichův Hradec, Státní Oblastní Archív Třeboři
K Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA Kadaň, Děkansky Kostel
KL Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR Kroměříž, Knihovna Arcibiskupského Zámku
KRa ——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA Králíky, Kostel Sv. Michala [in *UO*]
KU Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa Česká Lípa, Okresní Archív
LIT Litoměřice, Státní Oblastní Archiv
LO Loukov, Farní Kostel
LUa Louny, Okresní Archív
ME Mělník, Okresní Muzeum [on loan to *Pnm*]
MH Mnichovo Hradiště, Vlastivědné Muzeum
MHa ——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP Opava, Slezské Muzeum
OS Ostrava, Česky Rozhlas, Hudební Archiv
OSE Osek, Knihovna Cisterciáků [in *Pnm*]
Pa Prague, Státní Ústřední Archiv
Pak ——, Pražská Metropolitní Kapitula
Pdobrovského ——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk ——, Konservatoř, Archiv a Knihovna
Pn ——, Knihovna Národního Muzea
Pnd ——, Národní Divadlo, Hudební Archiv
Pnm ——, Národní Muzeum
Pr ——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps ——, Památník Národního Písemnictví, Knihovna
Psj ——, Kostel Sv. Jakuba, Farní Rad
Pst ——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu ——, Národní Knihovna, Hudenbí Oddělení
Puk ——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa Plzeň, Městský Archiv
PLm ——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm ——, Muzeum
R Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO Rokycany, Okresní Muzeum
ROk ——, Děkansky Úřad, Kostel
SE Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC Třebíč, Městsky Archiv
TU Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z Žatec, Muzeum
ZI Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa Augsburg, Kantoreiarchiv St Annen
Aab ——, Archiv des Bistums Augsburg
Af ——, Fuggersche Domänenkanzlei, Bibliothek
Ahk ——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As ——, Staats- und Stadtbibliothek
Asa ——, Stadtarchiv
Au ——, Universität Augsburg, Universitätsbibliothek
AAm Aachen, Domarchiv (Stiftsarchiv)
AAst ——, Öffentliche Bibliothek, Musikbibliothek
AB Amorbach, Fürstlich Leiningische Bibliothek
ABG Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa ——, Kantoreiarchiv St Annen
AG Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM Amberg, Staatliche Bibliothek
AN Ansbach, Staatliche Bibliothek
ANsv ——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk ——, Stadt- und Kreisbibliothek
ASh Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb ——, Schloss Johannisburg, Stiftsbibliothek
Ba Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda ——, Akademie der Künste, Stiftung Archiv
Bdhm ——, Hochschule für Musik Hanns Eisler
Bga ——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk ——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk ——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm ——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim ——, Staatliches Institut für Musikforschung, Bibliothek
Bk ——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk ——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br ——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs ——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb ——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer ——, Sommer private collection
Bsp ——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst ——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa Bamberg, Staatsarchiv
BAs ——, Staatsbibliothek
BAL Ballenstedt, Stadtbibliothek
BAR Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk Bautzen, Stadtbibliothek
BAUm ——, Stadtmuseum
BB Benediktbeuern, Pfarrkirche, Bibliothek
BDk Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH Bad Homburg vor der Höhe, Stadtbibliothek
BDS Bad Schwalbach, Evangelisches Pfarrarchiv
BE Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU Beuron, Bibliothek der Benediktiner-Erzabtei
BFb Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG Beuerberg, Stiftskirche
BGD Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH Bayreuth, Stadtbücherei
BIB Bibra, Pfarrarchiv
BIT Bitterfeld, Kreis-Museum
BKÖs Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs Bremen, Staats- und Universitätsbibliothek
BNba Bonn, Beethoven-Haus, Beethoven-Archiv
BNms ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu ——, Universitäts- und Landesbibliothek
BO Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS Brunswick, Stadtarchiv und Stadtbibliothek
BUCH Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl Coburg, Landesbibliothek, Musiksammlung
Cs ——, Staatsarchiv
Cv ——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu ——, Technische Universität, Universitätsbibliothek
Dhm Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla ——, Sächsisches Hauptstaatsarchiv
Dmb ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB Dettelbach, Franziskanerkloster, Bibliothek
DEl Dessau, Anhaltische Landesbücherei
DEsa ——, Stadtarchiv
DGs Duisburg, Stadtbibliothek, Musikbibliothek
DI Dillingen an der Donau, Kreis- und Studienbibliothek
DL Delitzsch, Museum, Bibliothek
DM Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa Darmstadt, Hessisches Staatsarchiv
DT Detmold, Lippische Landesbibliothek, Musikabteilung
DTF Dietfurt, Franziskanerkloster [in *Ma*]
DÜha ——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk Düsseldorf, Goethe-Museum, Bibliothek
DÜl ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc Donauwörth, Cassianeum
Ed Eichstätt, Dom [in *Eu*]
Es ——, Staats- und Seminarbibliothek [in *Eu*]
Eu ——, Katholische Universität, Universitätsbibliothek
Ew ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB Ebrach, Katholisches Pfarramt, Bibliothek
EC Eckartsberga, Pfarrarchiv
EF Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa Eisenach, Stadtarchiv, Bibliothek
EIb ——, Bachmuseum
EN Engelberg, Franziskanerkloster, Bibliothek
ERu Erlangen, Universitätsbibliothek
ERP Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW Ellwangen (Jagst), Stiftskirche
F Frankfurt, Stadt- und Universitätsbibliothek
Ff ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl ——, Musikverlag Robert Lienau
Fsa ——, Stadtarchiv
FBa Freiberg (Lower Saxony), Stadtarchiv
FBo ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa Flensburg, Stadtarchiv
FLs Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva ——, Deutsches Volksliedarchiv
FRIts Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS Freising, Erzbistum München und Freising, Dombibliothek
FUl Fulda, Hessische Landesbibliothek
FÜS Füssen, Katholisches Stadtpfarramt St Mang
FW Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga Göttingen, Staatliches Archivlager
Gb ——, Johann-Sebastian-Bach-Institut
Gms ——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs ——, Niedersächsische Staats- und Universitätsbibliothek
GBR Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD Goch-Gaesdonck, Collegium Augustinianum
GI Giessen, Justus-Liebig-Universität, Bibliothek
GLAU Glauchau, St Georgen, Musikarchiv
GM Grimma, Göschenhaus-Seume-Gedenkstätte
GMl ——, Landesschule [in *Dl*]
GOa Gotha, Augustinerkirche, Notenbibliothek
GOl ——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL Goldbach (nr Gotha), Pfarrbibliothek
GRu Greifswald, Universitätsbibliothek
GRH Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ Güstrow, Museum der Stadt
GZsa Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha Hamburg, Staatsarchiv
Hkm ——, Kunstgewerbemuseum, Bibliothek
Hmb ——, Öffentlichen Bücherhallen, Musikbücherei
Hs ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh ——, Händel-Haus
HAmi ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR Hartha (Kurort), Kantoreiarchiv
HB Heilbronn, Stadtarchiv
HEms Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER Herrnhut, Evangelische Brüder-Unität, Archiv
HGm Havelberg, Prignitz-Museum, Bibliothek
HL Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemberg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
KIl Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mhsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
WII Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

Ou ——, Universitetsbibliotek, Musikafdelingen
Sa Sorø, Sorø Akademi, Biblioteket
Tv Tåsinge, Valdemars Slot

E: SPAIN

Ac Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa ——, Monasterio de S Ana
AL Alquézar, Colegiata
ALB Albarracín, Catedral, Archivo
AR Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS Astorga, Catedral
Bac Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc ——, Biblioteca de Catalunya, Seccíon de Música
Bc ——, S.E. Catedra Basiclica, Arixiu
Bcd ——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih ——, Arixiu Históric de la Ciutat
Bim ——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit ——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc ——, Orfeó Catalá, Biblioteca
Bu ——, Universitat Autónoma
BA Badajoz, Catedral, Archivo Capitular
BUa Burgos, Catedral, Archivo
BUlh ——, Cistercian Monasterio de Las Huelgas
C Córdoba, S Iglesia Catedral, Archivo de Música
CA Calahorra, Catedral
CAL Calatayud, Colegiata de S María
CU Cuenca, Catedral, Archivo Capitular
CUi ——, Instituto de Música Religiosa
CZ Cádiz, Archivo Capitular
E San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G Gerona, Catedral, Archivo/Arxiu Capitular
Gp ——, Biblioteca Pública
GRc Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr ——, Capilla Real, Archivo de Música
GRmf ——, Archivo Manuel de Falla
GU Guadalupe, Real Monasterio de S María, Archivo de Música
H Huesca, Catedral
J Jaca, Catedral, Archivo Musical
JA Jaén, Catedral, Archivo Capitular
JEc Jerez de la Frontera, Colegiata
L León, Catedral, Archivo Histórico
Lc ——, Real Basilica de S Isidoro
LEc Lérida, Catedral
LPA Las Palmas de Gran Canaria, Catedral de Canarias
Mah Madrid, Archivo Histórico Nacional
Mba ——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc ——, Real Conservatorio Superior de Música, Biblioteca
Mca ——, Casa de Alba
Mcns ——, Congregación de Nuestra Señora
Md ——, Centro de Documentación Musical del Ministerio de Cultura
Mdr ——, Convento de las Descalzas Reales
Mm ——, Biblioteca Histórica Municipal
Mmc ——, Casa Ducal de Medinaceli, Biblioteca
Mn ——, Biblioteca Nacional
Mp ——, Patrimonio Nacional
Msa ——, Sociedad General de Autores y Editores
MA Málaga, Catedral, Archivo Capitular
MO Montserrat, Abadía
MON Mondoñedo, Catedral, Archivo
OL Olot, Biblioteca Popular
ORI Orihuela, Catedral, Archivo
OV Oviedo, Catedral Metropolitana, Archivo
P Plasencia, Catedral, Archivo de Música
PAc Palma de Mallorca, Catedral, Archivo
PAp ——, Biblioteca Provincial
PAL Palencia, Catedral de S Antolín, Archivo de Música
PAMc Pamplona, Catedral, Archivo
PAS Pastrana, Museo Parroquial
RO Roncesvalles, Monasterio S María, Biblioteca
Sc Seville, Institución Colombina
SA Salamanca, Catedral, Archivo Catedralicio
SAc ——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu ——, Biblioteca Universitaria
SAN Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC Santiago de Compostela, Catedral Metropolitana
SCu ——, Biblioteca de la Universidad
SD Santo Domingo de la Calzada, Catedral Archivo
SE Segovia, Catedral, Archivo Capitular
SEG Segorbe, Archivo de la Catedral
SI Silos, Abadía de S Domingo, Archivo
SU Seo de Urgel, Catedral
Tc Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp ——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc Tarragona, Catedral
TE Teruel, Catedral, Archivo Capitular
TO Tortosa, Catedral
TUY Tuy, Catedral
TZ Tarazona, Catedral, Archivo Capitular
V Valladolid, Catedral Metropolitana, Archivo de Música
Vp ——, Parroquia de Santiago
VAa Valencia, Archivo Municipal
VAc ——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp ——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu ——, Biblioteca Universitaria
VI Vich, Museu Episcopal
Zac Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc ——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs ——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp ——, Iglesia Metropolitana [in *Zac*]
ZAc Zamora, Catedral

ET: EGYPT

Cn Cairo, National Library (Dar al-Kutub)
MSsc Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg Tallinn, National Library of Estonia

F: FRANCE

A Avignon, Médiathèque Ceccano
Ac ——, Bibliothèque du Conservatoire
AB Abbeville, Bibliothèque Nationale
AG Agen, Archives Départementales de Lot-et-Garonne
AI Albi, Bibliothèque Municipale
AIXc Aix-en-Provence, Bibliothèque du Conservatoire
AIXm ——, Bibliothèque Méjanes
AIXmc ——, Bibliothèque de la Maîtrise de la Cathédrale
AL Alençon, Bibliothèque Municipale
AM Amiens, Bibliothèque Municipale
AN Angers, Bibliothèque Municipale
APT Apt, Basilique Ste Anne
AS Arras, Médiathèque Municipale
ASOlang Asnières-sur-Oise, Collection François Lang
AUT Autun, Bibliothèque Municipale
AVR Avranches, Bibliothèque Nationale
B Besançon, Bibliothèque Municipale
Ba ——, Bibliothèque de l'Archevêché
BE Beauvais, Bibliothèque Municipale
BG Bourg-en-Bresse, Bibliothèque Municipale
BO Bordeaux, Bibliothèque Municipale
BS Bourges, Bibliothèque Municipale
C Carpentras, Bibliothèque Municipale (Inguimbertine)

CA Cambrai, Médiathèque Municipale
CAc ——, Cathédrale
CC Carcassonne, Bibliothèque Municipale
CF Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH Chantilly, Musée Condé
CHd ——, Musée Dobrie
CHRm Chartres, Bibliothèque Municipale
CLO Clermont-de-l'Oise, Bibliothèque
CO Colmar, Bibliothèque de la Ville
COM Compiègne, Bibliothèque Municipale
CSM Châlons-en-Champagne, Bibliothèque Municipale
Dc Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm ——, Bibliothèque Municipale
DI Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO Dôle, Bibliothèque Municipale
DOU Douai, Bibliothèque Nationale
E Epinal, Bibliothèque Nationale
EMc Embrun, Trésor de la Cathédrale
EV Evreux, Bibliothèque Municipale
F Foix, Bibliothèque Municipale
G Grenoble, Bibliothèque Municipale
Lad Lille, Archives Départementales du Nord
Lc ——, Bibliothèque du Conservatoire
Lm ——, Bibliothèque Municipale Jean Levy
LA Laon, Bibliothèque Municipale
LG Limoges, Bibliothèque Francophone Municipale
LH Le Havre, Bibliothèque Municipale
LM Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc Lyons, Conservatoire National de Musique
LYm ——, Bibliothèque Municipale
Mc Marseilles, Conservatoire de Musique et de Déclamation
MD Montbéliard, Bibliothèque Municipale
ME Metz, Médiathèque
MH Mulhouse, Bibliothèque Municipale
ML Moulins, Bibliothèque Municipale
MO Montpellier, Bibliothèque de l'Université
MOf ——, Bibliothèque Inter-Universitaire, Section Médecine
MON Montauban, Bibliothèque Municipale Antonin Perbosc
Nm Nantes, Bibliothèque Municipale, Médiathèque
NAc Nancy, Bibliothèque du Conservatoire
O Orléans, Médiathèque
Pa Paris, Bibliothèque de l'Arsenal
Pan ——, Archives Nationales
Pc ——, Conservatoire [in *Pn*]
Pcf ——, Bibliothèque de la Comédie Française
Pcnrs ——, Centre National de la Recherche Scientifique, Bibliothèque
Pd ——, Centre de Documentation de la Musique Contemporaire
Pe ——, Schola Cantorum
Peb ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm ——, Gustav Mahler, Bibliothèque Musicale
Phanson ——, Collection Hanson
Pi ——, Bibliothèque de l'Institut de France
Pim ——, Bibliothèque Pierre Aubry
Pm ——, Bibliothèque Mazarine
Pmeyer ——, André Meyer, private collection
Pn ——, Bibliothèque Nationale de France
Po ——, Bibliothèque-Musée de l'Opéra
Ppincherle ——, Marc Pincherle, private collection
Ppo ——, Bibliothèque Polonaise de Paris
Prothschild ——, Germaine, Baronne Edouard de Rothschild, private collection
Prt ——, Radio France, Documentation Musicale
Ps ——, Bibliothèque de la Sorbonne
Psal ——, Editions Salabert
Pse ——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg ——, Bibliothèque Ste-Geneviève
Pshp ——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault ——, Geneviève Thibault, private collection [in *Pn*]
R Rouen, Bibliothèque Municipale
Rc ——, Bibliothèque du Conservatoire
RS Reims, Bibliothèque Municipale
RSc ——, Maîtrise de la Cathédrale
Sc Strasbourg, Bibliothèque du Conservatoire
Sgs ——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim ——, Université des Sciences Humaines, Institut de Musicologie
Sm ——, Bibliothèque Municipale
Sn ——, Bibliothèque Nationale et Universitaire
Ssp ——, Bibliothèque du Séminaire Protestant
SDI St Dié, Bibliothèque Municipale
SEm Sens, Bibliothèque Municipale
SERc Serrant, Château
SO Solesmes, Abbaye de St-Pierre
SOM St Omer, Bibliothèque Municipale
SQ St Quentin, Bibliothèque Municipale
T Troyes, Bibliothèque Municipale
TLm Toulouse, Bibliothèque Municipale
TOm Tours, Bibliothèque Municipale
V Versailles, Bibliothèque
VA Vannes, Bibliothèque Municipale
VAL Valenciennes, Bibliothèque Municipale
VN Verdun, Bibliothèque Municipale

FIN: FINLAND

A Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A Aberdeen, University, Queen Mother Library
AB Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu ——, University College of Wales
ALb Aldeburgh, Britten-Pears Library
AM Ampleforth, Abbey and College Library, St Lawrence Abbey
AR Arundel Castle, Archive
Bp Birmingham, Public Libraries
Bu ——, Birmingham University
BA Bath, Municipal Library
BEcr Bedford, Bedfordshire County Record Office
BEL Belton (Lincs.), Belton House
BENcoke Bentley (Hants.), Gerald Coke, private collection
BEV Beverley, East Yorkshire County Record Office
BO Bournemouth, Central Library
BRp Bristol, Central Library
BRu ——, University of Bristol Library
Ccc Cambridge, Corpus Christi College, Parker Library
Ccl ——, Central Library
Cclc ——, Clare College Archives
Ce ——, Emmanuel College
Cfm ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc ——, Gonville and Caius College
Cjc ——, St John's College
Ckc ——, King's College, Rowe Music Library
Cmc ——, Magdalene College, Pepys Library
Cp ——, Peterhouse College Library
Cpc ——, Pembroke College Library
Cpl ——, Pendlebury Library of Music
Cssc ——, Sidney Sussex College
Ctc ——, Trinity College, Library
Cu ——, University Library
CA Canterbury, Cathedral Library
CDp Cardiff, Public Libraries, Central Library
CDu ——, University of Wales/Prifysgol Cymru
CF Chelmsford, Essex County Record Office
CH Chichester, Diocesan Record Office
CHc ——, Cathedral
CL Carlisle, Cathedral Library
DRc Durham, Cathedral Church, Dean and Chapter Library

DRu ——, University Library
DU Dundee, Central Library
En Edinburgh, National Library of Scotland, Music Dept
Ep ——, City Libraries, Music Library
Er ——, Reid Music Library of the University of Edinburgh
Es ——, Signet Library
Eu ——, University Library, Main Library
EL Ely, Cathedral Library [in *Cu*]
EXcl Exeter, Cathedral Library
Ge Glasgow, Euing Music Library
Gm ——, Mitchell Library, Arts Dept
Gsma ——, Scottish Music Archive
Gu ——, University Library
GL Gloucester, Cathedral Library
GLr ——, Record Office
H Hereford, Cathedral Library
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
HFr Hertford, Hertfordshire Record Office
Ir Ipswich, Suffolk Record Office
KNt Knutsford, Tatton Park (National Trust)
Lam London, Royal Academy of Music, Library
Lbbc ——, British Broadcasting Corporation, Music Library
Lbc ——, British Council Music Library
Lbl ——, British Library
Lcm ——, Royal College of Music, Library
Lcml ——, Central Music Library
Lco ——, Royal College of Organists
Lcs ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc ——, Dulwich College Library
Lfm ——, Faber Music
Lgc ——, Guildhall Library
Lk ——, King's Music Library [in *Lbl*]
Lkc ——, King's College Library
Llp ——, Lambeth Palace Library
Lmic ——, British Music Information Centre
Lmt ——, Minet Library
Lpro ——, Public Record Office
Lrcp ——, Royal College of Physicians
Lsp ——, St Paul's Cathedral Library
Lspencer ——, Woodford Green: Robert Spencer, private collection
Lst ——, Savoy Theatre Collection
Lu ——, University of London Library, Music Collection
Lue ——, Universal Edition
Lv ——, Victoria and Albert Museum, Theatre Museum
Lwa ——, Westminster Abbey Library
Lwcm ——, Westminster Central Music Library
LA Lancaster, District Central Library
LEbc Leeds, University of Leeds, Brotherton Library
LEc ——, Leeds Central Library, Music and Audio Dept
LF Lichfield, Cathedral Library
LI Lincoln, Cathedral Library
LVp Liverpool, Libraries and Information Services, Humanities Reference Library
LVu ——, University, Music Department
Mch Manchester, Chetham's Library
Mp ——, Central Library, Henry Watson Music Library
Mr ——, John Rylands Library, Deansgate
MA Maidstone, Kent County Record Office
NH Northampton, Record Office
NO Nottingham, University of Nottingham, Department of Music
NTp Newcastle upon Tyne, Public Libraries
NW Norwich, Central Library
NWhamond ——, Anthony Hamond, private collection
NWr ——, Record Office
Oas Oxford, All Souls College Library
Ob ——, Bodleian Library
Oc ——, Coke Collection
Occc ——, Corpus Christi College Library
Och ——, Christ Church Library
Ojc ——, St John's College Library
Olc ——, Lincoln College Library
Omc ——, Magdalen College Library
Onc ——, New College Library
Ouf ——, Faculty of Music Library
Owc ——, Worcester College
P Perth, Sandeman Public Library
PB Peterborough, Cathedral Library
PM Parkminster, St Hugh's Charterhouse
R Reading, University, Music Library
SA St Andrews, University of St Andrews Library
SB Salisbury, Cathedral Library
SC Sutton Coldfield, Oscott College, Old Library
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Salop Record Office
SHRs ——, Library of Shrewsbury School
SOp Southampton, Public Library
SRfa Studley Royal, Fountains Abbey [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm ——, Shakespeare Memorial Library
T Tenbury Wells, St Michael's College Library [in *Ob*]
W Wells, Cathedral Library
WA Whalley, Stonyhurst College Library
WB Wimborne, Minster Chain Library
WC Winchester, Chapter Library
WCc ——, Winchester College, Warden and Fellows' Library
WCr ——, Hampshire Record Office
WMl Warminster, Longleat House Old Library
WO Worcester, Cathedral Library
WOr ——, Record Office
WRch Windsor, St George's Chapel Library
WRec ——, Eton College, College Library
Y York, Minster Library
Ybi ——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels Athens, Ethniki Lyriki Skini
Akounadis ——, Panayis Kounadis, private collection
Aleotsakos ——, George Leotsakos, private collection
Am ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An ——, Ethnikē Bibliotēkē tēs Hellados
AOd Mt Athos, Mone Dionysiou
AOdo ——, Mone Dohiariou
AOh ——, Mone Hilandariou
AOi ——, Mone ton Iveron
AOk ——, Mone Koutloumousi
AOml ——, Mone Megistis Lávras
AOpk ——, Mone Pantokrátoros
AOva ——, Vatopedi Monastery
P Patmos
THpi Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba Budapest, Magyar Tudományos Akadémia Könytára
Bami ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn ——, Országos Széchényi Könyvtár
Bo ——, Állami Operaház
Br ——, Ráday Gyűjtemény
Bs ——, Központi Szemináriumi Könyvtár
Bu ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA Bártfá, St Aegidius [in *Bn*]
Efko Esztergom, Főszékesegyházi Kottatár
Efkö ——, Főszékesegyházi Könyvtár
Gc Győr, Püspöki Papnevelő Intézet Könyvtára
Gk ——, Káptalan Magánlevéltár Kottatára
GYm Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivo Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

FEM Finale Emilia, Biblioteca Comunale
FERaa Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas ——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc ——, Biblioteca Comunale
FERd ——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali ——, Gualberto Vitali-Rosati, private collection
FOc Forlì, Biblioteca Comunale Aurelio Saffi
FOLc Foligno, Biblioteca Comunale
FOLd ——, Duomo, Archivio
FRa Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac Faenza, Basilica Cattedrale, Archivio Capitolare
FZc ——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc Genoa, Biblioteca Civica Berio
Gim ——, Civico Istituto Mazziniano, Biblioteca
Gl ——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini ——, P.C. Remondini, private collection
Gsl ——, S Lorenzo (Duomo), Archivio Capitolare
Gu ——, Biblioteca Universitaria
GO Gorizia, Seminario Teologico Centrale, Biblioteca
GR Grottaferrata, Biblioteca del Monumento Nazionale
GUBd Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I Imola, Biblioteca Comunale
IBborromeo Isola Bella, Borromeo private collection
IE Iesi, Biblioteca Comunale
IV Ivrea, Cattedrale, Biblioteca Capitolare
La Lucca, Archivio di Stato
Las ——, Biblioteca-Archivio Storico Comunale
Lc ——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg ——, Biblioteca Statale
Li ——, Istituto Musicale L. Boccherini, Biblioteca
Ls ——, Seminario Arcivescovile, Biblioteca
LA L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT Loreto, Santuario della S Casa, Archivio Storico
LU Lugo, Biblioteca Comunale Fabrizio Trisi
LUi ——, Istituto Musicale Pareggiato G.L. Malerbi
Ma Milan, Biblioteca Ambrosiana
Malfieri ——, Familglia Trecani degli Alfieri, private collection
Mas ——, Archivio di Stato
Mb ——, Biblioteca Nazionale Braidense
Mc ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap ——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom ——, Biblioteca Comunale Sormani
Md ——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini ——, Natale Gallini, private collection
Mr ——, Biblioteca della Casa Ricordi
Ms ——, Biblioteca Teatrale Livia Simoni
Msartori ——, Claudio Sartori, private collection [in *Mc*]
Msc ——, Chiesa di S Maria presso S Celso, Archivio
Mt ——, Biblioteca Trivulziana e Archivio Storico Civico
Mu ——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc ——, Università Cattolica del Sacro Cuore, Biblioteca
MAa Mantua, Archivio di Stato
MAad ——, Archivio Storico Diocesano
MAav ——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc ——, Biblioteca Comunale
MAC Macerata, Biblioteca Comunale Mozzi-Borgetti
MC Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi Montefiore dell'Aso, Francesco Egidi, private collection
ME Messina, Biblioteca Regionale Universitaria
MEs ——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd Modena, Duomo, Biblioteca e Archivio Capitolare
MOe ——, Biblioteca Estense e Universitaria
MOs ——, Archivio di Stato [in *MOe*]
MTc Montecatini Terme, Biblioteca Comunale
MTventuri ——, Antonio Venturi, private collection [in *MTc*]
MZ Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na Naples, Archivio di Stato
Nc ——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf ——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng ——, Monastero di S Gregorio Armeno, Archivio
Nlp ——, Biblioteca Lucchesi Palli [in *Nn*]
Nn ——, Biblioteca Nazionale Vittorio Emanuele III
NON Nonantola, Seminario Abbaziale, Biblioteca
NOVd Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg ——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi ——, Istituto Civico Musicale Brera, Biblioteca
NT Noto, Biblioteca Comunale Principe di Villadorata
Od Orvieto, Opera del Duomo, Biblioteca
OFma Offida, Parrocchia di Maria Ss Assunta, Archivio
OS Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas Padua, Archivio di Stato
Pc ——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca ——, Basilica del Santo, Biblioteca Antoniana
Pci ——, Biblioteca Civica
Pl ——, Conservatorio Cesare Pollini
Ps ——, Seminario Vescovile, Biblioteca
Pu ——, Biblioteca Universitaria
PAac Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas ——, Archivio di Stato
PAc ——, Biblioteca Palatina, sezione Musicale
PAcom ——, Biblioteca Comunale
PAp ——, Biblioteca Nazionale Palatina
PAt ——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs ——, Seminario Vescovile, Biblioteca
PAVu ——, Biblioteca Universitaria
PCc Piacenza, Biblioteca Comunale Passerini Landi
PCcon ——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd ——, Duomo, Biblioteca e Archivio Capitolare
PCsa ——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas Perugia, Archivio di Stato
PEc ——, Biblioteca Comunale Augusta
PEd ——, Biblioteca Domincini
PEl ——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf ——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl ——, Duomo (S Lorenzo), Archivio
PEsp ——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA Pescia, Biblioteca Comunale Carlo Magnani
PESc Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd ——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi ——, Biblioteca Diocesana
PESo ——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr ——, Fondazione G. Rossini, Biblioteca
PIa Pisa, Archivio di Stato
PIp ——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli ——, Raffaelli private collection
PIst ——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt ——, Teatro Verdi
PIu ——, Biblioteca Universitaria
PLa Palermo, Archivio di Stato
PLcom ——, Biblioteca Comunale
PLcon ——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi	——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn	——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano	——, Roberto Pagano, private collection
PO	Potenza, Biblioteca Provinciale
PR	Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS	Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc	——, Biblioteca Comunale Forteguerriana
PSrospigliosi	——, Rospigliosi private collection
Ra	Rome, Biblioteca Angelica
Raf	——, Accademia Filarmonica Romana
Ras	——, Archivio di Stato, Biblioteca
Rbompiani	——, Bompiani private collection
Rc	——, Biblioteca Casanatense, sezione Musica
Rcg	——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg	——, Chiesa del Gesù, Archivio
Rcsg	——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp	——, Archivio Doria Pamphili
Rf	——, Congregazione dell'Oratorio S Filippo Neri
Ria	——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus	——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig	——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims	——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli	——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib	——, Basilica Liberiana, Archivio
Rmalvezzi	——, Lionello Malvezzi, private collection
Rmassimo	——, Massimo princes, private collection
Rn	——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp	——, Biblioteca Pasqualini [in *Rsc*]
Rps	——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai	——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla	——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc	——, Conservatorio di Musica S Cecilia
Rscg	——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg	——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf	——, Chiesa di S Luigi dei Francesi, Archivio
Rsm	——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm	——, S Maria di Monserrato, Archivio
Rsmt	——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp	——, Chiesa di S Spirito in Sassia, Archivio
Rss	——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru	——, Biblioteca Universitaria Alessandrina
Rv	——, Biblioteca Vallicelliana
Rvat	——, Biblioteca Apostolica Vaticana
Rvic	——, Vicariato, Archivio
RA	Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc	——, Biblioteca Comunale Classense
RAs	——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm	Reggio nell'Emilia, Biblioteca Panizzi
REsp	——, Basilica di S Prospero, Archivio Capitolare
RI	Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM	Rimini, Biblioteca Civica Gambalunga
RPTd	Ripatransone, Duomo, Archivio
RVE	Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI	Rovigo, Accademia dei Concordi, Biblioteca
Sac	Siena, Accademia Musicale Chigiana, Biblioteca
Sas	——, Archivio di Stato
Sc	——, Biblioteca Comunale degli Intronati
Sco	——, Convento dell'Osservanza, Biblioteca
Sd	——, Opera del Duomo, Archivio Musicale
Smo	Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA	Savona, Biblioteca Civica Anton Giulio Barrili
SAa	——, Seminario Vescovile, Biblioteca
SE	Senigallia, Biblioteca Comunale Antonelliana
SO	Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc	Spoleto, Biblioteca Comunale Giosuè Carducci
SPd	——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE	Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc	——, Biblioteca Comunale Giacomo Prampolini
ST	Stresa, Biblioteca Rosminiana
STE	Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta	Turin, Archivio di Stato
Tci	——, Civica Biblioteca Musicale Andrea della Corte
Tco	——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td	——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf	——, Accademia Filarmonica, Archivio
Tfanan	——, Giorgio Fanan, private collection
Tn	——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr	——, Biblioteca Reale
Trt	——, RAI – Radiotelevisione Italiana, Biblioteca
TAc	Taranto, Biblioteca Civica Pietro Acclavio
TE	Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd	——, Duomo, Archivio Capitolare
TLp	Torre del Lago Puccini, Museo di Casa Puccini
TOL	Tolentino, Biblioteca Comunale Filelfica
TRa	Trent, Archivio di Stato
TRbc	——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc	——, Biblioteca Comunale
TRcap	——, Biblioteca Capitolare con Annesso Archivio
TRfeininger	——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd	——, Museo Diocesano, Biblioteca
TRmp	——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr	——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE	Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP	Trapani, Biblioteca Fardelliana
TSci	Trieste, Biblioteca Comunale Attilio Hortis
TScon	——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt	——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco	Treviso, Biblioteca Comunale
TVd	——, Biblioteca Capitolare della Cattedrale
Us	Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD	Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa	——, Archivio di Stato
UDc	——, Biblioteca Comunale Vincenzo Joppi
UDs	——, Seminario Arcivescovile, Biblioteca
URBcap	Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi	——, Biblioteca Diocesana
Vas	Venice, Archivio di Stato
Vc	——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg	——, Casa di Goldoni, Biblioteca
Vgc	——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi	——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello	——, Andrighetti Marcello, private collection
Vmc	——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm	——, Biblioteca Nazionale Marciana
Vqs	——, Fondazione Querini-Stampalia, Biblioteca
Vs	——, Seminario Patriarcale, Archivio
Vsf	——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
BA Barczewo, Kościóła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Śląska

KO Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk ——, Klasztor Ss Benedyktynek
Lw Lublin, Wojewódzka Biblioteka Publiczna im. H. Łopacińskiego
LA Łańcut, Biblioteka-Muzeum Zamku
LEtpn Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu Łódź, Biblioteka Uniwersytecka
MO Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB Obra, Klasztor OO. Cystersów
Pa Poznań, Archiwum Archidiecezjalna
Pm ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R Raków, Kościół Parafialny, Archiwum
SA Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ Szalowa, Archiwum Parafialne
Tm Toruń, Książnica Miejska im. M. Kopernika
Tu ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm Warsaw, Muzeum Narodowe, Biblioteka
Wn ——, Biblioteka Narodowa
Wtm ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk Wrocław, Biblioteka Kapitulna
WRu ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno ——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba Bucharest, Academiei Române, Biblioteca
BRm Braşov, Biblioteca Judeteana
Cu Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb ——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg ——, Gosudarstvennaya Biblioteka
KAu ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl Moscow, Rossiyskiy Gosudarstvenniy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm ——, Gosudarstvenniy Tsentral'niy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki
Mim ——, Gosudarstvenniy Istoricheskiy Muzey
Mk ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
Mm ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg ——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt ——, Gosudarstvenniy Tsentral'niy Teatral'niy Musey im. A. Bakhrushina
SPan St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia ——, Gosudarstvenniy Tsentral'niy Istoricheskiy Arkhiv
SPil ——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit ——, Rossiyskiy Institut Istorii Iskusstv
SPk ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc ——, Rossiyskaya Natsional'naya Biblioteka
SPtob ——, Gosudarstvenniy Akademichesky Mariinsky Teatr, Tsentral'naya Muzïkal'naya Biblioteka

S: SWEDEN

A Arvika, Ingesunds Musikhögskola
B Bålsta, Skoklosters Slott
Gu Göteborg, Universitetsbiblioteket
Hfryklund Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ Härnösand, Länsmuseet-Murberget
HÖ Höör, Biblioteket
J Jönköping, Per Brahegymnasiet
K Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm ——, Länsmuseet
L Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB Leufsta Bruk, De Geer private collection [in *Uu*]
LI Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N Norrköping, Stadsbiblioteket
Sdt Stockholm, Drottningholms Teatermuseum
Sfo ——, Frimurare Orden, Biblioteket
Sic ——, Svensk Musik
Sk ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma ——, Statens Musikbibliothek
Sm ——, Musikmuseet, Arkiv
Smf ——, Stiftelsen Musikkulturens Främjande
Sn ——, Nordiska Museet, Arkivet
Ssr ——, Sveriges Radio Förvaltning, Musikbiblioteket
St ——, Kung. Teatern [in *Skma*]
Sva ——, Svenskt Visarkiv
STr Strängnäs, Roggebiblioteket
Uu Uppsala, Universitetsbiblioteket
V Västerås, Stadsbibliotek, Stiftsavdelningen
VII Visby, Landsarkivet
VX Växjö, Landsbiblioteket

SI: SLOVENIA

Lf Ljubljana, Frančiškanski Samostan, Knjižnica
Ln ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna ——, Nadškofijski Arhiv
Lng ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls ——, Katedral, Glazbeni Arhiv
Nf Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk ——, Kolegiatni Kapitelj, Knjižnica
Pk Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa Bratislava, Štátny Oblastny Archív
BRhs ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm ——, Archív Mesta Bratislavy
BRmp ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm ——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa ——, Slovenský Národný Archív
BRsav ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobný Kabinet
BSk Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms Martin, Matica Slovenská
Mnm ——, Slovenské Národné Múzeum, Archív

MO	Modra, Štátny Okresny Archív Pezinok
NM	Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN	Trenčín, Štátny Okresny Archív
TR	Trnava, Štátny Okresny Archív

TR: TURKEY

Ino	Istanbul, Nuruosmania Kütüphanesi
Itks	——, Topkapi Sarayi Müzesi
Iü	——, Üniversite Kütüphanesi

UA: UKRAINE

Kan	Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km	——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV	L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu	Ann Arbor, University of Michigan, Music Library
AB	Albany (NY), New York State Library
AKu	Akron (OH), University of Akron, Bierce Library
ATet	Atlanta (GA), Emory University, Pitts Theology Library
ATu	——, Emory University Library
ATS	Athens (GA), University of Georgia Libraries
AU	Aurora (NY), Wells College Library
AUS	Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm	——, University of Texas at Austin, Fine Arts Library
Ba	Boston, Athenaeum Library
Bc	——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa	——, Museum of Fine Arts
Bgm	——, Isabella Stewart Gardner Museum, Library
Bh	——, Harvard Musical Association, Library
Bhs	——, Massachusetts Historical Society Library
Bp	——, Public Library, Music Department
Bu	——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep	Baltimore, Enoch Pratt Free Library
BAhs	——, Maryland Historical Society Library
BApi	——, Arthur Friedheim Library, Johns Hopkins University
BAu	——, Johns Hopkins University Libraries
BAue	——, Milton S. Eisenhower Library, Johns Hopkins University
BAw	——, Walters Art Gallery Library
BAR	Baraboo (WI), Circus World Museum Library
BEm	Berkeley, University of California at Berkeley, Music Library
BER	Berea (OH), Riemenschneider Bach Institute Library
BETm	Bethlehem (PA), Moravian Archives
BL	Bloomington (IN), Indiana University Library
BLl	——, Indiana University, Lilly Library
BLu	——, Indiana University, Cook Music Library
BO	Boulder (CO), University of Colorado at Boulder, Music Library
BU	Buffalo (NY), Buffalo and Erie County Public Library
Cn	Chicago, Newberry Library
Cp	——, Chicago Public Library, Music Information Center
Cu	——, University, Joseph Regenstein Library, Music Collection
Cum	——, University of Chicago, Music Collection
CA	Cambridge (MA), Harvard University, Harvard College Library
CAe	——, Harvard University, Eda Kuhn Loeb Music Library
CAh	——, Harvard University, Houghton Library
CAt	——, Harvard University Library, Theatre Collection
CAward	——, John Milton Ward, private collection [on loan to *CA*]
CF	Cedar Falls (IA), University of Northern Iowa, Library
CHua	Charlottesville (VA), University of Virginia, Alderman Library
CHum	——, University of Virginia, Music Library
CHAhs	Charleston (SC), The South Carolina Historical Society
CHH	Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc	Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp	——, Public Library
CIu	——, University of Cincinnati College – Conservatory of Music, Music Library
CLp	Cleveland, Public Library, Fine Arts Department
CLwr	——, Western Reserve University, Freiberger Library and Music House Library
CLAc	Claremont (CA), Claremont College Libraries
COhs	Columbus (OH), Ohio Historical Society Library
COu	——, Ohio State University, Music Library
CP	College Park (MD), University of Maryland, McKeldin Library
CR	Cedar Rapids (IA), Iowa Masonic Library
Dp	Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu	Dallas, Southern Methodist University, Music Library
DAVu	Davis (CA), University of California at Davis, Peter J. Shields Library
DMu	Durham (NC), Duke University Libraries
DN	Denton (TX), University of North Texas, Music Library
DO	Dover (NH), Public Library
E	Evanston (IL), Garrett Biblical Institute
Eu	——, Northwestern University
EDu	Edwardsville (IL), Southern Illinois University
EU	Eugene (OR), University of Oregon
FAy	Farmington (CT), Yale University, Lewis Walpole Library
FW	Fort Worth (TX), Southwestern Baptist Theological Seminary
G	Gainesville (FL), University of Florida Library, Music Library
GB	Gettysburg (PA), Lutheran Theological Seminary
GR	Granville (OH), Denison University Library
GRB	Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc	Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm	——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs	——, Connecticut State Library
Hw	——, Trinity College, Watkinson Library
HA	Hanover (NH), Dartmouth College, Baker Library
HG	Harrisburg (PA), Pennsylvania State Library
HO	Hopkinton (NH), New Hampshire Antiquarian Society
I	Ithaca (NY), Cornell University
IDt	Independence (MO), Harry S. Truman Library
IO	Iowa City (IA), University of Iowa, Rita Benton Music Library
K	Kent (OH), Kent State University, Music Library
KC	Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm	——, Kansas City Museum, Library and Archives
KN	Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu	Lawrence (KS), University of Kansas Libraries
LAcs	Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky	——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs	——, The Arnold Schoenberg Institute Archives
LAuc	——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum	——, University of California at Los Angeles, Music Library

LAur	——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc	——, University of Southern California, School of Music Library
LBH	Long Beach (CA), California State University
LEX	Lexington (KY), University of Kentucky, Margaret I. King Library
LOu	Louisville, University of Louisville, Dwight Anderson Music Library
LT	Latrobe (PA), St Vincent College Library
M	Milwaukee, Public Library, Art and Music Department
Mc	——, Wisconsin Conservatory of Music Library
MAhs	Madison (WI), Wisconsin Historical Society
MAu	——, University of Wisconsin
MB	Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED	Medford (MA), Tufts University Library
MG	Montgomery (AL), Alabama State Department of Archives and History Library
MT	Morristown (NJ), National Historical Park Museum
Nf	Northampton (MA), Forbes Library
Nsc	——, Smith College, Werner Josten Library
NA	Nashville (TN), Fisk University Library
NAu	——, Vanderbilt University Library
NBu	New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij	Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH	New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh	——, Yale University, Oral History Archive
NHub	——, Yale University, Beinecke Rare Book and Manuscript Library
NO	Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm	New Orleans, Louisiana State Museum Library
NORtu	——, Tulane University, Howard Tilton Memorial Library
NYamc	New York, American Music Center Library
NYbroude	——, Broude private collection
NYcc	——, City College Library, Music Library
NYcu	——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub	——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo	——, University, Gould Memorial Library [in *NYu*]
NYgr	——, The Grolier Club Library
NYgs	——, G. Schirmer, Inc.
NYhs	——, New York Historical Society Library
NYhsa	——, Hispanic Society of America, Library
NYj	——, The Juilliard School, Lila Acheson Wallace Library
NYkallir	——, Rudolf F. Kallir, private collection
NYlehman	——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin	——, Laurence Libin, private collection
NYma	——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp	——, Public Library at Lincoln Center, Music Division
NYpl	——, Public Library, Center for the Humanities
NYpm	——, Pierpont Morgan Library
NYpsc	——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq	——, Queens College of the City University, Paul Klapper Library, Music Library
NYu	——, University Bobst Library
NYw	——, Wildenstein Collection
NYyellin	——, Victor Yellin, private collection
OAm	Oakland (CA), Mills College, Margaret Prall Music Library
OB	Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX	Oxford (OH), Miami University, Amos Music Library
Pc	Pittsburgh, Carnegie Library, Music and Art Dept
Ps	——, Theological Seminary, Clifford E. Barbour Library
Pu	——, University of Pittsburgh
Puf	——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci	Philadelphia, Curtis Institute of Music, Library
PHf	——, Free Library of Philadelphia, Music Dept
PHff	——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc	——, Gratz College
PHhs	——, Historical Society of Pennsylvania Library
PHlc	——, Library Company of Philadelphia
PHmf	——, Musical Fund Society [on loan to *PHf*]
PHphs	——, The Presbyterian Historical Society Library [in *PHlc*]
PHps	——, American Philosophical Society Library
PHu	——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO	Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs	Princeton (NJ), Theological Seminary, Speer Library
PRu	——, Princeton University, Firestone Memorial Library
PRw	——, Westminster Choir College
PROhs	Providence (RI), Rhode Island Historical Society Library
PROu	——, Brown University
PRV	Provo (UT), Brigham Young University
R	Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su	Seattle, University of Washington, Music Library
SA	Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm	Santa Barbara (CA), Mission Santa Barbara
SFp	San Francisco, Public Library, Fine Arts Department, Music Division
SFs	——, Sutro Library
SFsc	——, San Francisco State University, Frank V. de Bellis Collection
SJb	San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL	St Louis, St Louis University, Pius XII Memorial Library
SLug	——, Washington University, Gaylord Music Library
SLC	Salt Lake City, University of Utah Library
SM	San Marino (CA), Huntington Library
SPma	Spokane (WA), Moldenhauer Archives
SR	San Rafael (CA), American Music Research Center, Dominican College
STu	Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann	Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO	Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY	Syracuse (NY), University Music Library
SYkrasner	——, Louis Krasner, private collection [in *CAh* and *SY*]
TA	Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U	Urbana (IL), University of Illinois, Music Library
Uplamenac	——, Dragan Plamenac, private collection [in *NH*]
V	Villanova (PA), Villanova University, Falvey Memorial Library
Wc	Washington, DC, Library of Congress, Music Division
Wca	——, Cathedral Library
Wcf	——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg	——, General Collections, Library of Congress
Wcm	——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu	——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

Contents

J
[continued]

Jennens, Charles (*b* Gopsall, Leics., 1700; *d* Gopsall, bur. Nether Whitacre, Warwicks., 20 Nov 1773). English patron, author and librettist. The grandson of a wealthy Birmingham ironmaster, he was educated at Balliol College, Oxford, and subsequently divided his time between London and his father's Leicestershire estate. His devotion to Handel's music is first attested in his subscription to *Rodelinda* (1725), the first Handel score published by subscription; thereafter he was a constant and generous subscriber. A member of the circle of Handel's admirers that included the 4th Earl of Shaftesbury and James Harris, Jennens had catholic but decisive musical tastes. He had a harpsichord sent from Florence, and was critical of it, had an organ made to Handel's specification (now at Great Packington church, Warwickshire) and owned a fortepiano by 1756. He had copies made for him of every note that Handel wrote, forming the magnificent Aylesford Collection (principally *GB-Mp*). He figured the bass lines in many of these copies, presumably in order to play them. He had part of Cardinal Ottoboni's library and other music manuscripts procured for him in Italy, forming definite views of them (and lending them to Handel, who used them); and he encouraged the work of English composers.

Jennens offered Handel a libretto in 1735 and continued writing for him over the next ten years. He was Handel's best librettist. He wrote the librettos of *Saul* and *Belshazzar* and compiled the text of *Messiah*, which was his idea; he prompted James Harris to draft the libretto of *L'allegro ed il penseroso*, which he and Handel completed (Jennens supplying *Il moderato* at Handel's request). He also probably compiled the text of *Israel in Egypt*. Although the relationship of librettist and composer (both strongly opinionated and touchy) could be tempestuous, they remained good friends, Jennens commissioning Thomas Hudson's 'Gopsall' portrait of Handel (1756) and Handel bequeathing Jennens two paintings. Handel accepted some of Jennens's suggested alterations during the composition of *Saul*. Encouragement of Handel was one aspect of Jennens's lifelong patronage of the arts and letters. In 1747 he inherited Gopsall (736 acres) and 34 other properties in six counties, and transformed Jacobean Gopsall Hall into the finest late Palladian mansion in England (demolished 1951). His picture and sculpture collection comprised over 500 items, and was described in T. Martyn's *The English Connoisseur* (London, 1766), a survey of the 20 best English art collections.

Two deep loyalties underpinned Jennens's life: to Protestant Christianity and to the deposed royal house of Stuart. He was a staunch Nonjuror (refusing to abjure allegiance to the Stuarts) and the leading patron of Nonjurors of his generation. Some of his beneficiaries were also Jacobites. Within the bounds of legality Jennens declared his adherence to the old regime, and his librettos of *Saul* and *Belshazzar* can be read as expressing his opposition commitment. His librettos, outstandingly *Messiah*, are also eloquent statements of his evangelizing commitment to Christian doctrine, which is likewise attested by his art collection and commissions, book subscriptions, legacies, and library of theological works. He was sensitive and depressive, possibly manic-depressive (his younger brother Robert committed suicide), and never married. He could appear haughty, which (with his great wealth) earned him resentment. Derogation of his abilities mainly derives from abusive allegations by his rival Shakespeare editor George Steevens, who justifiably envied Jennens's scrupulous and forward-looking single-volume editions of *King Lear*, *Hamlet*, *Othello*, *Macbeth* and *Julius Caesar* (London, 1770–74).

Informative letters to and from Jennens are in the Coke Collection and the Malmesbury Papers (*GB-WCr*).

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RUTH SMITH

Jennings, Anthony (*b* Wellington, 6 Feb 1945; *d* Sydney, 30 July 1995). New Zealand harpsichordist, organist, choral and orchestral director. A brilliant student, he took the BMus at Victoria University, Wellington, in 1968. Following postgraduate study in Brussels (1972), he was awarded the Kingdom of Belgium Pro Arte Gold Medal. In 1973 he took a postgraduate diploma at the GSM, London. During these years he was choirmaster at the Pro-Cathedral of the Holy Trinity, Brussels, and assistant

organist at St Alban's Cathedral, England. These laid the foundations for his appointment as director of music at the Cathedral of the Holy Trinity, Auckland (1974–85). Under his directorship the cathedral choir flourished and made several recordings. He held a senior lectureship at the University of Auckland from 1974 to 1991 and moved to the faculty of music at Newcastle University, Australia, in 1992. At the time of his death he had been appointed director of music at St James's Church, Sydney.

His musical skills were wide-ranging and supported by a charismatic personality. A virtuoso organist, his performances of Romantic and contemporary repertory are remembered for their technical brilliance and musical power, but his special contribution was in the area of Baroque performance. As a teacher and performer he championed the cause of authenticity, introducing fine examples of French-, Italian-, Flemish- and German-style harpsichords to New Zealand and designing a replica of a 17th-century Dutch organ for the Maclaurin Chapel at Auckland University. His harpsichord recordings, of Bach and other Baroque composers, demonstrate superb musicianship and his solid grounding in Baroque performing practice.

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J.M. THOMSON

Jennings, Terry (*b* Eagle Rock, CA, 19 July 1940; *d* San Pablo, CA, 11 Dec 1981). American composer and performer. He had a background in jazz, playing the piano, the clarinet, and the alto and soprano saxophones. In 1953 he met La Monte Young in Los Angeles, where they played jazz together. Jennings first came to musical prominence in the late 1950s when he began to compose in the style of Young's influential early works involving sustained tones and expanded time concepts. He was introduced to the New York avant garde in 1960, when Young opened his series of concerts at Yoko Ono's loft with two programmes of Jennings's music. Jennings participated in many concerts of new music in the 1960s, both as composer and performer, giving the first performance of, among other works, Richard Maxfield's *Wind* for tape and saxophone, which was composed as a musical portrait of him. He worked with the James Waring Dance Company (1962) and performed and recorded with Young's Theatre of Eternal Music. Jennings's Piano Piece (June 1960) and String Quartet (1960) were published in *An Anthology* (edited by Young, 1963), which led to their performance in England by Cornelius Cardew and others. Two concerts of Jennings's music were presented at Steinway Hall, New York, in Ben Patterson's series of avant-garde music, 'January to June'. With Young and Terry Riley, Jennings was involved in the earliest developments of drone-inspired, modal, repetitive music. He is best known for two piano works of 1965, *Winter Trees* and *Winter Sun*, both of which exemplify the repetitive, non-virtuoso keyboard style he was among the first to employ; sets of phrases are played quietly in a specified order but repeated at will, in relatively free rhythm, and with liberal use of the sustaining pedal, creating a meditative mood and an understated lyricism. Jennings had a decisive influence on such composers as Harold Budd, Peter Garland and Howard Skempton, who in the early 1970s created a body of so-called 'minimalist' keyboard music and were among the few musicians to perform his works. In later years Jennings composed works in a neo-romantic style, including the song cycle *The Seasons* (1975).

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PETER GARLAND, LA MONTE YOUNG

Jennings, Waylon [Wayland Arnold] (*b* Littlefield, TX, 15 June 1937). American country singer-songwriter. Both his parents played the guitar in Texas dance halls. At the age of 12 he took a job as a disc jockey on local radio, moving in 1955 to a station in Lubbock where Buddy Holly appeared on his show. Jennings then became the bass guitarist in Holly's band, the Crickets, but returned to Lubbock following Holly's death in 1959. Although his first single (*Jole Blon*, Bruns., 1958) had been produced by Holly, it was not until the mid-1960s that he began to record in earnest. By then settled in Nashville, he worked with producer Chet Atkins to develop a folk-country style. Along with Johnny Cash, Willie Nelson and Kris Kristofferson, Jennings played the role of a Nashville rebel both professionally and personally. This reputation was further enhanced when he recorded songs for the soundtrack of the film, *Ned Kelly*, which helped him cross over into rock and pop. His subsequent album, *Singer of Sad Songs* (1971) reflected a tougher, more defiant image, as did *Honky Tonk Heroes* (1973).

His 1975 album, *Wanted: the Outlaws*, broke into the pop charts and was the first of several collaborations with Willie Nelson that greatly raised the profiles of both singers. Jennings has also recorded with a number of other prominent country and crossover artists, and, for the concept album *Highwaymen* (Col., 1985), he worked with Nelson, Cash and Kristofferson, whose songwriting talents he had long championed. Individual, uncompromising and proud of his working-class, hillbilly roots, Jennings experimented to create a new and distinctive strand of country music: the terms 'new Nashville', 'progressive country' and 'outlaw music' have all been used of his work.

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LIZ THOMSON

Jenny, Markus (*b* Stein, canton of St Gallen, 1 June 1924). Swiss hymnologist. He studied Protestant theology at the universities of Basle and Zürich with Karl Barth, Oscar Cullmann, Ina Lohr and Wolfram von den Steinen. He was successively rector of Saas, canton of Graubünden (1950–56), of Weinfelden, canton of Thurgau (1956–63) and of the Swiss Institute for Epileptics, Zürich (from 1963). In 1955 he took the doctorate with Ina Lohr at Basle with a dissertation on the Swiss Reformation

hymnals of the 16th century. In 1964 he completed the *Habilitation* and became a lecturer in practical theology at the University of Zürich; he became professor there in 1973. He has prepared several editions of hymnbooks and was editor of *Musik und Gottesdienst*, 1975–83.

Jenny has confined himself almost entirely to questions of Protestant hymnology: his main works have been on the songs of the Zwinglian church and their links with and differences from those of the Lutheran church. In particular he has studied the function of church singing in Zwingli's church and Zwingli's own hymn writing.

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JÜRG STENZL

Jensen, Adolf (*b* Königsberg [now Kaliningrad], 12 Jan 1837; *d* Baden-Baden, 23 Jan 1879). German composer. He came from a musical family and first studied music with the Königsberg Kapellmeister Eduard Sobolewski; between 1849 and 1852 he was a pupil of Louis Ehlert, Louis Köhler and Friedrich Marpurg. An early volume of songs op.1 was published by his father in 1849; it was later withdrawn, and his actual op.1 (6 songs) did not appear until 1859. Early in 1856 he went to Brest Litovsk as music teacher to the family of the Russian governor Rejch; there he composed, among other works, a piano trio which he dedicated to Liszt. In 1857–8 he worked as a Kapellmeister at theatres in Posen, Bromberg and in Copenhagen, where he remained as a piano teacher and came into close contact with Gade and J.P.E. Hartmann. He made a number of concert tours in Scandinavia with the cellist Christian Kellermann. Owing to a throat infection he was unable to accept an invitation to become Kapellmeister of the private orchestra of Prince Nicholas Yusupov in St Petersburg. In February 1861 he became second director of the music academy in Königsberg, which gave him the opportunity to conduct several important concerts; after his resignation in February 1862 he continued to make frequent appearances as a pianist. Jensen's marriage in October 1863 to Friederike Bornträger, a publisher's daughter, helped him towards financial independence.

In October 1866 Jensen went to Berlin at the invitation of Carl Tausig to teach at his piano school, but two years later he left to settle in Dresden in order to devote himself to composing. Having already become an enthusiastic admirer of Wagner, in Dresden he campaigned wholeheartedly in private lectures for the success of *Die Meistersinger*, on the occasion of the rehearsals of that work under Julius Rietz. In 1869 he sought a cure for his throat and lung affliction in visits to Ems, Reichenhall and Meran, but his condition gradually worsened over the following years and was not alleviated by his removals to Graz (1870–75) and Baden-Baden (1875–9). During these last years he led a very retiring existence and was only sporadically able to produce creative work. His friendly relations with well-known artists of his time are conspicuously revealed by the dedication of his compositions to Bülow (opp.4, 20 no.4, 36), Brahms (opp.7, 25), Gade (opp.10 no.1, 23), Franz (op.14), Paul Heyse (op.22), Berlioz (op.27), Emanuel Geibel (op.29) and Raff (op.31).

Jensen possessed one of the most delicate sensibilities of all late Romantic composers. The model for his early works was Schumann, and he succeeded in his mature piano music and songs in assimilating the stylistic influences of Chopin and Liszt into a thoroughly personal style. His professed aspiration in his later works was 'to translate Wagner's ideas of beauty and truth into music in the smaller forms'. His best piano compositions are distinguished by their melodic richness, rhythmic impetus, sonorous textures and by their colourful, at times almost impressionistic, harmonies. His songs, though uneven, include individual pieces belonging to the finest of their time; in these, Jensen showed himself a born lyricist, with a gift for translating poetic moods into music with assurance and imagination. A distinctly dramatic range of utterance is especially evident in the late English and Scottish songs and ballads; throughout these works his careful word-setting is notably impressive. He was less successful in handling larger forms, and his choral works and compositions with orchestra, despite some arresting features and distinguished scoring, were destined to failure. His only opera remained unperformed.

Jensen's grandfather, Wilhelm Gottlieb Martin (*d* 1842), was an organist, university music teacher and composer of chorales, songs and other vocal works; his

father, Julius, was a piano teacher, piano tuner and music copyist. His uncle Eduard was a singer and singing teacher, also active in Königsberg, and Eduard's son, Paul (1850–1931), was a court opera singer and a teacher at the conservatory in Dresden. Jensen's brother Gustav (1843–1895) was a violinist, the composer of a Symphony op.35, a Sinfonietta op.22, songs, polyphonic vocal works, and chamber and piano works, and was also an editor of old music. From 1872 he was a teacher at the Cologne Conservatory.

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MSS in D-Mbs

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Die Erbin von Montfort (op, 2, A. Jensen), 1858–65; rev. W. Kienzl as Turandot (op with ballet, 3, E. Jensen), vs (Leipzig, 1888)
Frithjof, MS fragment, *c*1858
Gesang der Nonnen (L. Uhland), S, female vv, 2 hn, hp; Brautlied (Uhland), chorus, 2 hn, hp; pubd together as op.10 (Hamburg, 1863)
Am Pregelstrom am Ostseestrand, 8 male vv, *c*1864
Jephthas Tochter (after Byron), solo vv, chorus, orch, op.26 (Leipzig, 1864)
[8] Lieder von Geibel, SATB, op.28 (Leipzig, 1865)
8 Lieder von Geibel, SATB, op.29 (Leipzig, 1865)
Donald Caird ist wieder da! (W. Scott), T/Bar, male vv, orch, op.54 (Breslau, 1875)
3 Lieder (P. Heyse, R. Hamerling, W. Hertz), female vv, op.63 (Berlin, 1881)
2 Marienlieder (Heyse, after Sp. poems), T, vas, vcs, dbs, timp, op.64 (Berlin, 1881)
Adonis-Klage (A. Wolf); pt.1 rev. G. Jensen as Adonisfeier, solo vv, chorus, pf (Berlin, 1881)
Einkehr (G.A. Bürger), 3 female vv (Berlin, 1882)

LIEDER

[?6] Gesänge (C. Beck and others), op.1 (Königsberg, 1849) [withdrawn]; 6 Lieder (H. Heine, R. Gottschall, G. Pfarrius, Heyse, folksong, J. Eichendorff), op.1 (Breslau, 1859); 7 Gesänge aus dem Spanischen Liederbuch (F.E. Geibel, Heyse), op.4 (Hamburg, 1860); 4 Gesänge (G. Herwegh, Eichendorff), op.5 (Hamburg, 1861); [6] Minneweisen (Geibel), op.6 (Leipzig, 1862); 8 Lieder (A. Traeger), op.9 (Leipzig, 1863); [7] Lieder des Hafis (trans. G. Daumer), op.11 (Hamburg, 1863); [6] Liebeslieder (F. Rückert, O. Roquette, T. Ullrich, Traeger, J. Grosse, G. Kühne), op.13 (Leipzig, 1863); 6 Lieder im Volkston (W. Hertz), op.14 (Leipzig, 1864)
7 Gesänge aus dem Spanischen Liederbuch (Geibel, Heyse), op.21 (Hamburg, 1864); 12 Gesänge (Heyse), op.22 (Leipzig, 1864); 6 Lieder (Geibel, Rückert, K. Beck, Hamerling, Roquette, Uhland), op.24 (Leipzig, 1864); 6 Lieder (H. Hertz, J.W. von Goethe, F. von Schiller and others), op.23 (Leipzig, 1865); Alt-Heidelberg, du feine (J.V. von Scheffel), op.34 (Leipzig, 1867); Dolorosa (A. von Chamisso), 6 songs, op.30 (Leipzig, 1868); 6 Lieder (Roquette), op.35 (Dresden, 1870); 12 Lieder aus Scheffels Gaudeamus, op.40 (Dresden, 1870); 2 Lieder (A.S. Pushkin), op.39 (Vienna, 1871); [6] Romanzen und Balladen (Hamerling), op.41 (Vienna, 1871); 7 Lieder (R. Burns), op.49 (Breslau, 1875)
6 Gesänge (Scott), op.52 (Breslau, 1875); 2 Lieder (O. von Brandenburg, Roquette), op.55 (Berlin, 1875); 7 Lieder (T. Moore), op.50 (Breslau, 1876); 4 Balladen (A. Cunningham), op.51 (Breslau, 1876); 6 Gesänge (A. Tennyson), op.53 (Breslau, 1876); 4 Gesänge aus Stimmen der Völker (J.G. Herder), op.58 (Breslau, 1877); 6 Lieder (Geibel, Beck, Heyse, Eichendorff, Goethe), op.57 (Dresden, 1878); 6 Lieder (Roquette, H.J.C. von Grimmelshausen, W. Müller, C. Lemcke, R. Urban, P.B. Shelley), op.61 (Breslau, 1880)
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Orch: Der Gang nach Emmahus: geistliches Tonstück, op.27 (Hamburg, 1865); Konzertouvertüre [ov. to Die Erbin von Montfort] (Berlin, 1882)
Chbr: Pf Trio, f [op.6], 1856, unpubd

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A. Pohl, ed.: 'Unbekannte Jensenbriefe', *Die Musik*, xxix (1936–7), 344–6

ROBERT MÜNSTER

Jensen, Niels Martin (*b* Copenhagen, 17 March 1937). Danish musicologist. After studying the piano at the Royal Danish Conservatory and taking a degree in music and Danish at Copenhagen University (1956–64), he returned to the university to study 17th-century Italian instrumental music with Larsen (1966–8) and was appointed lecturer in the history and theory of music there in 1968. Concurrently he was music critic of the *Berlingske tidende* (1967–71). He has also been a consultant for Danish Radio, editor of *Dansk årbog for musikforskning* (1973–80) and Danish area editor for the revision of *Sohlmans musikleksikon* (Stockholm, 2/1975–9). He was president of the Danish Musicological Society (1992–8) and vice-president of IMS (1992–7). From 1994 to 1997 he was on leave of absence from the university in order to initiate a project to publish the complete works of Carl Nielsen. His research has been mainly concerned with Danish music, in which his special qualifications as a student of Danish literature have enabled him to make particularly valuable contributions to the study of the solo song in Denmark, and with Italian instrumental music in the 17th century.

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G. Carissimi: *Annunciate gentes*, Orbis chori, iii (Egtved, 1967)
Peter Heise: Sange med klavier (Copenhagen, 1990) [4 vols]

JOHN BERGSAGEL

Jentzsch, Wilfried (*b* Dresden, 31 March 1941). German composer. Until the age of 16 he was a member of the Dresden Kreuzchor, whose conductor, Rudolf Mauersberger, did much to encourage him, giving the first performances of some of his pieces. Jentzsch attended the Dresden Elementary Music School (1957–60) and the Musikhochschule (1960–64), where he studied the cello, composition and conducting. He then studied with Cilenšek at the Musikhochschule in Weimar (1964–8) and with Wagner-Régeny and Dessau at the German Academy of Arts in Berlin (1968–71). He completed his studies after moving to West Germany in 1973, with Humpert at the Cologne Musikhochschule (1973–5) and with Xenakis at the Paris Sorbonne (1976–81). Jentzsch taught in Paris and Nuremberg and became professor of electronic music at the Dresden Musikhochschule in 1993. As a composer his interests lie in computer music, graphics and sound, and mathematical theories; he developed the computer program 'GraphicComposer'. In 1995 he was appointed chairman of the Gesellschaft für Neue Musik, Dresden.

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(*selective list*)

Conc. espressivo, va, orch, 1966; Couleurs, orch, 1967; Sonata, db, 1967; 4 sonetti, T, orch, 1967; Sonata, vc, 1968; Pater noster, chorus, 1969; Zusammenzufügendes, ob, hi-hat, 1969; Mobile, 5 orch groups, 1971; Maqam, a sax, 1981; Paysages G, 1981; Folksongs, wind qnt, 1983; Paysages, 9 insts, tape, 1983–8; Pattern XXY, 6 percussionists, 1987–8; Maqam 2, ob, live electronics, 1988; Le cris indeterminé, 1989; Paysages illusoires, 1994; Kyotobells, 1994–5; 1–5, sound graphics, realized with 'GraphicComposer'

Principal publishers: Breitkopf & Härtel, Deutscher Verlag für Musik (Leipzig), Moeck

LARS KLINGBERG

Jepp, Johannes. *See* JEEP, JOHANNES.

Jeppesen, Knud (Christian) (*b* Copenhagen, 15 Aug 1892; *d* Risskov, 14 June 1974). Danish musicologist and composer. Largely self-taught in music, he gained practical experience by working (under the name of Per Buch) as an opera conductor (1912–14) in Elbing and Liegnitz (now Legnica) until the outbreak of World War I obliged him to return to Denmark. He entered Copenhagen University to study musicology under Angul Hammerich (MA 1918) and became a pupil of Carl Nielsen and Thomas Laub, both of whom had a strong influence on his development as composer and scholar; he also took the organ diploma at the Royal Danish Conservatory of Music (1916) and became organist of St Stephen's (1917–32) and Holmens Kirke (1932–47), both in Copenhagen. Encouraged by Nielsen he attempted to establish himself as a composer but after a concert of his own works proved unsuccessful (1919), he turned entirely to research for 15 years. From 1920 he taught theory at the conservatory and under Laub's influence wrote a dissertation on Palestrina and dissonance, which he submitted to Copenhagen University in 1922. However, owing to Hammerich's retirement the university could not examine his work, which was submitted instead to Adler at the University of Vienna, where he was awarded the doctorate in 1922. Jeppesen was a council member of the newly reconstituted International Musicological Society (from 1927), president (1949–52), and editor-in-chief of its *Acta musicologica* (1931–54); he succeeded Nielsen on the board of directors of the Copenhagen Royal Conservatory (1932). He subsequently became the first professor of

musicology at Århus University (1946), where he founded (1950) the Institute of Musicology and directed it until his retirement (1957). For some years thereafter he lived in Italy, where his research resulted in a number of important discoveries embodied in his valuable late editions.

Jeppesen was the leading authority of his time on Palestrina. His new understanding of Palestrina's style, incorporated in his major study (*see* ANALYSIS, §II, 4) and in a textbook on 16th-century vocal counterpoint (1930), decisively influenced subsequent appreciation of Italian Renaissance music. His many contributions to the subject included the discovery (in Milan, 1949) of ten previously unknown masses by Palestrina. His editions include the late 15th-century Burgundian *Kopenhagener Chansonnier* (1927, with the philologist Viggo Brøndal), a previously unknown Petrucci edition (1507) of polyphonic *laudi* (1935, also with Brøndal), and a three-volume collection of early 16th-century Italian church music, including works by Gasparo Alberti, a neglected Italian composer whom he had discovered (1962). His monumental *La frottola* (1968–70), a magnificently detailed bibliography and study, also includes an edition of hitherto unpublished music.

Jeppesen's writings about Danish music include a contribution to Adler's *Handbuch der Musikgeschichte* (1924) and important articles on Nielsen (from 1916 to 1931 he was Nielsen's closest musical associate). His most substantial scholarly work on Danish music though was his edition of the music of Mogens Pedersøn, a pupil of Giovanni Gabrieli and composer to Christian IV. Jeppesen returned to composition after succeeding Laub as organist at Holmens Kirke, and for the rest of his life regarded composition as an essential counterpart to his scholarly activities. His motets and other choral pieces (1935–6) were widely admired, as was a Reformation cantata (1936). His style was firmly traditional, but nevertheless inventive and personal. The influence on his work of 16th-century counterpoint is evident in his vocal writing, while his orchestral works show the influence of the late Viennese Romantics, Bruckner and Mahler (to whom he had been introduced by Adler), and Nielsen.

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Orch: Sjaellandsfar, sym., 1938–9; Waldhorn Conc., 1942

Choral: Danske motetter og andre korstykker, 2–6vv, 1935–6; Kantate ved 400 aars-festen for Reformationens indelførelse i Danmark, 1936; Lave og Jon, male vv, orch, 1938; Dronning Dagmar messe, 4vv, 1945; Te Deum danicum, solo vv, 2 choirs, orch, org, 1945; Ørnen og skarnbassen [The Eagle and the Beetle], vv, orch, 1949; Tvesang: Grundtvig-Kierkegaard, vv, orch, 1965; cants., motets

Songs for 1v, pf: Aaret i Danmark [The Year in Denmark], 20 nos., 1953; many others

Chbr and solo inst: Intonazione boreale, org, 1937; Passacaglia, org, 1956; Lille sommertrio, fl, vc, pf, 1957; other org pieces

Principal publisher: Hansen

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'Monteverdi, Kapellmeister an S. Barbara?', *Claudio Monteverdi e il suo tempo: Venice, Mantua and Cremona 1968*, 313–22

La frottola (Århus and Copenhagen, 1968–70)

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Dietrich Buxtehude: Min Gud er med mig (Der Herr ist mit mir), Samfundet til udgivelse af dansk musik, 3rd ser., lxxxix (Copenhagen, 1946)
La flora, arie &c. antiche italiane (Copenhagen, 1949)
Giovanni Pierluigi da Palestrina: Le messe di Mantova, Le opere complete, xviii–xix (Rome, 1954)
Balli antichi veneziani per cembalo (Copenhagen, 1962)
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J.P. Jacobsen: 'Knud Jeppesens vaerker for a cappella-kor', *Caecilia* (1992–3), 1–31

JOHN BERGSAGEL

Jeppsson, Kerstin (*b* Nyköping, 29 Oct 1948). Swedish composer. She graduated as a music teacher from the Royal College of Music in Stockholm in 1973. She studied composition first with Maurice Karkoff, then with Krzysztof Meyer and Penderecki (Kraków Conservatory, 1974 and 1977). She gained the BA (1977) in musicology, pedagogics and social anthropology from the University of Stockholm and the MFA (1979) from the California Institute of the Arts, where her teachers included Mel Powell (composition) and Daniel Schulman (conducting). She is a member of the Swedish Composers' Guild.

Her interest in poetry and the voice is reflected in the bias of her output towards vocal works. Swedish poetry in particular finds appropriate expression in her restrained but intense style, while the influence of Swedish folk and church music is evident in the structures, modality and economical rhythmic patterns of many of the settings. Pervading both the vocal and instrumental works are a sensitivity to timbre, feeling for balance, and supple melodic lines, well matched by harmonies that seldom jolt but often gently surprise the ear. The sum of these characteristics makes Jeppsson's music attractively distinct from the contemporary Swedish mainstream.

WORKS
(*selective list*)

Dramatic: Fabian som ramlade omkull men som kom upp igen [Fabian who fell down but got up again] (children's musical play, Jeppsson), 1973
Orch: 3 sentenzi, chbr orch, 1970; Crisis, str, perc, 1977; 3 pezzi minuti, 1977; Notturno, str, 1979
Vocal: Tuschteckningar: årstidsvisor [Ink Drawings: 4 Seasonal Songs] (H. Hjort), unacc. chorus, 1971; 3 motetter (Bible), unacc. chorus, 1972; Kvinnosånger [Women's Songs] (E. Södergran, E. Grave), S, pf, 1973; 5 japanska bilder (Tadamine, Tsurayuki, Akahito), unacc. chorus, 1973; 3 ryska poem [3 Russian Poems] (A. Blok, Y. Yevtushenko, M. Tsvetayeva), Mez, cl, 1975; Impossibile (G. Sonnevi), A, fl/pic, cl/b cl, perc, pf/hpd, vn, va, vc, 1977; Fjärilen och döden [The Butterfly and Death] (B. Setterlind), S, T, B, unacc. chorus, 1979; 5 folkliga koraler (K. Boye), chorus, org/pf, 1981; 3 sånger om livet i romantisk stil (P. Lagerkvist), S/T, pf/org, 1983; 3 visor (N. Hikmet), 1v, pf, 1987; De mörka änglarna: 3 motetter [The Dark Angels: 3 Motets] (Boye), unacc. chorus, 1988; Himlen ler [Heaven is Smiling] (Jeppsson), Tr chorus, 2 fl, 3 perc, vc, pf, 1990; Hosianna, unacc. chorus, 1995; Ave Maria, 2 S, unacc. chorus, 1996; Mater mea, 1v, fl, accdn, vc, 1996
Chbr and solo inst: 3 petitesser [3 Trifles], 2 fl, 1972; 4 pezzi, fl, cl, 1973; Hindemith in memoriam, cl, pf, 1974; Oktober 1974: en monolog, pf, 1974; Str Qt no.1, 1974; 3 Ironical Pieces, pf, 1974; Piece in B, cl, pf, 1978; En dröm, pf, 1980; Fanfar, 2 tpt, 2 hn, trbn, tuba, 1980; Vocazione, gui, 1982; Prometheus, perc, 1983; Fantasia appassionata, pf, 1984; Tendenze, vn, va, vc, pf, 1986; Arabesque, 2 vc, 1989; Dans, 5 vc, pf, 5 perc, 1989

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S. Jacobsson: 'Jeppsson, Kerstin', *Swedish Composers of the Twentieth Century*, ed. J.O. Rudén (Stockholm, 1988)
J.O. Rudén: *Swedish Women Composers* (Stockholm, 1996)

MARGARET MYERS

Jerea, Hilda (*b* Iaşi, 17 March 1919; *d* Bucharest, 14 May 1980). Romanian composer and pianist. She studied composition with Mihail Jora and the piano with Florica Musicescu at the Bucharest Conservatory (1929–35), continuing her studies with Noël Gallon in Paris and with Pál Kadosa and Leó Weiner in Budapest. In 1936 Jerea launched her career as a concert pianist. In Bucharest she worked as a teacher at the School of Arts (1942–4) and at the Academy (1948–9), then as secretary of the Union of Romanian Composers (1949–52) during an ideologically restrictive period. In the last two decades of her life Jerea founded and conducted the ensemble Musica Nova in Bucharest, which promoted the avant garde and supported young composers. While a folk influence informs her post-Romantic works of the 1940s, her compositions from the 1950s bear the simplistic imprint of socialist realism. In the 1960s she began to liberate herself from such stylistic limitations, adopting serial techniques in some works. Her music is characterized by its melodiousness, fluidity and spontaneity.

WORKS
(*selective list*)

Inst: Sonata, pf, 1934; Suita în stil românesc, pf, 1939; Dansuri româneşti, vn, pf, 1946; Pf Conc., 1946; Haiducii [The Bandits] (ballet, 3, G. Matei and Jerea), 1956; Mici piese [Short Pieces], pf 4 hands, 1963; Casa Bernardei Alba [The House of Bernarda Alba] (ballet, after F. García Lorca), 1966, Bucharest, 10 June 1966; chbr pieces
Vocal: Sub soarele păcii [Under the Sun of Peace] (orat, D. Deşliu), solo vv, chorus, orch, 1951; choral works, lieder

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O.L. Cosma: *Opera românească* (Bucharest, 1962)
W.G. Berger: *Ghid pentru muzica instrumentală de cameră* [Guide to instrumental chamber music] (Bucharest, 1965)
D. Bughici: *Formele muzicale* (Bucharest, 1969)
V. Cosma: *Muzicieni români* (Bucharest, 1970)

OCTAVIAN COSMA

Jeremiáš. Czech family of musicians.

(1) Bohuslav Jeremiáš (*b* Řestoky, district of Chrudim, 1 May 1859; *d* České Budějovice, 18 Jan 1918). Composer, conductor and educationist. His first music teacher was his father, Josef Alois Jeremiáš (*b* Žumberk, district of Chrudim, 19 Feb 1808; *d* Chrast, district of Chrudim, 30 Oct 1883), a village schoolmaster. During the period 1882–5 Bohuslav was a pupil of F.Z. Skuherský at the Prague Organ School, and while a student in the capital he became acquainted with the works of Smetana and Dvořák, which he later performed at Písek (1887–1906) with amateur and school choirs and orchestras, along with compositions by other Czech composers (Křížkovský, Skuherský, Josef Foerster) and the Viennese Classicists (Haydn's *Creation*, symphonies by Mozart and

Beethoven). He founded a music school at Písek; later he was active at České Budějovice (1906–19), where he founded a more important music school, the South Bohemian Conservatory. His extensive output, including the *Kantáta Komenskému* ('Cantata to Comenius'), patriotic choruses and songs, served the needs of a period of national revival, but his singing manuals have had a more lasting significance.

WORKS
(*selective list*)
for fuller list see ČSHS

SACRED CHORAL

Česká mše vánoční [Czech Christmas Mass], chorus, chbr orch, org (Bučovice, n.d.)
Vánoční zpěv pastýřů [Shepherds' Christmas Song], A solo, chorus, chbr orch, org (Bučovice, n.d.)
České requiem, chorus, org, 1893, excerpt in *Česka hudba*, Jan (1895)

SECULAR CHORAL

Český sedlák [Czech Farmer], male vv (Prague, 2/1928)
Hej, Slované [Hi, Slavs], male vv, hmn, pf (Prague, 2/1928)
Český prapor [Czech Flag], op.24, chorus, 1891 (Prague, n.d.)
Národu [To the Nation] (A. Heyduk), male vv (Písek, 1899)
Kantáta Komenskému [Cantata to Comenius] (Písek, n.d.)
Ve žních [In the Harvests], Bar, chorus, pf, chbr orch (České Budějovice, n.d.)

OTHER WORKS

Songs, incl. Monolog starého vévody [Monologue of the Old Duke] (J.S. Machar) (České Budějovice, 1905)
Pedagogical works, incl. Sborník středních škol [Collection for Schools], 18 pieces, chorus, 1888–92 (Písek, n.d.); Škola zpěvu [School of Song], i–iii (České Budějovice, 1907–11)

(2) Jaroslav Jeremiáš (*b* Písek, 14 Aug 1889; *d* České Budějovice, 16 Jan 1919). Composer and pianist, son of (1) Bohuslav Jeremiáš. He first learnt music at his father's music school in Písek and later in Prague, where he studied the piano under Mikeš at the conservatory (1906–09) and composition privately with Vítězslav Novák (1909–10). He made several strenuous European concert tours, sometimes as accompanist to the singers Karel and Emil Burian, which broke his health and hastened his early death. He was also a promising critic; as a partisan of Smetana and Wagner he wrote an interesting analysis of *Tristan und Isolde* (1913), but his failure to grasp the greatness of Janáček can be seen in his polemical pamphlet on *Jenůfa* and Smetana (1916). His compositions, though few, reveal a noteworthy talent which manifested itself most conspicuously in the oratorio *Mistr Jan Hus* (1914–15), first performed posthumously in 1920.

WORKS
(*selective list*)
for fuller list see Bělohlávek (1935); MSS in CZ-Pr, Jihočeské muzeum, České Budějovice

Starý král [The Old King] (op, 1, R. de Gourmont), 1911–12, Prague, 13 April 1919
Raport [Report] (melodrama, F. Šrámek), 1913, orchd O. Jeremiáš, 1918 (Prague, 1920)
Mistr Jan Hus (orat, F. Procházka), 1914–15, solo vv, chorus, Prague, 1 June 1920
Other choral: Satanský dar [Satan's Gift], male vv, orch, 1908; Vládnoucí [Ruling], male vv, 1910–11
Songs: Moře [The Sea], 1v, pf, 1913; Tiše, tiše [Softly, Softly], 1v, pf, 1913; 2 songs (O. Březina), 1v, orch, 1913–14 (Prague, 1929); 3 songs, 1v, pf, 1909–16 (Prague, 1920); Tři panny [3 Virgins], 1v, orch, 1917; Matčino srdce [A Mother's Heart], 1v, pf, 1917, orchd O. Jeremiáš, 1917 (Prague, 1924)
Chbr: 2 elegies, va, pf, 1907; Sonata, vc, pf, 1908; Suite, vn, pf, 1908–09; Arabeska, vc, pf, 1909; Sonata, va, pf, 1909–10

WRITINGS

R. Wagnera: Tristan a Isolda (Prague, 1913)
Ad vocem: Janáčkova Pastorkyňa a Smetana (Prague, 1916)

(3) Otakar Jeremiáš (*b* Písek, 17 Oct 1892; *d* Prague, 5 March 1962). Composer and conductor, son of (1) Bohuslav Jeremiáš. He received his earliest musical education from his father and his mother, the singer and pianist Vilma Jeremiášová, née Bakešová (1865–1953). He studied at the Prague Conservatory in 1907 and then privately, composition with Novák (1909–10) and the cello with Jan Burian, and was a cellist in the Czech PO (1911–13). He accompanied his brother Jaroslav on concert tours abroad, returning home in 1918 and settling in České Budějovice, where he became director of the music school after his father's death and conducted orchestral and choral concerts and opera. When Prague radio formed a symphony orchestra in 1929, he became its conductor; his artistic and administrative efforts brought the orchestra to a high standard, enabling it to perform a wide-ranging repertory.

In May 1945 Jeremiáš was appointed opera director of the National Theatre in Prague, where on 27 May 1945 he conducted *Libuše*, the first performance of Smetana's national opera after the Nazi occupation, when it had been prohibited. His withdrawal from this post in 1947 and a serious illness in 1949 prevented him from realizing all his artistic plans for the National Theatre, but he took an active part in cultural activities until the end of his life. In 1949 he was elected the first chairman of the Union of Czechoslovak Composers; having been a member of the Czech Academy of Sciences and Arts since 1928, he was awarded the title of National Artist in 1950 and the Order of the Republic in 1960.

Jeremiáš's active career as a conductor did not prevent him from being a prolific composer, chiefly of vocal works in the late Romantic style. In maintaining a balance between spontaneous and rational elements in his music he was an heir to Smetana, in whom he saw the embodiment of the genius of the Czech nation, a vision expressed in his booklet of essays on Smetana (1924). With his generation, he witnessed social struggles to which he sensitively responded as a performing artist and even more in his compositions. Like Janáček, he used texts by Czech poets of strong social conscience; both men set the poem *Ostrava* by Petr Bezruč. Jeremiáš's opera based on Dostoyevsky's *The Brothers Karamazov* (1922–7), full of dramatic tension, warmly emotional music and keen psychological portrayals, is his masterpiece and ranks among the best Czech operatic works. Other important compositions showing his lyrical gifts are the orchestral song cycle *Láska* ('Love', 1921) and the melodrama *Romance o Karlu IV* ('Romance of Charles IV', 1917). He was also the author of books on conducting (1943) and instrumentation (1943), which contain the fruits of his artistic and pedagogical experience.

WORKS
(*selective list*)
for complete list see Plavec (1964); all printed works published in Prague unless otherwise stated; MSS in CZ-Pr, Jihočeské muzeum, České Budějovice

DRAMATIC

Bratři Karamazovi (op, 3, J. Maria, O. Jeremiáš, after F.M. Dostoyevsky), 1922–7, Prague, National, 8 Oct 1928, vs (1930)
Enšpígl [Eulenspiegel] (op, 7 scenes, J. Mařánek, after C. de Coster), 1940–45, Prague, National, 13 May 1949

Incid music to plays by K. Čapek, J. Goethe, M. Kareš, H. Kleist, F. Langer, F. Schiller, W. Shakespeare, J. Vrchlický and others; film scores

CHORAL WITH ORCHESTRA

Fantasie, double chorus, orch, op.12, 1915
Přísaha [The Oath], reciter, male vv, orch, 1932
Tvůrci Fausta [To the Creator of Faust] (Goethe, trans. O. Fischer), S, chorus, orch, 1932
České národní písně [Czech Folksongs], solo vv, chorus, orch, 1932
Moravské a slovenské národní písně [Moravian and Slovak Folksongs], solo vv, chorus, orch, 1933
Prvá směs národních písní pro děti [1st Folksong Collection for Children], solo vv, children's vv, orch, 1934
Druhá směs národních písní [2nd Folksong Collection], solo vv, children's vv, orch, 1935
Jen dál! [Onwards!], march, unison vv, orch, 1937, vs (1939) [uses 1918, song]
Píseň rodné zemi [Song of the Native Land] (cant, J. Hora), solo vv, chorus, orch, 1940–41
Třetí směs národních písní [3rd Folksong Collection], solo vv, children's vv, orch, 1941–2

CHORAL UNACCOMPANIED

[4] Dudácké písně [Bagpipe Songs] (trad.), solo vv, male vv, 1918
Z lesa [From the Wood] (J. Vrchlický), male vv, 1919 (1923)
Kdo's dobrý vojín [Who Are you, Good Soldier] (J.V. Sládek), male vv, 1920 (1923)
Ostrava (P. Bezruč), male vv, 1920 (1921)
Medynia Glogowska (P. Křička), male vv, 1922 (1930)
Jarní píseň [Spring Song] (Sládek), chorus, 1922
Jarní den [Spring Day] (Sládek), female vv, 1923 (1933)
Úraz na ulici [Accident in the Street] (J. Hořejší), chorus, 1924 (1932)
Ty a já [You and I] (Bezruč), male vv, 1927
Zborov (R. Medek), cycle of 6 songs, male vv, 1927 (1928)
Po třech stech letech [After 300 Years] (J. Vaněček), male vv, 1929
Před novým dnem [Before a New Day] (B. Bělohlávek), cycle, male vv, 1933
V nás zpívá tobě vděčná země [The Grateful Land Sings within us] (J. Chaloupka), male vv, ?1935
Pozdrav [The Greeting], male vv, 1938, facs. in O. *Zdeňku Nejedlém*, ed. A.J. Patzáková and A. Rektorys (1938)
V zemi české [In the Czech Land] (J. Čarek), male vv, 1942 (1943)

OTHER VOCAL

Melodramas: Romance o Karlu IV [Romance of Charles IV] (J. Neruda), 1917, arr. pf (1942); Výzva [The Call] (V. Lugovskij), 1936
Songs with orch acc.: Láska [Love] (Křička, Vrchlický, Neruda), cycle of 5 songs, 1921, vs (1949); Chvíle slávy jsem měl [I Had Moments of Glory] (O. Březina), Mez, org, orch, 1930; Zem? [The Land?] (Březina), 1930
Songs with pf acc.: Jen dál! [Onwards!] (Neruda), 1918; Píseň [The Song] (Křička), 1921 (1929); Když zhasl stromeček [When the Little Tree Died] (K. Toman), 1933; Motiv dívčí [A Maiden's Motive] (Neruda), 1933, in *Eva*, v (1934), suppl.; Setkání [The Meeting] (J. Jiří), 1934 (1936); Píseň sovětského děvčete [The Soviet Girl's Song], 1936

INSTRUMENTAL

Orch: Sym. no.1, c, op.4, 1910–11; Jarní ouvertura [Spring Ov.], op.9, 1912 (1960); Sym. no.2, g, op.11, 1914–15
Chbr: Pf Trio, A, op.2, 1909–10; Str Qt, d, op.3, 1910; Pf Qt, e, op.5, 1911 (1953); Suita ve starém slohu [Suite in the Old Style], str qt, op.6, 1910; Qnt, c, 2 vn, va, 2 vc, op.7, 1911 (1956); Rok 1938: fantasie na staročeské chorály [1938: Fantasy on Old Czech Chorales], nonet, 1938, arr. orch, org as Chorální předehra [Chorale Ov.], 1939
Pf: Sonata, g, op.1, 1909; Ciacona, on a theme of Vítězslav Novák, 1910; Variace na téma hebrejského chorálu [Variations on a Hebrew Chorale Theme], op.8, 1913 (Kutná Hora, 1933); Sonata no.2, d, op.10, 1913 (1947); Večer [Evening], 1917

WRITINGS

O B. Smetanovi, našem největším národním umělci [On B. Smetana, our greatest national artist] (Prague, 1924) [essays]
L. Janáček (Prague, 1938)
Praktické pokyny k instrumentaci symfonického orchestru [Practical hints on orchestration] (Prague, 1943/*R*)
Praktické pokyny k dirigování [Practical hints on conducting] (Prague, 1943, 3/1947)

For list of other studies and essays on music see *ČSHS*

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J. Bartoš: *O proudech v soudobé hudbě* [Trends in contemporary music] (Gdynia, 1924)
H.H. Stuckenschmidt: 'Brüder Karamasow als Oper', *Melos*, vii (1928), 561
J. Bartoš: 'Otakar Jeremiáš', *Tempo* [Prague], viii (1928–9), 4–16
B. Bělohlávek: *Jaroslav Jeremiáš* (Prague, 1935) [with list of works]
V. Helfert: *Česká moderní hudba* [Czech modern music] (Prague, 1937)
J. Plavec: *Otakar Jeremiáš* (Prague, 1943)
J. Volek: 'Jeremiášova Píseň o rodné zemi zblízka' [A closer look at Jeremiáš's *Song of the Native Land*], *Rytmus*, xi (1947), 6
J. Plavec: 'Enšpígl', *Národní divadlo* (12 May 1949)
J. Matějíček: *Tschechische Komponisten von heute* (Prague, 1957)
H. Havlová: *Otakara Jeremiáše 'Bratři Karamazovi'* (Prague, 1958)
J. Plavec: *Národní umělec: Otakar Jeremiáš* [National artist: Otakar Jeremiáš] (Prague, 1964) [with list of works]
J. Smolka: 'Nově nalezené dílo národního umělce Otakara Jeremiáše' [Newly discovered work of the National Artist Otakar Jeremiáš], *HV*, iii (1966), 623–31 [with Eng. summary]
M. Jeremiášová-Budíková: 'Ze vzpomínek na Otakar Jeremiáše' [From my memories of Otakar Jeremiáš], *Živá hudba*, iv (1968), 147–50 [with Ger. summary]
A. Hostonská and R. Smetana, ed.: *Dějiny české kultury, 1890–1945* [The history of Czech culture, 1890–1945], ii (Prague, 1981), 313–17

JIŘÍ VYSLOUŽIL

Jerger, Alfred (*b* Brno, 9 June 1889; *d* Vienna, 18 Nov 1976). Austrian bass-baritone. After studying musicology and conducting at the Vienna Music Academy under Fuchs, Graedener and Gutheil he joined the staff of the Zürich Opera in 1913; he conducted operetta performances, worked as an actor, and in 1917 sang Lothario in *Mignon.* That year he so impressed Strauss with his performance as Baron Ochs that he was invited to join the Munich Hofoper (1919), and after two seasons moved to Vienna. In all, he sang some 150 roles with the Vienna Staatsoper from 1920 until he retired in 1964, and in addition he was active as a producer (Vienna, Oslo, Spain and Covent Garden – *Der Rosenkavalier*, 1960) and as a reviser of librettos. For two decades Jerger was a remarkably versatile singer at Vienna (Don Giovanni and Leporello, Sachs and Beckmesser, Méphistophélès, Scarpia, the Grand Inquisitor and King Philip II; he was also very successful in the title role of Krenek's *Jonny spielt auf*, and for many years his Pizarro and his Mozart roles were familiar at the Salzburg Festival). He was a renowned Strauss singer – Storch, Barak, John the Baptist, Orestes, Ochs and other parts; at Dresden in 1933 he created the role of Mandryka in *Arabella*, a part he sang at Covent Garden in 1934. At the end of World War II Jerger was appointed temporary director of the Vienna Staatsoper and was largely responsible for its being able to perform *Le nozze di Figaro* as early as May 1945. In 1947 he became a professor at the Vienna Music Academy (among his pupils was Leonie Rysanek), and at 80 he sang the Notary in Solti's *Der Rosenkavalier* recording. Between the wars Jerger made a series of fine recordings.

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F. Lechleitner: *Wiener Oper 1900–1925: Tondokumente zum Opernschaffen von Franz Schmidt* (Vienna, 1991)

PETER BRANSCOMBE

Jeritza, Maria [Mizzi] [Jedlitzka, Marie] (*b* Brno, 6 Oct 1887; *d* Orange, NJ, 10 July 1982). Moravian soprano, active in Austria and the USA. After studies in Brno and Prague, she made her début at Olmütz in 1910 as Elsa; she then joined the Vienna Volksoper and in 1912 appeared at the Hofoper. She quickly became an immense favourite in Vienna, where she sang regularly for over two decades; she was especially admired as Tosca, Minnie and Turandot, and in many Strauss roles. She was the first Ariadne in both versions of *Ariadne auf Naxos* (1912, Stuttgart; 1916, Vienna), and the first Empress in *Die Frau ohne Schatten* (1919, Vienna). Her Salome was a remarkably vivid assumption. Having sung Marietta in the first Vienna performance of Korngold's *Die tote Stadt*, she repeated this role for her Metropolitan début later in the same year (19 November 1921). Of greater musical significance was her Jenůfa in both the first Viennese (1918) and first New York (1924) performances of Janáček's opera. During the next 12 years she became recognized as the Metropolitan's most glamorous star since the days of Geraldine Farrar, and appropriately introduced to New York both Puccini's *Turandot* and Strauss's *Die ägyptische Helena* (see illustration). Her Covent Garden performances were confined to seven roles during 1925 and 1926, whereas at the Metropolitan she sang 290 performances in 20 roles. After World War II she made isolated appearances in Vienna and New York (having become a naturalized American). Though endowed with an ample and lustrous voice, Jeritza belonged to the category of artist known as a 'singing actress', freely yielding both dramatically and vocally to impulses that were sometimes more flamboyant than refined. In her numerous recordings, faults of taste and technique co-exist with genuine vocal achievements. Archival material from the Vienna Staatsoper in the 1930s testifies to the magnetic effect she had on audiences.



Maria Jeritza in the title role of Richard Strauss's 'Die ägyptische Helena'

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GV (L. Riemens and R. Celletti; S. Smolian)
M. Jeritza: *Sunlight and Song: a Singer's Life* (New York, 1924/*R*)
R. Werba: *Maria Jeritza: Primadonna des Verismo* (Vienna, 1981)

DESMOND SHAWE-TAYLOR/R

Jerkar. Sign indicating the lengthening of the duration of a note in Armenian EKPHONETIC NOTATION.

Jerome (*b* Stridon, Dalmatia, *c*341; *d* Bethlehem, 419/20). Saint, scholar and churchman. Born to wealthy Christian parents, he studied rhetoric in Rome under Donatus. Subsequently he sojourned in Gaul and Aquileia, becoming acquainted with monasticism and the ascetic life. He next spent several years in the East, where he perfected his Greek, learnt Hebrew, became versed in Origenist exegesis and finally was ordained at Antioch in 379. From 382 to 385 he was secretary to Pope Damasus at Rome and began his work of biblical translation that would eventually culminate in the version known as the Vulgate. At Rome he also became the centre of an ascetic circle of aristocratic women to whom he later directed rather severe advice in his much quoted letters. In 385 he retired to the Holy Land and there spent the rest of his life in literary activity and in directing his monastery and convents at Bethlehem.

Jerome's attitude towards ecclesiastical music was generally more rigorous than that of his contemporaries such as Ambrose, Augustine and Basil. He maintained that women ought to sing psalms alone in their rooms and not in crowded churches, and insisted that the efficacy of psalmody consisted not in its musical qualities but in the meaning of the words. He advocated, moreover, that his pious Roman correspondents observe the daunting monastic horarium of six Office hours and that their daughters learn the Psalter by heart.

Jerome's career as a biblical translator covered a period of some 22 years, from 383 in Rome to 405 in Bethlehem. Before he began this work, there was no unified edition of the Latin Bible. The so-called Old Latin Bible was in reality a variety of translations, particularly from Africa and Rome, of individual books and groups of books such as the Gospels and the Pentateuch. At Rome Jerome completed a translation of the Gospels and a revision of the Psalter. At Bethlehem he gained access to Origen's monumental *Hexapla* and translated several books from its edition of the Greek Septuagint, including the Psalter. But increasingly he turned to the Hebrew Bible, eventually translating from it virtually the entire Old Testament, issuing his work in separately prefaced books or combinations of books. It is quite possible that he never returned to work on the New Testament, so that his contribution to the Vulgate might very well be limited to the Gospels and the Old Testament.

Of special significance to the history of music are his three translations of the Psalter: the Roman revision of the Old Latin, the translation from the Septuagint and the translation from the Hebrew. At one time scholars identified the first of these with the so-called *Psalterium romanum*, the version from which most of the texts of the Gregorian Proper chants are derived. It is more widely believed now, however, that Jerome's first Psalter, though based on the *Romanum* and thus quite similar to it, has

been lost. Of particular importance is his Psalter translated from the Septuagint. It was called the *Psalterium gallicanum* in the Middle Ages, because it appears to have been used in the liturgy in Gaul before Alcuin adopted it in his version of the Bible. Alcuin's version had a decisive influence on the eventual make-up of the Vulgate so that the *Gallicanum* came to occupy a position that belonged by rights to the translation from the Hebrew. The *Gallicanum* also furnished the texts for some Frankish chant Propers and came to be the version that was used in the medieval Office in all areas except Rome. Thus the Psalter from the Hebrew did not find a place in the liturgy; it figured chiefly in Psalters prepared for study, some of which show three versions in columnar form under the headings *Romanum*, *Gallicanum* and *Hebraicum*.

See also PSALTER, LITURGICAL.

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JAMES W. McKINNON

Jerome of Bologna. *See* HIERONYMUS BONONIENSIS.

Jerome of Moravia. *See* HIERONYMUS DE MORAVIA.

Jersild, Jørgen (*b* Copenhagen, 17 Sept 1913). Danish composer. He studied from 1931 with Schierbeck (theory and composition) and Alexander Stoffregen (piano). In 1936 he went to study with Roussel in Paris, where he became absorbed in learning orchestral technique, and from 1939 to 1943 he was programme secretary for Danish Radio. He took the MA in music at Copenhagen University in 1940, was appointed to the Copenhagen Conservatory in 1943 (professor 1953–75) and was also music critic for the *Berlingske tidende* from 1943 to 1958. He was chairman of the Music Teaching Society and a member of the Musikrådet from 1949 to 1953, a member of the State Arts Fund committee (1968–73) and a member of the Swedish Royal Academy of Music, Stockholm, from 1962.

Although Jersild's *Trois pièces en concert* (among the most important Danish postwar piano compositions) are in a brilliant French neo-classical piano style, the French influence in his music has to some extent been overshadowed and replaced by that clarity and artistic elegance which are characteristic of his entire output. Subsequent works, for example *At spille i skoven* and *Pastorale*, are more characteristically Danish and reveal the influence of Nielsen. Inspired by the Welsh harpist Osian Ellis, Jersild has composed a series of substantial works for solo harp and harp with other instruments, under the common title *Libro d'arpa*. These works mark a new departure in his music and are characterized by common thematic material, with movements developing from a simple thematic core by means of metamorphosis. *Eloge* for harp alone belongs to this set, and is based on the final scene of the film music for *Gertrud*. His Harp Concerto, performed by Ellis at the Aldeburgh Festival in 1972, is remarkable for its chamber-like scoring, especially the delicate wind writing at the opening. The music, though essentially melodic in conception, juxtaposes pentatonic and other modal collections in a sophisticated post-tonal harmonic language that is at times reminiscent of Britten. Also outstanding in Jersild's output are his beautiful works for unaccompanied choir, including the *Tre madrigaler* and the *Tre romantiske korsange*. In addition, he has exerted a significant pedagogic influence through his solfège studies in melody and rhythm, which have won acceptance at foreign academies. In late 1999, Jersild was honoured with the award of the Carl Nielsen-legat, in recognition of his contribution to 20th-century Danish music.

WORKS
(*selective list*)

dates are of first performance unless otherwise stated

Dramatic: Dage på en sky (incid music), 1947; Alice in Wonderland (musical fairy tale, after L. Carroll), 1950, rev. 1958; Lunefulde Lucinda (ballet), Copenhagen, 1954; Det gamle spil om enhver (music for television), 1963; Hamlet (incid music), 1963; Frk. Rosita (incid music), 1964; Gertrud (film score, Dreyer), 1964; Fiskfånget (ballet), 1968

Orch: Pastorale, str, composed 1946, rev. 1975; Lille suite, str, 1957 [based on Quartetti piccoli]; Fødselsdagskoncerten (15 små orkesterstykke for børn), 1960; Hp Conc., 1972

Chbr and inst: 7 duets, 3 trios, 3 rec, 1931; Capriccio, pf, 1935; 3 pièces en concert, pf, 1945; Pastorale, str, 1946; At spille i skoven, serenade, wind qnt, 1947; Quartetti piccoli, str qt, 1950; Duo concertante, pf 4 hands, 1955; Fantasia e canto affetuoso, fl, cl, vc, hp, 1967; Pezzo elegiaco, hp, 1968; Eloge, hp, 1974; 30 Polyrhythmic Studies, pf/kbd, 1975; Fantasia, hp, 1976; 2 Impromptus, 2 hp, 1982; Str Qt, 1981; Fantasia, org, 1984; 15 klaverstykker til Julie, pf, 1985; Lento, 4 vc, db, 1985; 10 impromptuer, vn, gui, 1987; Fantasia, pf, 1988; Jeu polyrhythmique, pf, composed 1989–90; Lille Storstrøm-suite, chbr ens, 1995

Choral: Kantate til Århus Studentersangforening, 1940; 2 sange, 1944; 3 madrigaler, 1958 (P. Syv, A. Bording); 3 danske kaerlighedssange [3 Danish Lovesongs], 1966; De lyse naetter, 1969; 3 romantiske korsange, 1971; 3 madrigali, 1986; Il cantico delle creature, 1991; Den kedsom vinter gik sin gang, 1994; A Stick I Found (Carroll), 1994

Songs: 2 strofiske sange, 1941; 3 koncertsange, S, pf, 1943; 2 sange, 1945; For din skyld, 1v, pf, 1965; Puzzles from Wonderland, T, hp, 1977; Kirkeklokken, 1v, pf, 1983

WRITINGS

Laerebog i solfège (Copenhagen, 1948–51)

De gamle danske vaegtervers (Copenhagen, 1951)

Laerebog i rytmelaesning (Copenhagen, 1951, 2/1961; Ger. trans., 1957; Eng. trans., 1966)

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Laerebog i melodilaesning (Copenhagen, 1959, 2/1963; Eng. trans., 1966)

De funktionelle principper i romantikkens harmonik belyst med udgangspunkt i César Francks harmoniske stil (Copenhagen, 1970)

Videregående rytmiske studier: polyrytmik (Copenhagen, 1975; Eng. trans., 1980)

Analytisk harmonilaeve (Copenhagen, 1989)

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NIELS MARTIN JENSEN/DANIEL M. GRIMLEY

Jeru. *See* MULLIGAN, GERRY.

Jerusalem. City in Israel. It was formerly the capital of the British mandated territory of Palestine; on the formation of the state of Israel (1948), it was divided into the new city (capital of Israel) and the old city (Jordan), and in 1967 it came under Israeli administration.

See also JEWISH MUSIC, §II; PALESTINIAN MUSIC and ISRAEL.

1. Early history. 2. Modern history: (i) Religious musical traditions (ii) Western secular art music (iii) Musical broadcasts and education (iv) Resources.

1. EARLY HISTORY. The importance of Jerusalem as a music centre originated in the foundation by King DAVID of a central extra-tribal sanctuary, the Temple to Solomon or First Temple of Jerusalem, for which he laid down well-defined musical functions. A certain group of landless Levites was to devote itself entirely to music throughout all its generations. Although the principle of organized officialdom in cult music also existed elsewhere in ancient Asia, the Bible gives a detailed account of how it actually worked (*1 Chronicles* xv, xvi, xxiii and xxv). The first step (*c*1002 BCE) was the appointment of three elders to lead with cymbals the performance of 14 string players and seven trumpeters. This body of 24 musicians was based on the symbolic number of 12, which remained in force in both the First and the Second Temple of Jerusalem. About 970 BCE David fixed the total of active musicians at 288 (i.e. 24 x 12), and they were also given a kind of royal charter (*1 Chronicles* xxv.1–6).

The Temple music of Jerusalem excluded drums, rattles and other noisy instruments; its cymbals and trumpets were not sounded during the service. The prevalence of plucked strings accompanying a small choir indicates quiet, spiritual music, well suited to the inspired holiness of the psalms, which were to become the basis of sacred song through the ages. David and Solomon were regarded as the fathers of Hebrew poetry and song and later, in Christian times, as *topoi* of sacred music. Later court and urban music yielded to foreign influences (*Isaiah* v.11f). Temple music, however, was reformed by Hezekiah (*c*720 BCE) and Josiah (*c*625 BCE; *2 Chronicles* xxix and xxxv).

After the Babylonian exile, the reconstruction of Temple music met with great difficulties and was accomplished only in 445 BCE (*Nehemiah* xii.27f). The Talmud reports on the splendid musical service of the second Temple period. Meanwhile Hellenism had obtruded on the musical life of the capital (*Wisdom of Sirach* xxxii.3f). Herod even inaugurated periodic games (*Actiads*) in 28 BCE, offering prizes for the best musicians (Josephus: *Antiquities*, xv.8.)

After the destruction of Jerusalem in 70 CE, the Roman colony founded on its site (130) was already an episcopal see, and under Constantine (*c*274–337) the Church of Jerusalem became a model for Christian services in both East and West. Its rites are said to have influenced the Roman liturgy under popes Damasus (366–84) and Leo (440–61), as well as the Spanish and Coptic churches; its melodies probably travelled together with the liturgical texts. Specific rites transferred 'de Hierosolymorum ecclesia' to the West are certain alleluias, the trisagion and the Adoration of the Cross. Modern research has traced certain melodic formulae and cadences of Byzantine and Ambrosian chant back to a common source in the Church of Jerusalem.

Byzantine liturgy was enriched by the Jerusalemite Patriarch Sophronius's famous Nativity hymns (*see* BYZANTINE CHANT), written shortly before the Muslim conquest (638). St Sabas's monastery developed a school of renowned *kanōn*-writers, including, in the 8th century, John Damascene and Kosmas of Jerusalem. Thereafter Jerusalem's importance for liturgy and music declined. Under the Muslims, it remained a minor provincial town; the churches were at variance with each other and the Jews stricken by insecurity and poverty: thus, the city long remained a mere meeting-place of divergent musical styles.

2. MODERN HISTORY. Musical life in modern Jerusalem can be divided into two separate spheres: the liturgical music of the various Jewish, Christian and Muslim religious communities who maintain their living musical traditions; and Western secular art music.

(i) Religious musical traditions. Most of the many Jewish religious musical traditions are represented in the synagogues of the various communities, the most ancient being of Middle Eastern origin, mainly from the Yemen, Baghdad, Kurdistan, Iran, Bokhara and Syria. On further investigation, these may prove to preserve elements of musical traditions from biblical times. There are also representatives of the musical traditions of Spanish-based Sephardi communities, especially those from North Africa, Greece and Turkey, as well as of the mainstreams of eastern European Ashkenazi tradition, namely Hasidism (which created in Jerusalem a special vocal style imitating instruments, stimulated by the ban on instrumental music imposed to signify mourning for the destruction of the Temple) and its opponents, Mithnagdim, who developed a Jerusalem version of the Lithuanian-style Bible cantillation. Western European communities, mainly from Germany, also have synagogues with their own musical traditions.

The most ancient Christian liturgical musical traditions practised in Jerusalem are those of the Eastern churches. The Armenian Orthodox church and monastery of St James, founded in the 4th century, maintains a male choir in its theological seminary (established 1843). Its library of Armenian manuscripts includes over 100 musical items, from the 14th century to the 16th, including hymnals with neumatic notation and illuminated Bibles with miniatures depicting instruments. The Ethiopian Orthodox church, which has been in Jerusalem since the 4th century, and the Greek Orthodox church, which maintains a choir in its theological seminary, both possess many ancient music manuscripts.

In 1934 the Gethsemane Convent, which has a nuns' choir, was attached to the Russian Orthodox church of St Mary Magdalene (1888). In Roman Catholic churches parts of the service are held in Arabic. At the church of St Sauveur, where an Italian organ was installed in 1910, the German organist and choral conductor P.E.J. von Hartmann (1863–1914) held office in 1893–4, and at the Anglican Christchurch Cathedral an organ was installed in 1851: Elizabeth Anne Finn, wife of the British consul, was the first organist. The Lutheran church of the Redeemer (1898) contained an organ presented by Kaiser Wilhelm II, which was replaced in 1971 by a new German instrument used for recitals from 1972. The organ of the Ascension church in the Augusta Victoria compound on the Mount of Olives was inaugurated in 1990. At the Benedictine Dormition Abbey, founded in 1906, a chamber organ was installed in 1980 and a large church organ in 1982.

(ii) Western secular art music. The history of Western secular art music in Jerusalem started in the late 19th century, when the first mass migrations of Jews to Palestine took place. However, the first European-style orchestra heard in Jerusalem was the Turkish Army Band, which played at Muslim festivals and at official functions, such as the visit of the Duke and Duchess of Brabant (1855), the opening of the railway station (1892) and the visit of Kaiser Wilhelm II (1898). Brass bands were also founded by the Christian Templars in the German colony

(1885) and by the Syrian orphanage of the German-Protestant Schneller Foundation (1910).

The first chamber orchestra was founded in 1933 by Karel Salmon. The principal orchestra in the city is the Jerusalem SO of the Israel Broadcasting Authority, so named since 1973. It was founded in 1936 as a chamber orchestra of the Palestine Broadcasting Service. In 1938 it was reorganized as a symphony orchestra by Crawford McNair and Karel Salmon to form the Palestine Broadcasting Service Orchestra; it was renamed the Kol Israel Orchestra in 1948. Since 1939 its weekly concerts at the YMCA and, since 1975, the Jerusalem Theatre have been a regular feature of music in Jerusalem. The orchestra emphasizes the commissioning and performance of modern works, both Israeli and foreign, and encourages local soloists and conductors besides engaging guest artists. Outstanding among its conductors were Michael Taube, Georg Singer, Otto Klemperer, Heinz Freudenthal, Shalom Ronly-Riklis, Mendi Rodan, Lawrence Foster, Yoav Talmi, Sergiu Comissiona, Lukas Foss and Gary Bertini. David Shallon was appointed the orchestra's principal conductor in 1992. Works that had their première in Jerusalem include Milhaud's *David* (1954), Stravinsky's *Abraham and Isaac* (1964) and Dallapiccola's *Exhortatio* (1971).

The Jerusalem Chamber Orchestra was formed from among the radio orchestra's string players in 1964, but was disbanded in 1969. The Israel Camerata chamber orchestra, founded in 1991 by Arner Biron, moved to Jerusalem from Rehorot in 1996 and gives regular subscription concerts. A municipal youth brass band was founded in 1959 by Yohanan Boehm. The Hillel Hebrew University Orchestra, consisting of students, faculty members, new immigrant musicians and volunteers, was founded by Anita Kamien in 1989.

There have been numerous Jewish and Christian choral societies in Jerusalem. The first known secular choral society, Shirat Yisrael, was founded in 1901 by S.Z. Rivlin and was remodelled in 1910 by Abraham Zvi Idelsohn to maintain the musical traditions of the various Jewish communities. In 1917 Idelsohn founded the larger Habamah Haivrith Choir to perform Hebrew songs at concerts and official functions. The Palestine Broadcasting Service assembled a temporary chamber choir for its first-day programme in 1936. In 1938 the Palestine Broadcasting Service Choral Society was founded by Crawford McNair, and after its dissolution in 1948 at the end of the British mandate, the Zionist World Organization Broadcasting Service established the Kol Zion Lagola Choir (1951) under Marc Lavry; it was later taken over by the Israel Broadcasting Service, renamed the Kol Israel Choir (1958) and dissolved in 1971. These radio choirs were the principal choral organizations of their time. The Shem Choir, established in 1936 by the National Council of Palestine Jews under Max Lampel, functioned until 1948, mainly to provide Jewish music for radio programmes, while the radio choirs concentrated on classical music. The main choral society after 1970 was the Jerusalem Chamber Choir of the Rubin Academy, founded in 1969 by Arner Itai. In 1987 the Jerusalem Oratorio Choir was established. The Opus Singers vocal ensemble was founded in 1989 under the directorship of Oscar Gershenson; the group was renamed A Cappella in 1994.

With the establishment of the Jerusalem Musical Society (1921–37), chamber music assumed greater importance in the city. The Jerusalem String Quartet, founded in 1922, was renamed the Women's Quartet in 1930, and reverted to its former name when Emil Hauser became its leader in 1934; it was active until 1939. From 1938 the Palestine Broadcasting Service (later the Israel Broadcasting Authority) was the chief promoter of concerts. The Jerusalem Musicians' Association organized chamber music concerts after 1945 and continued as the Jerusalem Chamber Music Society until 1975. The Caprisma Ensemble was founded in 1991 to perform mainly 20th-century music. The Israel Contemporary Players ensemble was also founded in 1991 to perform 20th-century chamber music. It consists mainly of Jerusalem Symphony Orchestra members. The Israel Museum has organized chamber concerts since 1969.

Jerusalem never possessed a hall intended especially for music until 1986, when the Henry Crown Symphony Hall was completed at the Jerusalem Theatre. Musical and literary evenings were held at the Feingold Hall from 1910, but this has fallen into disuse. The first large halls in the city were cinemas, which together with the YMCA auditorium served for orchestral and operatic performances, while school halls were used for smaller orchestras and chamber music. Orchestral concerts are held at the Jerusalem International Convention Centre (1958; fig.1) and the Jerusalem Theatre (1971; fig.2), while chamber music was performed at the Khan (a renovated Turkish caravanserai) until 1983 and is now given at the Rubin Music Academy, the Ticho House art gallery (since 1986) and the Targ Music Centre. The Sultan's Pool, an ancient former reservoir, has been used for occasional large-scale open-air performances of opera and other events since 1978.

Since the 1950s Jerusalem has been associated with several festivals and competitions, some local and some international. The Zimriyyah World Assembly of Jewish Choirs, a triennial choral festival initiated in 1952 by Aron Zvi Propes, holds some of its concerts in Jerusalem. The Abu Ghosh-Kiryat Yearim Music Festival, held annually from 1957 to 1971, and again since 1992, at a Catholic church in an Arab village near the city, is devoted mainly to church music and given chiefly by Jewish artists. The first round of the triennial International Harp Competition, inaugurated in 1959, also by Propes, is held in Jerusalem, and the Israel Festival, held every summer from 1961, was transferred in 1982 from the Caesarea Roman Amphitheatre to Jerusalem. Testimonium, a concert series organized by Recha Freier every two or three years, commissioned from 1968 to 1983 works from Israeli and foreign composers to give musical expression to important events of Jewish history. A popular song festival has been held annually since 1963 by the Israel Broadcasting Authority on Israel's independence day.

(iii) Musical broadcasts and education. The Palestine Broadcasting Service has had a music department since its inception under Karel Salmon. Under British management the service aimed at balanced broadcasts to the Christian, Jewish and Arab sectors. From 1948 a heavier emphasis was placed on Israeli music, but an orchestra of traditional Near Eastern instruments was also established; for Christian listeners, programmes of sacred music have been introduced, and religious holiday services are transmitted live from various churches. A special network

1. Interior of the Ussishkin Hall at the Jerusalem International Convention Centre, opened 1958

2. Jerusalem Theatre, opened 1971

for broadcasts of classical music, named The Voice of Music, was established in 1983.

The first institution for musical education in Jerusalem was Shirat Yisrael, founded in 1909 by Idelsohn and Rivlin to train cantors in the various musico-liturgical traditions of the Jewish communities and to make a systematic collection of traditional chants. In 1910 the first secular music school, Shulamith, was founded by Shulamith Ruppin, but survived only until 1912. The British military governor Ronald Storrs founded the Jerusalem School of Music in 1919, in collaboration with Idelsohn; it was directed initially by the violinist Anton Tchaikov and from 1922 by Sidney Seal. In 1932 the school of Music and Movement Art was founded on the initiative of cellist Thelma Yellin, with violinist Schlomo Garter as director. In 1933 it was renamed the Palestine Conservatory of Music and Dramatic Art, and Emil Hauser was appointed its director; it included a seminar for school teachers of music from 1939. In 1947 a group of teachers separated from the institute and founded the New Jerusalem Academy and Conservatory of Music, renamed the Jerusalem Rubin Academy of Music in 1958. The older conservatory closed down in 1952. A conservatory for schoolchildren and, since 1960, a secondary school of music are connected with the academy, which has had its own building since 1958, including an electronic music laboratory and a museum of instruments containing the collection of Sergei Koussevitzky.

At the Hebrew University of Jerusalem (1925) a department of musicology opened in 1965, offering, besides the regular curriculum, historical and ethnomusicological courses in Jewish, Israeli and oriental music. The Archive of Oriental Music was founded at the university in 1935 by Robert Lachmann and functioned until his death in 1939. The university's Jewish Music Research Centre, founded in 1964 by Israel Adler, conducts historical and ethnomusicological research. It publishes *Yuval* (a periodical collection of research papers on Jewish music), the Yuval Monograph Series and a record anthology of traditional music. The Israel Centre for Electronic Music was founded in 1960 by Josef Tal and later became part of the university.

(iv) Resources. The World Centre for Jewish Music was founded in 1938, with the support of such composers as Bloch, Milhaud and Weill, to promote Jewish music internationally; however, because of the political situation before World War II, it lasted less than two years, having published only one number of its periodical *Musica hebraica*. Its archives are in the Jewish National and University Library's music department. The Israel Institute for Sacred Music, founded in 1955 by Avigdor Herzog, arranges lectures, conferences and concerts, publishes scores, books and periodicals and makes field recordings, all of Jewish religious music. The Israel Composers' Fund was established in 1958 by Recha Freier to commission works from Israeli composers. It functioned until 1975. The Jerusalem Music Centre Mishkenot Sha'ananim was founded in 1976 by Isaac Stern to conduct masterclasses and workshops. The centre is equipped with an audio and video recording studio and also holds chamber concerts and recitals.

One of the largest collections of Jewish music is held in the Jewish National and University Library, which developed from a collection started in 1884 and has a music department containing the archives of Joseph Achron, Friedrich Gernsheim, Idelsohn and Lachmann. Since 1964 it has also contained the National Sound Archives, which hold disc recordings of Idelsohn, disc and cylinder recordings of Lachmann; the Archives for Jewish and Oriental Music, founded by Edith Gerson-Kiwi in 1947 as a department of the Palestine Institute of Folklore and Ethnology; and a large collection of original tape recordings of Jewish and oriental traditional music. Other specialized collections are the AMLI music library (1958) at the Rubin Academy of Music; the Israel Broadcasting Authority record library; and the Jaromir Weinberger Archive, in the possession of Weinberger's nephew Yehuda Polacek.

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HANOCH AVENARY (1), URY EPPSTEIN (2)

Jerusalem [Hyerusalem; Hierusalem], **Ignacio** [Gerusalemme, Ignazio] (*b* Lecce, 3 June 1707; *d* Mexico City, 15 Dec 1769). Mexican composer and violinist of Italian birth. His father, Matteo Martino Gerusalemme (*b* 1667), was a violinist at the Jesuit church in Lecce. In 1742, while active as a theatre musician in Cádiz, Ignazio was persuaded to leave for Mexico City by Josef Cárdenas, the administrator of the Real Hospital de Naturales, who was in Cádiz to recruit musicians and actors for the

Antiguo Coliseo in Mexico City. Jerusalem and his companions, who included singers, dancers and instrumentalists, began arriving at Mexico City at the end of 1743, their performances beginning in the spring of the following year. Jerusalem became director of the Coliseo, where he established a reputation as a gifted composer. In June 1746 he entered the service of Mexico City Cathedral, composing villancicos and teaching at the Colegio de Infantes.

Jerusalem found himself at loggerheads with Domingo Dutra, an indifferent musician who had been the cathedral's interim *maestro de capilla* since 1739, when Zumaya left. Dutra had proved inept as both composer and choir director, and in 1749 the chapter moved to force him into retirement. In April 1750 Jerusalem applied for the post and after a rigorous examination was appointed *maestro de capilla* on 3 November 1750. The *capilla* flourished under his guidance. According to Juan de Viera, writing in 1777 (see Obregón), Jerusalem directed the orchestra and choir in musical performances nearly every day, and 'the Music Chapel [was] the most select, skilful and knowledgeable of the chapels in America'. Viera overheard a group of Europeans saying that 'such magnificence is not to be found in Toledo or Seville', and that 'they seemed to be more like a choir of angels than of humans'. Soon after Jerusalem's appointment as *maestro de capilla* his health failed, and he also had to confront a threat to his economic security in the early 1750s, when he complained that musicians from other parishes and churches were usurping fees that previously he had received for funerals, processions and other special occasions.

Jerusalem's Matins service for Maundy Thursday 1753 scored a success that was still remembered decades later, but during the next couple of years he faced three major crises. The first was at the Coliseo. As he ascended in the cathedral hierarchy Jerusalem shed his obligations to the Coliseo, until he finally resigned altogether; however, he then faced charges of embezzlement as he had not settled outstanding bills before leaving. Simultaneously he was brought before the cathedral chapter on yet another charge. His wife Antonia had gone to live with her brother and was asking that the chapter pay him some of her husband's wages. Jerusalem defended himself, saying that much of the debt owed to the Coliseo had been incurred by his wife; he pleaded with the chapter not to withhold his wages and entreated them to help with professional expenses, observing that he personally had been paying the poet and copyist for his major compositions. The third scandal of this period concerned Tollis de la Roca's appointment at the cathedral, to which Jerusalem strongly objected. Jerusalem went to great lengths to ensure the establishment of Tollis's second-class status in the cathedral hierarchy.

In spite of a life marked by turmoil and questionable decisions, Jerusalem made a series of clear-headed musical reforms that influenced Mexican music for the rest of the century. He advocated the sole use of modern notation and the abandonment of white notation still employed in New World cathedrals. He insisted on a measure of literary reform, expressing particular displeasure in 1753 with the obtuse poetry of Francisco de Selma, who had been supplying texts in the New World for 33 years after leaving his native Segovia. He also succeeded in convincing the cathedral chapter in 1759 that changes in musical styles made it necessary to acquire extra instruments and instrumentalists.

The last ten years of Jerusalem's life were extremely productive and tranquil. The highly crafted masses, the vespers psalms and most of the liturgical cycles date from this period. In one last legal battle he tried to halt the creation of a new *capilla* under the auspices of the Royal University of Mexico. At a royal hearing on 26 May 1769 he instructed any would-be freelance musicians that they would be allowed to play only in the location of their primary employment. On his death the cathedral chapter acknowledged Jerusalem's faithful service, especially during the last ten years of his life, and compiled an inventory of the music he had composed. His works continued to be used in Mexico City for many years, and were probably performed in the California Missions into the 19th century. His influence was felt through much of the Spanish-speaking world.

Jerusalem's works are steeped in the *galant* style: rhythmic variety abounds, harmonic rhythm is slow and homophonic textures predominate. They show a predilection for lombardic rhythms, which were rarely heard previously in Mexico. Even a short phrase will often contain a host of rhythmic ideas in the upper parts, while the bass lines are often stationary and rhythmically plain. Textures are usually homophonic or, in prominent locations such as an opening introductory statement of a theme, boldly monophonic. Opening ritornellos are often short, followed by a full statement of the main theme with the choir and orchestra all doubling at the unison or in octaves: only later, as a movement progresses, are his remarkable contrapuntal skills revealed, as in the motivic interplay in the second responsory for the feast of St Joseph or the fugues that appear in the 'Christe eleison' sections of his Kyrie movements or the concluding 'Amen' sections of his Gloria settings. His fugues recall the translucent exuberance of Mozart rather than the severity of the north German high Baroque. It is probably the unassuming homophonic settings and singing style that initially shocked the Mexico City Cathedral establishment, who expected rigorous counterpoint at every turn. In most pieces the harmonic rhythm accelerates gradually as the music unfolds, and the excitement is heightened by an increase in surface rhythms and vigorous instrumental figuration that propels the piece forward.

Jerusalem's music reveals an impressive command of large-scale forms. He often divided texts such as the Gloria, Credo or a vespers psalm into smaller 'numbers', each with different vocal resources. These numbers are usually organized symmetrically, with large choral numbers occurring at the extremes, small ensembles or soloists forming the second and penultimate numbers, and a brief chorus serving as a central fulcrum. The first chorus tends to be the longest section, with the most active figuration, and the concluding chorus is the most thrilling – either a fugue or a joyous caper in compound metre. In his solo arias Jerusalem placed a premium on vocal pyrotechnics and virtuosity.

WORKS

all for voices and orchestra; all manuscripts in Mexico City Cathedral unless otherwise stated

LATIN SACRED

7 masses: in D, 4vv, 1763; in D, 8vv, *US-SBm*, ed. C.H. Russell (Los Osos, CA, 1993); in F, 4vv, 1768, Mexico City Cathedral and *US-SBm*; in F, 8vv, Ky and Gl ed. C.H. Russell (Los Osos, CA, 1996);

in G, 4vv, 1767; in G, 8vv, Mexico City Cathedral and *US-SBm*; 8vv

2 requiem: in a, 8vv, 1760; in E♭

Vespers pss: Beatus vir (F), 2vv; Beatus vir (C), 8vv; Confitebor tibi Domine (g); Credidi (F), 8vv; Dilexi quoniam exaudit Dominus (G); Dixit Dominus (B♭), 2vv; Dixit Dominus (B♭), 8vv; Dixit Dominus (D), 8vv; Dixit Dominus (d), 8vv; Dixit Dominus (F), 2vv; Dixit Dominus (F); Dixit Dominus (G), 4vv; Dixit Dominus (G), 8vv; Laetatus sum (a), 8vv; Laetatus sum (B♭), 8vv, ?1758; Laetatus sum (E♭); Laetatus sum, 4vv, 1764; Lauda Jerusalem (F), 8vv; Laudate Dominum omnes gentes (B♭), 1v; Laudate Dominum omnes gentes (B♭), 8vv; Laudate Dominum omnes gentes (d), 8vv; Laudate Dominum omnes gentes (F); Laudate Dominum omnes gentes (G), 4vv; Levavi oculos meos (G); Memorabilia, 4vv, 1764

Vespers hymns and canticles: Ave maris stella (F), 8vv; Ave maris stella (d), 8vv; Decora lux (G), 5vv; Defensor alme (D), 8vv; Exultet orbis (D), 2vv; Jesu corona (D); Mag (a), 8vv; Mag (B♭), 2vv; Mag (C), 2vv; Mag (E♭); Mag (F), 8vv (3 settings); Pange lingua (g), 8vv; Placare Christe (F), 8vv; Te Joseph (G), 8vv; Ut queant laxis (G); Veni creator spiritus (G), 8vv

Motets, ants etc.: Ascendit Christus (D), 8vv; Ascendit Christus (E), 1v; Egregiae martyr Philipe; Non fecit tatiter, 8vv; Non turbetur cor vesinum; O voz omnes, 8vv; Pauperúm primo genita, 4vv; Psalmo de nona primera miravilia, 8vv; Qui vult venire post me, 4vv (= Plantas frondosas de aqueste jardín, see 'Villancicos'); Regem cui omnia vivunt, 4vv; Salve regina (C), 1v; Salve regina (D), 8vv; Stabat mater, 8vv; Sub tuum praesidium, 8vv; Tota pulcra es, 8vv; Veni Sancte Spiritus, 8vv; Veni sponsa Christi, 8vv; Victimae pascali, 8vv

11 Matins cycles of responsories, invitatories and hymns, 1–8vv: for Christmas; Assumption; St Peter; Our Lady of the Conception; feast day of St Joseph; patronage of St Joseph; Our Lady of the Pillar; Our Lady of Guadalupe (2 cycles, 1 ed. C.H. Russell, Los Osos, CA, 1997); St Ildefonso and the Pontifical Confessors; St Philip Neri and the Common Confessors

Other works: Office of the Dead; 2 Te Deum; 5 Lamentations; 6 Miserere

VILLANCICOS

A de la dulce métrica armonía, 4vv; A de los cielos, 8vv; Admirado el orbe, 8vv; A gozar el sumo bien, 4vv; Aguila caudalosa, 4vv; A la esposa es de Dios, 4vv; A la milagrosa escuela, 4vv, 1765; Al arma contra Luzes, 1v; A la tierra venid, 4vv; Al cielo subiendo, 1v; Alerta las vozes, 4vv; Al mirar los rayos, 4vv; Al penetran la hermosura, 8vv; Al que en solio de rayos, 4vv; Amante peregrino, 3vv; Animase, alientese, 8vv; Aplaudan alegres, 4vv; Arca perfectísima, 1v; Arcano sagrado, 4vv; Armoniosos metros, 4vv; A tan gran afector, 2vv; A tan regia vista, 4vv; A tu feliz natalicio, 1v; A velas llamas, 8vv; Ay mi bien, 8vv; Bendito sea el Señor, 4vv; Celestes armonias terrestres consonancias alarma, 8vv; Cielo, que alto mirais, 2vv, *E-CU*; Clarines sonad; Con añores ecos nuestro pecho amante celebra, 8vv, 1766; Con canoros secos

De amor el incendio, 1v; De aquel muro en las esfera, 2vv; Del diciembre rizado, 1v; De noche ha nacido, 4vv; De su fé las glorias, 2vv; Devoto el coro con alegría llama a María, 4vv; Dolencia padre, 2vv; Dulce incendio, 2vv; El aire, la tierra, 1v; El amor y el afecto, 8vv; El celeste gozo, 4vv; El clarín de la fama, 8vv; Ella feliz Bagel, 2vv; El tesoro sagrado, 4vv; El viento ayrado, 1v; En este triste valle, 4vv; En tiempo, sin tiempo, 4vv; En una ligera nave, 4vv; Esta noche las zágalas, 8vv; Este alto sacramento, 1v; Gloria lo ofrece, 8vv; Gorgeos trinando, 2vv; La angélica turba, 8vv; La esfera triumphante rompa la luz, 4vv; La gloria más bella, 2vv; La tierra se alegra, 4vv; Libre de la pena, 2vv; Los rayos ardientes, 4vv; Manda Dios que observen, 4vv

Octavo kalendas, 1v; Ola, ola, pastorcillos, 8vv; O Niño si tiritas, 2vv; O sacra luziente antorcha; País de Noél, 5vv; Pedro amado, 2vv; Plantas frondosas de aqueste jardín, 4vv (= Qui vult venire post me, see 'Latin sacred'); Propitia estrella, 1v; Protegido de una estrella, 4vv; Pues el Asturiano alegre, 4vv; Que admiráis mortales, 4vv; Que rayos (= Si aleve fortuna), 1v; Que tempestad amenaza, 8vv; Remedio lucido, 4vv; Rendido qual mariposa, 8vv; Rompa la esfera, 8vv; Si admito tu fineza, 2vv; Si aleve fortuna (= Que rayos); Si el alma de Dios embelleza, 4vv; Sus glorias cantando, 4vv; Todos pueden alegar, 1v; Toquen al arma, 4vv; Varones ilustres, 1v; Vierte blandamente, 1v; Virgen pura, arca sagrada, 2vv; Virgen pura, arca sagrada, 4vv; Y vive amor en mí, 1v

OTHER SPANISH SACRED

Loas: A el eco de la fama dispertando, 4vv; Con respectuosos esmeros, 4vv; En hora dichosa la laguna admire coronada, 4vv; Si es gloria del orbe, 4vv

Pastorelas: A que esperáis cherubas; Para donde caminas, 5vv, Morelia, Conservatorio de las Rosas; Pastorela, 8vv

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CRAIG H. RUSSELL

Jerusalem, Siegfried (*b* Oberhausen, 17 April 1940). German tenor. After 17 years as an orchestral bassoonist he studied singing at Stuttgart, making his début there in 1975 as First Prisoner in *Fidelio*. He sang his first major Wagner role, Lohengrin, in several leading German houses, including Berlin, where he became a member of the Deutsche Oper in 1978. At Bayreuth he has sung Froh, the Young Sailor (*Tristan*; 1977), Parisfal, Walther and Lohengrin (1979–81), Siegmund (1983–6), Siegfried (1988–92), Tristan (1993–5) and Loge (1994–5). Having made his Metropolitan début in 1980 as Lohengrin, he returned as Loge (1987), Siegfried (1990–91) and Parsifal (1992). He first sang at Covent Garden, as Erik, in 1986. Although his repertory includes Tamino, Florestan (both of which he has recorded), Idomeneus, Gluck's Orestes (a high baritone part), Max (*Freischütz*), Don Alvaro (*Forza del destino*), Lensky, Boris (*Kát'a Kabanová*) and Assad (*Königin von Saba*), his powerful, expressive voice and dramatic involvement are shown to best advantage in his Wagner roles, above all Siegfried, which he has sung with notable success in Berlin, Vienna and at Covent Garden (1995–6), and has recorded with both Haitink and Barenboim. Jersualem is also an admired concert singer, and has made impressive recordings of such works as Beethoven's Ninth Symphony, *Das Lied von der Erde* and *Gurrelieder*.

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ELIZABETH FORBES

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Jeske-Choińska-Mikorska, Ludmiła (*b* Małachów, nr Poznań, 1849; *d* Warsaw, 2 Nov 1898). Polish composer. She studied singing with Marchesi in Vienna, Lamperti in Milan, Révial in Paris and Julius Stockhausen in Frankfurt. She also studied theory at the Paris Conservatoire; later in Warsaw she had lessons in composition with M. Zawirski, Gustaw Roguski and Zygmunt Noskowski, and in orchestration with Adam Münchheimer. She taught in Poznań from 1877, and later in Warsaw. She was a gifted composer, particularly of tuneful songs and comic operas. For her ballad *Rusałka* and operatic overtures she was awarded a special diploma at the World's Columbian Exposition, Chicago, in 1893 and was honoured at the 1894 exhibition at Antwerp. She was married to the writer Teodor Choiński and wrote a novel, *Muzykanci*, which was published as a serial in the weekly *Rola* (1884). Some of her compositions were published by Gebethner in Warsaw.

WORKS

Zuch dziewczyna [The Brave Girl] (operetta, 2, L. Jeske-Choińska, after K. Zalewski: *Spudłowali* [They Missed]), Warsaw, 20 Dec 1884

Markiz de Créqui (operetta, 3, Jeske-Choińska and M. Mycielski, after Mèlesville, J.-J. Gabriel and A.-J. Eustache: *Un colonel d'autrefois*), Warsaw, 29 Aug 1892

Orch: Rusałka, sym. ballad, 1893, perf. 1894; Na zamku [At the Castle], polonaise, pf, orch

Pf: Iskierka, polka; Ludmiła, polka (Warsaw, n.d.); Polka (Warsaw, n.d.); mazurkas: Do upadłego [Until the Bitter End], Za mną kto żyje [Follow Me], Zuch [The Brave One]; Mój luby [My Dearest], waltz; W siódmym niebie [In the Seventh Heaven], cycle of waltzes; Sonata

Songs: Do miłości [To Love]; Kołysanka 'Noc cudna, urocza' [Lullaby 'The Night is Beautiful and Bewitching'], in *Wędrowiec* (1900), no.11, also pubd separately (Warsaw, before 1907); Pożegnanie żołnierza [Soldier's Farewell]; Słowiczek [The Nightingale] (Warsaw, n.d.); Tyś moja [You're Mine]; Naiwna [Naive]; Kowal [Smith]; Zalotna [The Flirt] (Warsaw, before 1907)

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IRENA PONIATOWSKA

Jessel, Leon (*b* Stettin [now Szczecin], 22 Jan 1871; *d* Berlin, 4 Jan 1942). German composer. After studying music with various teachers from 1888 to 1891, he took up positions as a conductor in Gelsenkirchen and Mülheim and in 1894 at the summer theatre in Celle where his first one-act work was produced. Further engagements followed in Freiberg (1894), Paderborn (1895), Stettin (1896), Chemnitz (1897–1900) and Neustrelitz. He then settled in Lübeck, devoting himself to the composition of popular pieces which included *Die Parade der Zinnsoldaten* op.123 (1905) and *Der Rose Hochzeitszug* op.216. In 1911 he moved to Berlin and composed many operettas, of which *Schwarzwaldmädel* (1917) established a firm place in the German operetta repertory. It was, however, in a more traditional style than was currently in vogue, and none of his later works approached it in popularity. Jessel was a composer of considerable technical accomplishment, and *Schwarzwaldmädel* especially is not only a work of outstanding melodic invention but also shows a grasp of dramatic development reminiscent of Millöcker and other classical operetta composers.

WORKS
(*selective list*)

STAGE
operettas, unless otherwise stated

Die Brautwerbung (1, E. Gehrke), Celle, Schlosstheater, 1 Aug 1894; Kruschke am Nordpol (1, M. Reichardt), Kiel, Tivoli, 18 Aug 1896; Die beiden Husaren (1, W. Jacoby and R. Schanzer), Berlin, Theater des Westens, 6 Feb 1913; Wer zuletzt lacht...! (farce, 3, A. Lippschütz and A. Bernstein-Sawersky), Berlin, Deutsches Schauspielhaus, 31 Dec 1913; Schwarzwaldmädel (3, A. Neidhart), Berlin, Komische Oper, 25 Aug 1917; Ein modernes Mädel (Neidhart), Munich, Volkstheater, 28 June 1918; Ohne Männer kein Vergnügen (Neidhart), Berlin, Komische Oper, 1918; Die närrische Liebe (comic op, 3, J. Kren), Berlin, Thalia, 28 Nov 1919

Schwalbenhochzeit (3, Pordes-Milo), Berlin, Theater des Westens, 28 Jan 1921; Die Postmeisterin (3, Neidhart), Berlin, Zentral, 3 Feb 1921; Das Detektivmädel (3, Neidhart), Berlin, Zentral, 28 Oct 1921; Des Königs Nachbarin (3, F. Grünbaum and W. Sterk), Berlin, Wallner, 15 April 1923; Der keusche Benjamin (3, Steiner-Kaiser and H. Bodenstädt), Hamburg, Carl Schultze, 1 Sept 1923

Meine Tochter Otto (3, F. Grünbaum and Sterk), Vienna, Rolandbühne, 6 May 1927; Die Luxuskabine (Neidhart), Leipzig, Neues Operetten-Theater, 21 Oct 1929; Junger Wein (Neidhart), Berlin, Theater des Westens, 1 Sept 1933; Die goldene Mühle (H. Wiener, C. Costa and Sterk), Olten, Städtebundtheater, 29 Oct 1936

INSTRUMENTAL

Many marches, incl. Die Fahnen hoch, Waffenruf, Unter Hindenburgs Fahnen, Ausmarsch unserer Feldgrauen

Characteristic pieces, incl. Die Parade der Zinnsoldaten, op.123, 1905; Brautglocken, gavotte, op.197; Der Rose Hochzeitszug, int, op.216; Marokkanische Patrouille, op.227; Mexikanische Legende; Am goldenen Horn; romanzas, ints

Dance music, incl. waltzes, gavottes, polkas, two-steps, tangos

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ANDREW LAMB

Jessye, Eva (Alberta) (*b* Coffeyville, KS, 20 Jan 1885; *d* Ann Arbor, MI, 21 Feb 1992). American choral director, composer and arranger. She studied at Western University, Kansas (graduated 1914), and Langston University, Langston, Oklahoma. After teaching in the public schools, she became the director of music at Morgan College, Baltimore, in 1920. In 1926, a year after joining the staff at the *Baltimore Afro-American*, she moved to New York to study with Will Marion Cook and Percy Goetschius. By 1930 her Original Dixie Jubilee Singers (later the Eva Jessye Choir), an ensemble that performed spirituals, work-songs, mountain ballads, ragtime jazz and light opera, were popular on both stage and radio, appearing regularly on the 'Major Bowes Family Radio Hour' and the 'General Motors Hour'. The first black woman to win international distinction as a choral director, she and her choir performed throughout the world and in numerous Broadway shows and motion pictures, the first being King Vidor's *Hallelujah* (MGM, 1929). In 1934 she served as choral director for Gertrude Stein and Virgil Thomson's *Four Saints in Three Acts* and in 1935 was asked by

George Gershwin to direct the chorus for *Porgy and Bess*, a position she held until 1958. She also acted as an adviser for the BBC's *For the Children: Huckleberry Finn* and *Down in the Valley* (1952). In 1963 her choir was designated the official chorus of Martin Luther King's civil rights march on Washington, DC. After her retirement in 1971, she established the Eva Jessye Afro-American Music Collection at the University of Michigan and Pittsburg State University (Kansas). She received many honorary doctorates and was a member of ASCAP and the Negro Actors' Guild.

MSS in *US-AAu*

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JAMES A. STANDIFER

Jester's flute (Ger. *Narrenflöte*). A trick instrument in the shape of a recorder, where the bottom bulge of the head joint is hollow, filled with flour or soot, which soils the unsuspecting player blowing into the instrument. Due to a case of mistaken identity the name was also applied to the EUNUCH-FLUTE.

Jesuits [Society of Jesus]. A Roman Catholic religious order of priests and brothers that grew out of an association of men who formed themselves around Ignatius Loyola (1491–1556), a minor Basque nobleman. Dedicated to 'the progress of souls in Christian life and doctrine and to the propagation of the faith', the order was inaugurated by Pope Paul III in a bull of 1540. Jesuit history falls into two periods: 1540 to 1773 and 1814 to the present (the intervening years represent the period of suppression). This article focusses on the first period, the more significant as regards the musical involvement of the order.

1. Early history. 2. Missions. 3. Musical legacy.

1. EARLY HISTORY. Jesuit spirituality is rooted in the experience of the gospels as reflected upon in the *Ejercicios espirituales*, a manual of spiritual exercises developed by Ignatius. These exercises gave rise to a new kind of ministry, that of the retreat or time set apart for private prayer, which further generated an outward, missionary concern for service to others. The early works of the order consisted of preaching, hearing confessions, teaching Christian doctrine to children, visiting the sick and imprisoned, and guiding persons in the practice of the exercises. To ensure the flexibility of this vocation and its itinerant nature, Ignatius and his first followers stipulated that the common recitation or chanting of the liturgical hours, hitherto an integral part of the daily life of a religious order, would not be required. The members were therefore able to be out in the world at the service of the gospel, ministering to the people, rather than bound together in the common recitation of the psalms.

In 1548 an important new direction came about with the foundation of the first Jesuit college, sponsored by the order in Messina, Sicily. By 1560, with the success of this college and others, education had been defined as the order's primary ministry. Because of the different needs of the students, the constitutional ban on the use of liturgical music and musical instruments in Jesuit houses could no longer be strictly observed, if indeed it ever was.

Music came to be used as part of the Society's apostolic ministry in four principal contexts: in liturgical and paraliturgical services within the order's churches and colleges; in college dramatic productions; in college academic assemblies and public disputations; and in the Marian Congregations (pious societies of students dedicated to the Blessed Virgin) within the colleges. Since the order had no previous connection with a particular musical tradition, and none had been prescribed in its Constitutions, that which developed did so almost wholly by default: the work in which the Jesuits became involved demanded certain levels of musical participation; for example, music was required for services in parish and collegiate churches.

Until the founding of the Roman Seminary in 1564, most of the statutes concerning music dealt with the need for musical training within the curricula of the various colleges. Generally speaking, the Jesuits were neither composers nor *maestri di cappella*, and in the early years music masters were engaged by the colleges to teach the students, both clerical and lay. The earliest reference to the performance of liturgical music in a Jesuit college is that by Jerome Nadal, principal assistant to the Jesuit General in Rome, in a set of instructions written for the college in Vienna in 1566. Polyphony was allowed for the Ordinary of the Mass and the *Magnificat* at Vespers; the other vesper psalms were limited to *falsobordone* and everything else was to be sung to Gregorian chant. Exceptions were allowed on special feast days but only with the permission of the rector of the college or the provincial. As Jesuit institutions grew up during the 16th century and became stabilized throughout Europe, it appears that the musical practices permitted in Jesuit chapels conformed more or less to Nadal's instructions of 1566. However, various other documents provide interesting information concerning, for example, the use of motets in the liturgy, the paraliturgical services and devotional services such as the Friday afternoon Passion meditations that took place in Jesuit churches with increasing frequency after 1600, the *Quarant'hore* service, popular in the 17th century, and the music for the Marian Congregations (later called the Sodalities of the Blessed Virgin).

With the vast proliferation of Jesuit colleges in Europe in the late 16th century, music was established as a normal part of the curriculum, especially when allied to the dramatic arts with which Jesuit education came to be so identified. Since dramatic works could often act as a living catechism of Christian doctrine, they became important vehicles for the order's apostolic work. The first drama mentioned together with its music was the *Acolastus*, performed in Lisbon in 1556. In 1606 Agostino Agazzari composed the *Eumelio* for the carnival celebrations of the Seminario Romano, and by 1622, the year that Ignatius Loyola and Francis Xavier (one of the order's founding members) were canonized, the Collegio Romano sponsored the performance of three complete dramas in celebration of the event. One of these, J.H. Kapsberger's *Apotheosis sive Consecratio SS Ignatii et Francisci Xaverii* (in *F-Pn*), more properly belongs to the genre of early opera, for the text by the Jesuit Orazio Grassi was set to music in a fully mounted production of five acts. The other two dramas, Vincenzo Guiniggi's *Ignatius in Monte Serrato arma mutans* and Alessandro Donati's *Pirimalo* (the music for both is lost), made extensive use of chorus

and dancing. During the 17th and 18th centuries throughout Europe the texts of hundreds of such plays were written, many of which are extant (in more than one language), although the music has rarely survived.

Within the colleges, a system of awards was instituted to encourage serious study. In the late 16th century the award ceremonies, to which the public and local dignitaries were often invited, began to take on significant musical importance, choruses being specially composed for the occasion. Music was also composed for the ceremonies at which theses were defended in public; none of this music now exists, but the texts of choruses are frequently to be found printed on the surviving pamphlets (in *I-Rv*) advertising the defences of particular students. The Marian Congregations provided similar opportunity for musical performance, and motets and sacred madrigals were sung in processions and at devotional meetings and formal paraliturgical ceremonies.

2. MISSIONS. The Jesuit order maintained a highly centralized administrative structure, assuring efficient communication throughout the provinces and extending to the colleges. One of the more interesting by-products of this structure as regards the Jesuit musical tradition was the use and development of music in the foreign missions. Even though Jesuits in mission territories shared the same vision as their European brothers, the missionary context often dictated a more flexible, less cautious approach to the use of music in support of the order's apostolic enterprise. The musical tradition that developed in a large number of mission countries was, in fact, so successful that it is now possible to identifiy 'mission music' as a genre distinct from the cathedral music that existed in those countries.

In the 'Jesuit republic' of Paraguay, for example, where the order was present from 1607 to the time of its expulsion from Spanish lands in 1767, the Society established separate townships for the Guaraní Indians and several other indigenous peoples. Virtually every town of about 2000 members boasted its own orchestra, and several of the larger towns were set up as conservatories or as factory towns for making musical instruments. Jesuits would constantly ask their European colleagues to send the most recently composed music to the townships, and a musical trade route developed between Europe and the La Plata basin of Argentina whereby Jesuit musicians and artists as well as music scores could be channelled to the South American jungles. The order sent several musicians to Paraguay, among them Antonius Sepp (1655–1733), once a member of the boys' choir at the Stephansdom in Vienna, who set up one of the Guaraní towns as a conservatory so that Indians from all the other towns could be trained in the art of music and instrument building.

As the Jesuits brought Western art music to far-flung lands, they were also the agents for a reverse kind of cultural borrowing. Perhaps the most borrowed of Chinese tunes, *wannian huan*, was first brought to the knowledge of Western readers in a geographical work by the French Jesuit Jean-Baptiste Du Halde (1674–1743) in 1733. The tune was quoted in Rousseau's *Dictionnaire de musique* of 1768. Although a mistake in copying ruined the original pentatonic, the tune nevertheless served as the main motif of Weber's *Overtura chinesa* of 1806 (lost), which the composer later used as prelude to his incidental music to Schiller's *Turandot* (1809). The second-hand borrowing continued in Puccini's *Turandot* (1926) and in the scherzo of Hindemith's *Symphonic Metamorphosis on Themes by Carl Maria von Weber* (1943). It was not only in the more famous missions like Paraguay or China, however, that music played an important role in the Society's missionary activity; it now appears that India, the Philippines, and indeed all of East Asia were subject to such influence.

3. MUSICAL LEGACY. As mentioned above (§1), the Society of Jesus was founded with an institutional bias against musical practice. Even though the reason for that bias was not in itself anti-musical, a certain degree of suspicion about music was generated within the ranks of the order; there were always members who felt that music was dangerous because of its ability to stir the emotions, thereby evoking sensuality, and they argued that music should therefore not be accorded a significant place within the Jesuit tradition. It was in spite of this bias that a worthy musical tradition developed throughout the early years of the order, and by the mid-17th century the principal arguments about music in Jesuit colleges and chapels concerned matters of finance. From the beginning, although Jesuits themselves may have been cautioned against or even prevented from a deep involvement in the musical arts, the Society nevertheless appointed some of the finest musicians available to be *maestri di cappella*, especially at the Jesuit colleges in Rome, including the Collegio Romano, the Collegio Germanico, the Seminario Romano and the Collegio Inglese. At one time or another Palestrina, Victoria, Agostino Agazzari, G.F. Anerio, Domenico Massenzio, J.H. Kapsberger and Giacomo Carissimi all worked for the Jesuits, as did M.-A. Charpentier and André Campra in France at a later date.

Throughout the Society's history, there have nevertheless been a number of composers, musicians and scholars who were themselves members of the order. Francisco Borgia (1510–72), former Duke of Gandía and third Father General, was known to have composed a polyphonic mass setting. The polymath Athanasius Kircher (1601–80) was one of the most influential music theorists of the Baroque era. Domenico Zipoli (1688–1726) from Prato, sometime organist at the Gesù in Rome, entered the Society in 1716 and spent the rest of his life using his musical talents in the Jesuit *reducciones* of Paraguay. After Zipoli, the musician and architect Martin Schmid (1694–1772) dominated the history of the last days of the Jesuits in Paraguay immediately before their expulsion in 1767, while the French Jesuit composer Joseph Amiot (1718–93) worked at the close of the Jesuit period in China. A number of Jesuits have been more renowned for their scholarly research in music: Louis Lambillotte (1796–1855), chant scholar and composer of hymns; G.M. Dreves (1854–1909), medievalist and co-editor of Analecta Hymnica Medii Aevi; J.W.A. Vollaerts (1901–56), chant scholar; and Jóse López-Calo (*b* 1922), influential musicologist in the field of Spanish sources.

Much documentation exists about the music of the Jesuits before the order's suppression by Pope Clement XIV in 1773, but very little of the music itself seems to have survived. Apart from the Kapsberger opera, the other collections of music manuscripts linked to the Society have come to light mostly outside the European orbit, and virtually all of that music is connected with the Jesuit mission lands. The most substantial manuscript collection is that of the episcopal archive in Concepción,

Bolivia, but music associated with the Society has also been found in Brazil, Canada (Quebec), Chile, Colombia, Mexico and the Philippines. A collection of printed music, most of it dating from the 19th century but with a few 16th–18th-century prints, was discovered in the early 1990s in the church of the Gesù, Rome (it is now part of the Jesuit archive in *I-Rcg*). The disappearance of music manuscripts and prints belonging to the Jesuits is probably a result of the suppression; while some Jesuit libraries survived or were reconstituted after the restoration of the order in 1814, music from the college chapels and churches associated with the professed houses did not.

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T. FRANK KENNEDY

Jeté (Fr.: 'thrown'). In string playing, a bowstroke that bounces or ricochets off the string. P. Baillot (*L'art du violon*, Paris, 1834) gave *détaché jetté* as a synonym for *staccato à ricochet*. The number of rebounds specified by composers generally varies between two and six.

In French Baroque viol playing the *jetté* (discussed by Loulié in his *Méthode pour apprendre à jouer la viole*, MS, *F-Pn* f.fr.n.a.6355) is essentially a basic bowstroke without the initial attack; as such it consists of the 'release' component of the 'pressure–release' gesture fundamental to the basic viol bowstroke. The *jetté* is not normally an isolated bowstroke, but rather appears as part of a multiple-bow gesture or in conjunction with a preceding bowstroke. For further information see J. Hsu: *A Handbook of French Baroque Viol Technique* (New York, 1981).

See also Bow, §II, 3(ix).

DAVID D. BOYDEN/LALAGE COCHRANE, PETER WALLS

Jethro Tull. English rock group. Formed in 1967 in Blackpool, it began as a blues-based rock band led by Ian Anderson (*b* Edinburgh, 10 Aug 1947; flute, guitar and

vocals). The group's style soon developed away from its blues roots as it became one of the leading groups in British progressive rock between 1970 and 1977. After early successes with *This Was* (Isl., 1968), *Stand Up* (Isl., 1969) and *Benefit* (Isl., 1970), the band released their most commercially successful album, *Aqualung* (Isl., 1971). With thoughtful lyrics and complex arrangements, it was Jethro Tull's first album in the progressive style; it became a staple of 1970s FM radio and was very influential. *Thick as a Brick* (Chrysalis, 1972) is one of the decade's most important and ambitious concept albums, consisting of one long track of over 40 minutes, based on a poem by the precocious but fictitious eight-year old, Gerald Bostock. *Thick as a Brick* offers a stinging critique of provincial British life, and the LP was originally packaged as part of a fold-out 12-page newspaper, *The St. Cleve Chronicle*. *A Passion Play* (Chrysalis, 1973) focussed on life after death and rebirth, and was packaged with a theatre programme containing the lyrics. *Songs from the Wood* (Chrysalis, 1977) saw the band returning to a simpler style, influenced heavily by traditional British folk music. Jethro Tull has remained active in the 1980s and 90s, even winning a Grammy Award for *Crest of a Knave* (Chrysalis, 1987).

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JOHN COVACH

Jeths, Willem (*b* Amersfoort, 31 Aug 1959). Dutch composer. He studied music education at the Sweelinck Conservatory, Amsterdam (1980–2), then composition at the Utrecht Conservatory (1982–8), where his lecturers were Kox and subsequently Keuris. At the same time he studied musicology at the University of Amsterdam (1983–91). He wrote a master's thesis on Elisabeth Kuyper, the results of which were published, in collaboration with P. Lelieveldt, in *Zes vrouwelijke componisten* (ed. H. Metzelaar, Zutphen, 1991).

Jeths's compositions, freely atonal in idiom, include orchestral works, chamber music and songs. In his own words, he strives 'to indicate the skeleton, the essence of the music. I attempt to put this into effect in an unadorned style in which concentrated musical thought is combined with special attention to pure sound and ferocious rhythm'. His feeling for texture and sonority is evident in his violin concerto *Glenz*, in which a further nine soloists within the string orchestra, employing scordatura and a broad chromatic spectrum of harmonics, are played off against the solo violin.

His awards include the second public prize of the competition organized by BUMA (the Dutch agency for musical copyright) in 1993 (for *Novelette*), the honorary diploma of the Weber String Quartet Competition in 1991 (for *Arcate*), and the second prize at the International Vienna Competition in 1995 (for *Glenz*).

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(*selective list*)

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Chbr: Novelette, vn, pf, 1986; Raptim, fl, cl, pf, 1988; Arcate, str qt, 1990; Morpheus, 2 vn, 1991; Mythos, hpd, 1992, rev. 1994; A bout de souffle, cl, bn, 2 vn, va, vc, db, 1993; Un vago ricordo, str qt, 1996

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EMILE WENNEKES

Jeu de timbres (Fr.). *See* GLOCKENSPIEL (i).

Jeune, Claude le. *See* LE JEUNE, CLAUDE.

Jeune France, La. French group of composers: Baudrier, Daniel-Lesur, Jolivet and Messiaen. After hearing a performance of Messiaen's *Les offrandes oubliées* in 1935, Baudrier determined to bring together a group of young French composers united by common spiritual goals (partly as a reaction to the two loosely-constituted groups of Satie's aesthetic disciples, Les Six and the Ecole d'Arcueil). Messiaen readily agreed to participate, and suggested Daniel-Lesur and Jolivet as other members. Jehan Alain was also invited to join, but declined. In consultation with the other three composers, Baudrier wrote the manifesto for La Jeune France, first published in the programme for its inaugural concert (Salle Gaveau, 3 June 1936):

> As life becomes increasingly strenuous, mechanistic and impersonal, music must seek always to give spiritual excitement to those who love it . . . La Jeune France intends to promote the performance of works which are youthful and free, standing apart from academic or revolutionary clichés. The tendencies of the group are diverse; their common aim is simply to encourage the values of sincerity, generosity and artistic awareness; its goal is to create and foster a *living* music.

As well as works by its four members, the first concert also included Tailleferre's Piano Concerto, with Viñes as soloist and Désormière conducting. A second concert, given on 4 June 1937, under Désormière, included the first performance of the orchestral version of 'Action de grâces' from Messiaen's *Poèmes pour Mi* (sung by Marcelle Bunlet), and works by Arrieu and Delannoy. Alain had remained on friendly terms with the group and some of his finest organ works (including *Litanies*) were given first performances at a Jeune France concert in La Trinité, Paris, on 17 February 1938.

After the liberation of Paris, La Jeune France continued to give occasional concerts as Les Amis de La Jeune France; these included a performance of Messiaen's *Quatuor pour la fin du temps* at the house of Guy-Bernard Delapierre on 25 May 1945.

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NIGEL SIMEONE

Jeunesses Musicales. International organization. It was initiated in Belgium in 1940 by Marcel Cuvelier in order to propagate live music and related arts in schools,

universities and among working youth, regardless of political or doctrinaire considerations. It has established an effective international network of artistic exchanges, bringing many young performers before the public through concert tours and competitions; it also encourages performance by young people by establishing music camps and forming international orchestras directed by outstanding conductors. In keeping with its broad humanitarian aims it was a founder-member of the International Music Council in 1949. The first Jeunesses Musicales concert was in the Palais des Beaux-Arts, Brussels, on 17 October 1940. The movement spread to France in the following year through the efforts of René Nicoly, and in 1945 the Fédération Internationale des Jeunesses Musicales (FIJM) was founded; its first international congress was in 1946. The founders included Gilles Lefèbvre, Alicia de Larrocha, Robert Mayer (who later founded Youth and Music in London on the model of the Jeunesses Musicales), Joan Miró, Pierre A. Pillet, Henryk Szeryng and Nicanor Zabaleta, in addition to the Jeunesses Musicales of France, Belgium and Canada. The movement grew rapidly; its first music camp was at Orford in Canada in 1951 and the first transatlantic exchanges of young musicians were in 1953, followed in 1956 by the first of an annual series of summer courses at Schloss Weikersheim in the German Federal Republic. In 1960 an international chorus was founded and an international competition for young pianists was organized; in 1969 a FIJM International Centre was established at Grozjan, a village in Yugoslavia, and in the same year the World Orchestra of the FIJM was formed with financial aid from the Canadian government. This orchestra meets annually and consists of graduate music students from many countries playing under leading conductors. The World Youth Choir was created in 1990 and meets each summer, performing both mainstream and contemporary repertory. The FIJM also embraces traditional music, rock music and jazz, organizes festivals and competitions and arranges international tours for gifted young musicians. In 1999 it encompassed 41 countries and 500,000 members.

□

Jeu-parti (Fr.; Provençal *joc partit, partimen*). A debate or dialogue in the form of a poem. According to Guilhem Molinier, the author of *Las leys d'amors*, a 13th-century treatise on how to write poetry in the style of the troubadours, there is a clear difference between a partimen and a *tenso*: in a partimen the first speaker presents a problem with two possible solutions, leaving his opponent the choice of which solution to defend while taking it upon himself to defend the opposite side; thus, the participants each defend a theory not out of conviction but for the sake of discussion. The theorist admitted that the two terms were often used the wrong way.

Not only did the troubadours and trouvères not use the two terms as described, they also did not distinguish between the two genres. It is thus better to examine jeux-partis as they are grouped together in those troubadour and trouvère sources that present the poems by genre. A jeu-parti is a debate or discussion, usually between two authors who contribute alternate strophes. In some poems the debate is as described in *Las leys d'amors*. In others the discussion is in a question and answer form, or the first speaker presents his own opinion, immediately challenging his opponent to take a different point of view.

Jeux-partis deal with a variety of topics, but that of love, especially courtly love, occurs frequently. In most debates the opponents are addressed by name, many being well-known troubadours or trouvères; in other instances the poet introduces two apparently imaginary debaters, or initiates a debate between himself and an imaginary opponent. Each opponent usually contributes three stanzas and an envoi in which he appeals to someone to be his judge; in some poems the two participants appeal to the same person, but more often than not each participant chooses his own judge.

Some 200 Old French jeux-partis survive, about half of them with music. Their musical style is indistinguishable from that of trouvère songs in general; and since all of them are strophic, the music does not reflect the form of the debate.

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For further bibliography *see* Troubadours, trouvères.

HENDRIK VAN DER WERF

Jeux (i) (Fr.). The standard French organ registrations of the Renaissance and Baroque. *See* Registration, §I, 5. *See also* Grand jeu and Plein jeu.

Jeux (ii) (Fr.). A term sometimes applied to free reeds, as in a Reed organ. *See also* Organ, §III, 3.

Jewett, Randolph [Juet, Randall] (*b* ?Chester, *c*1603; *d* Winchester, 3 July 1675). English organist and composer. According to 'A Fragment of the Visitation of the City of Chester in the year 1591, by Thomas Chaloner of Chester, Deputy to the Office of Arms', the Jewetts were a long-established Chester family of some eminence. William Jewett had been mayor in 1578, and was 'one of the Queenes Ma[jes]tes Chappell; reputed for an excellent synging man in his youthe, a martchant of great adventures, and a lover of gentlemanlye disports and exercises'. His eldest son, Randle, was a 'Merchant', and 'a singer in the King's Chappell', and he was a member of the Chester Cathedral choir from at least 1612–15. His youngest son was Randolph, who from about 1630 until 1638 was organist of both St Patrick's and Christ Church cathedrals, Dublin. Benjamin Rogers succeeded him at Christ Church in 1639, but he remained at St Patrick's until 1643 when he became organist of Chester Cathedral. In September 1642, Charles I visited Chester, and a payment of 20s. was made 'to Mr Jewet for his service in ye Quire'. In 1644 or 1645 he returned to Dublin, and was appointed vicar-choral of Christ Church – in succession to Rogers – on the recommendation of the Lord Lieutenant, Lord Ormonde. Shortly afterwards he must also have joined the choir of St Paul's Cathedral in London, for he is named as a member of the then-suppressed establishment in 1649. In 1651 John Playford listed him in his *Musicall Banquet* as one of the many organists who were then

available in the city for private teaching. In 1660 he was appointed almoner, and a year later Junior Cardinal of St Paul's. From 1666 until his death he was organist, master of the choristers and lay vicar of Winchester Cathedral. His memorial tablet is in the north transept of the cathedral.

According to Hawkins, Jewett was a pupil of Orlando Gibbons. If so, this would explain his fondness for complex vocal and instrumental sonorities, for Gibbons himself wrote many consort anthems of considerable proportions. Certainly the Bishop of Kilmore and Ardagh, William Bedell, thought the music at Christ Church to be excessively elaborate; services there, he said, 'were celebrated with all manner of instrumental musick, as organs, sackbutts, cornetts, violls, etc., as if it had been at the dedication of Nebuchadnezzar's golden image in the plain of Dura'.

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Short Evening Service for Verses, *GB-Ob*
Bow down thine ear O Lord, verse, text only in J. Clifford: *The Divine Services and Anthems* (London, 1663)
I heard a voice from heaven, verse, *Ckc*, *Lbl*, *US-NYp*
O God, the king of glory, verse, *GB-Mp*, *Ob*
O God, who through the teaching, verse, *Ob*
O that he once the heavens, verse, *Ob*
The king shall rejoice, verse, *Ob*

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PETER LE HURAY

Jewish music. This article concerns the traditional liturgical and non-liturgical music of the various Jewish communities worldwide, the contribution of Jewish performers and composers within their surrounding non-Jewish societies, and the musical culture of ancient Israel-/Palestine. For a discussion of music in the modern state of Israel, *see* ISRAEL.

Three Hebrew transliteration systems are employed throughout: one for the main body of the text and the bibliography; and two sub-systems to represent the distinctive pronunciations of the Jews of Yemen and Iraq. When musical examples have been reprinted from secondary sources the original transliteration has been preserved.

I. Introduction. II. Ancient Israel/Palestine. III. Liturgical and paraliturgical. IV. Non-liturgical music. V. Art and popular music in surrounding cultures.

I. Introduction

1. Definitions and scope. 2. The study of Jewish music. 3. Sources. 4. Music in Jewish thought.

1. DEFINITIONS AND SCOPE. 'Jewish music' as a concept emerged among Jewish scholars and musicians only in the mid-19th century with the rise of modern national consciousness among European Jews, and since then all attempts to define it have faced many difficulties. The term 'Jewish music' in its nation-oriented sense was first coined by German or German-trained Jewish scholars, among whom the most influential in this respect was A.Z. Idelsohn (1882–1938), whose book *Jewish Music in its Historical Development* (1929/*R*) was a landmark in its field that is still widely consulted today. Idelsohn was the first scholar to incorporate the Jewish 'Orient' into his research, and thus his work presents the first ecumenical, though still fragmentary, description of the variety of surviving Jewish musical cultures set within a single historical narrative. In his work Idelsohn pursued a particular ideological agenda: he adopted the idea of the underlying cultural unity of the Jewish people despite their millenary dispersion among the nations, and promoted the view that the music of the various Jewish communities in the present expresses aspects of that unity. Moreover, Idelsohn's work implied a unilinear history of Jewish music dating back to the Temple in biblical Jerusalem. This approach was perpetuated in later attempts to write a comprehensive overview of Jewish music from a historical perspective (e.g. Avenary, 1971–2/*R*).

Despite its problematic nature, the concept of 'Jewish music' in its Idelsohnian sense is a figure of speech widely employed today, being used in many different contexts of musical activity: recorded popular music, art music composition, printed anthologies, scholarly research and so on. The use of this term to refer both to the traditional music of all Jewish communities, past and present, and to new contemporary music created by Jews with ethnic or national agendas is thus convenient, as long as its historical background and ideological connotations are borne in mind.

Since the beginning of the Jewish exile two thousand years ago, following the destruction of the Second Temple in Jerusalem in 70 CE, the Hebrew faith of biblical times, stemming from its east Mediterranean cradle and perpetuated and interpreted by the rabbis, has flourished in many corners of the world. 'Jewish music' as performed and studied in the present is almost wholly the product of life in exile. Information about the music of Jews in pre-exilic times is meagre. It consists mainly of references to musical activities in biblical and talmudic (Oral Law) texts, particularly the lavish musical pageantry of the Second Temple rituals in Jerusalem – a focus of interest among scholars of later periods. Archaeological findings and iconographical evidence also provide important data about the ancient music of Israel/Palestine (see §II below).

In exile, Jewish ethnicity became inextricably linked to two fundamental elements: observance of *halakhah* (religious law according to rabbinical interpretation) and historical memory (ritually perpetuated in the liturgy). Emerging in a community bonded by religious faith and rabbinical authority, the music of the Jews in exile developed within the context of the performative practices of religion. At the same time its contents, uses and functions were regulated by rabbinical sanctions.

The long path of exile (Heb. *galut*) also imposed on the Jews the need to accommodate to the hosting non-Jewish societies. Therefore, each community engaged in a musical dialogue with its non-Jewish surroundings, and through time many different Jewish 'musics' emerged. Moreover, frequent displacements and discontinuities affecting individual Jewish communities exercised a major influence on the musical culture of each group. All in all, the active participation of Jews in the musical traditions of the surrounding societies poses a challenging scholarly question: where exactly are the limits between the music 'made by Jews, for Jews, as Jews' (to quote the legendary definition of Jewish music proposed by Curt Sachs in his address to the First World Congress of Jewish Music in

Paris, 1957) and the music 'made by Jews, as musicians, for all listeners'. A further question arises with music created by non-Jews but used by Jews within their own communities.

What is known as 'Jewish music' today is thus the result of complex historical processes. Being primarily an oral tradition, the lack of historical documentation about the music of Jewish communities, even in the recent past, poses major methodological challenges to research. The information available is of recent origin, and this data is certainly influenced by the profound social changes that have affected the Jews over the past two centuries, first in Europe and more latterly throughout the Islamic lands. One such process is the challenge to religious orthodoxy (either by mystical trends or by the various reformist movements); a second was the embracing of the secular nation-state concept by the Zionist movement. Against this background, any reconstruction of an authentic national music dating back to the period of mythical, 'normal' nationhood in biblical times on the basis of 20th-century data collected from the wide variety of contemporary Jewish communities is a futile undertaking. It is therefore necessary to consider the particularities of each of the many Jewish 'musics', both in the past and in the present, in their own terms. At the same time, it must be recognized that there are indeed features shared by the musical cultures of many Jewish communities. But rather than an expression of ancient nationhood, this shared heritage results from the common observance of religious law, the contacts between different communities in relatively recent times, the migration of musicians (especially synagogue cantors) from one community to another and the historical memory that has maintained a remarkable sense of Jewish identity in spite of exile and dispersal.

The scope of this article reflects the complexities of the concept of 'Jewish music' discussed above. It attempts to describe the uniqueness of each Jewish musical tradition according to the geographical distribution of the Jewish communities roughly from the 16th century until World War I. This distribution sets up the present-day boundaries between the Jewish ethnic groups on the basis of geographical and cultural identity. The main division is between Ashkenazi (originally from Germany and France, and who spread to eastern Europe after the 15th century), Sephardi (originally from the Iberian Peninsula, and who settled after 1492 in the Ottoman Empire, North Africa, and western Europe), 'Oriental' (Jews who remained in the Middle East or spread to the Arabian Peninsula, the Caucasus, Central Asia and India) and the Ethiopian Jews. The term 'Oriental' (Heb. *'edot ha-mizraḥ*) was coined by Jewish Israeli sociologists to describe all eastern Jewish communities that were not wholly influenced by Sephardi Jews who fled from Spain and settled in the eastern Mediterranean. In the present-day Israeli context, however, 'Sephardi' has obliterated the less politically-correct 'Oriental', even though the latter term still persists in Jewish and Israeli musical literature. The Ethiopian Jews are treated here as a self-contained community because of their unique liturgical order and musical traditions that have no parallel in any other Jewish community.

This rough compartmentalization has been partially perpetuated in the new lands where Jews settled after the events that so profoundly affected them in the first half of the 20th century (the fall of the Austro-Hungarian, Tsarist Russian and Ottoman Empires, the rise of Zionism, and the Holocaust). Jews migrated to all countries that offered them shelter and these waves of emigration created the map of present-day Jewry. Today Jews are distributed between Israel, the Americas, western Europe, South Africa and Australia, to which may be added the sizeable Jewish community that remained in the former Soviet Union after World War II. Some emigrants escaping from Europe reached as far as China and Japan.

The emigration patterns led to new perceptions of Jewish ethnic identity. For example, Jews from the 'Oriental' communities – especially those in Israel – identify themselves as 'Sephardi' (partially on the basis of their acceptance of Sephardi rabbinical authority), Iraqi Jews who settled in Calcutta and Bombay in the 19th century identify themselves as 'Indian', and North African Jews who recently emigrated to France now consider themselves as 'French'. With the passing of time, these new identities (and thus new 'Jewish musics') replace the older ones. Despite the vital persistence of the basic Ashkenazi–Sephardi/Oriental paradigm, today many Jews tend to refer to themselves and their musical cultures more as American-, Russian-, British- or French Jewish, or as Israeli.

In addition to all Jewish ethnic groups, two other sects, the Samaritans and the Karaites, share with Judaism the acceptance of the Torah (Pentateuch) as divine revelation and as the source of religious practice. This article includes the music of the Karaite Jews who split from Judaism in the 8th century CE but who are conceptually closer to mainstream 'Rabbanite' Judaism than the Samaritans. For the music of the Samaritans, who split from Judaism in the 8th century BCE, *see* SAMARITAN MUSIC.

Music in religious settings predominates throughout this entry because of the crucial role of religion in exilic Jewish culture. The division between liturgical, paraliturgical (both §III) and non-liturgical music (§IV) denotes different contexts of creativity and performance within a traditional Jewish community. While the first two categories represent the inner core of the Jewish musical culture, the third, which includes Jewish folksongs and instrumental music, is the main area of contact between traditional Jewish music and surrounding, non-Jewish music cultures.

Religious music in Judaism is bounded by religious law (*halakhah*). Two crucial restrictions imposed by this law are the ban on the use of musical instruments in the synagogue (more lenient approaches apply this limitation only to Sabbaths and all Holy Days) and the prohibition against men listening to the voice of a woman. The first ban, whose most widely quoted rationale is that of a sign of mourning for the destruction of Temple in Jerusalem (although alternative explanations are equally feasible), led to the predominance of vocal music in traditional Jewish contexts. The only exception to this ban is the use of the *shofar* (ram's horn) in the liturgy of the High Holy Days (Rosh Hashanah and Yom Kippur), but not when it coincides with the Sabbath. The second, though not universally enforced, led to sexual segregation in religious musical performances. The repertories of Jewish men and women have generally different musical styles and languages (using Hebrew for men and vernacular Jewish languages for women) and are performed in different social contexts (liturgical and paraliturgical occasions in the synagogue among men; accompanying domestic

chores and celebrating events of the life cycle among women). However, this dichotomy based on gender should not be over-emphasized. Men and women were not mutually excluded from each other's contexts of performance, as is shown, for example, in the use of melodies from the women's repertory for the singing of Hebrew religious songs by men.

The Emancipation of the Jews in Europe (beginning in the second half of the 18th century in Germany) led to the contestation of the very foundations of traditional Judaism. Following the spread of rationalism and the emergence of modern nation-states (especially after the French Revolution), Jews began to read their canonic religious texts in a scientific, critical way, to adopt and imitate patterns of behaviour from the non-Jewish 'civilized' society, and to expose themselves to the contemporary arts and literature. New types of Jews emerged from this process: the non-observant (called 'secular') and the liberal (i.e. Jews proposing non-Orthodox forms of Jewish religiosity, such as the Reform, the Conservative and the Reconstructionist Jews). The challenge to orthodoxy had profound musical consequences, as the synagogues of liberal movements became arenas for unprecedented musical creativity within Jewish religious contexts. As the traditional bans on musical instruments and sexual segregation were relaxed or completely abandoned, instruments, mixed choirs and women cantors became customary.

Moving away from the religious frameworks, the distinct identity of the Jewish musician within a wider socio-cultural unit becomes problematic (see below, §V). As secularism and modernization made their inroads into Jewish communities and as the integration of the Jew as a citizen in modern nation-states became more feasible, a paradox emerged. As music developed as an art for its own sake in Western culture during the 19th century, European Jews were granted, for the first time, access to its composition and professional performance. However, the full entry of a Jew into art music in Europe demanded, in general, a high price: the dissolution of his or her Jewish identity.

It is only since the Emancipation (with the exceptional case of Italy since the 17th century) that the phenomenon of Jewish composers overtly expressing themselves as Jews within the Western art music tradition has emerged. This process occurs in contemporary societies in which the Jewish community is integrated within the nation both as a religious and as a cultural entity, the most obvious contemporary example being the USA. This article addresses the possible reflections of the Jewish self in the work of outstanding Western composers of Jewish ancestry, the responses of audience (Jewish and non-Jewish) to such reflections and the approaches of recent scholarship to this modern phenomenon. The case of the State of Israel is different; with the emergence of the Jewish nation-state in the 20th century a particular new musical culture has developed (*see* ISRAEL), although the question of Jewish identity in music is nevertheless present there too. This entry also considers the involvement of Jews in the music of societies in which the social difference of the Jew was clearly demarcated. Such was the case in most Islamic countries, where Jews were able to participate in diverse spheres of musical creativity while remaining, due to the nature of the surrounding social order, within the confines of their religious community.

2. THE STUDY OF JEWISH MUSIC. Interest in the music of the Jews (or 'Hebrews' as they were commonly called) formed part of scholarly inquiries into the music of the 'peoples of antiquity' (next to the ancient Egyptians, the Greeks and the Romans) by early music historiographers (e.g. Padre G.B. Martini, Charles Burney, J.N. Forkel). The subject most frequently addressed was the speculation about the music of the Temple in Jerusalem, an interest that survived well into the 19th century. Another focus of attention was the Jewish cantillation of the Bible, a subject discussed by Renaissance Hebraists such as Johannes Reuchlin and music theorists such as Zarlino since the early 16th century (see Harrán, 1988).
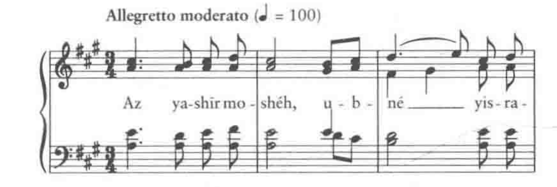
Contemporary Jews and their music are rarely mentioned in music historiography before the mid-19th century (e.g. 'Hebrew Music of the Present Day' in Carl Engel's *The Music of the Most Ancient Nations*, London, 1864/*R*). The few early references to Jewish music usually originate in travellers' accounts or in anti-Semitic literature. They generally refer to the 'unpleasant' sound of synagogue services, to the exotic features of Jewish musical performance and to the relationship between the music of the Jews and that of the surrounding cultures.
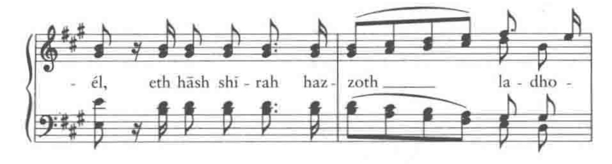
The modern, systematic study of music in Jewish communities is intimately linked to the emergence of *Wissenschaft des Judenthums* in Germany in the early 19th century. This school of Jewish scholars sought to study Judaism and its sacred texts with the critical tools of scientific inquiry, such as philology and comparative literature. The most illustrious representative of this school in the field of music was Eduard Birnbaum (1855–1920). He systematically collected written sources on Jewish music available in his time (manuscript and printed scores as well as literary evidence), toured communities in Europe seeking materials in libraries and private estates, and published many essays on different aspects, periods and traditions of Jewish music (see Seroussi, 1982).
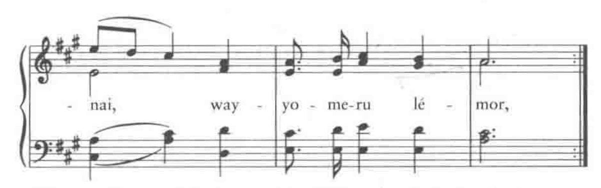
Precedents of Birnbaum's research can be found in introductions to printed collections of Jewish liturgical music and in bulletins of the synagogue cantors' associations, which began to proliferate in Germany and the Austro-Hungarian Empire after 1840 (e.g. *Die jüdische Kantor*, Bromberg, 1879–98). Another example of this type of early study is the detailed essay on the music of the Sephardi liturgy by Reverend David Aharon de Sola, cantor of the Spanish-Portuguese Synagogue in London, printed in *The Ancient Melodies of the Liturgy of the Spanish and Portuguese Jews* (London, 1857); ex.1 – a traditional Sephardi melody – shows the early style of notation, with keyboard accompaniment, used in this work. Two other important landmarks of late 19th-century Jewish music scholarship are Joseph Singer's study of the musical modes (Yiddish *shteyger*) of the Ashkenazi liturgy (1886) and Abraham Baer's comprehensive collection of Ashkenazi liturgical music (1887/*R*).

The philological approach of Birnbaum and his contemporaries in Germany, with its focus on written documents, did not address the problems arising from the essentially oral nature of Jewish music. Moreover, the musical traditions of the 'other' Jews (i.e. the non-Europeans) were still *terra incognita*. This vacuum was filled by A.Z. Idelsohn, who embarked on the study of the 'missing links' of Jewish music history. After he moved to Palestine in 1907, he discovered the wealth of Sephardi and

Ex.1 Traditional Sephardi melody with keyboard accompaniment for the 'Song of Moses' (*Az yashir Moshe*) from the Sabbath morning liturgy, transcr. E. Aguilar and D.A. de Sola (de Sola, 1857, p.9)







['Then sang Moses, and the children of Israel, this song to the Lord, and spoke, saying, ...']

Oriental Jewish traditions and engaged in their recording, transcription, analysis and comparative study (e.g. his pioneering study of the Arabic *maqāmāt* in the Sephardi liturgy) with the support of the Phonograph Archiv in Vienna. Idelsohn published the results of his field inquiries in Palestine in the first five volumes of his *Hebräisch-orientalischer Melodienschatz* (1914–32/*R*; henceforth referred to as *HoM*); the remaining five volumes, documenting the Ashkenazi traditions, were compiled after Idelsohn left Palestine for the USA in 1921. In his numerous other publications, Idelsohn treated a vast array of subjects, inspiring many modern research trends in this field (Schleifer, 1986).

Idelsohn was by no means the only scholar addressing Jewish oral traditions. Robert Lachmann (1892–1939), a leader of the Berlin school of comparative musicology, contributed a paradigmatic study with his monograph on the music of the Jews of the Island of Djerba, Tunisia (1940; repr. in the original Ger. with musical transcriptions, 1978). This was the first encompassing musical ethnography of a single Jewish community. After his emigration to Palestine in 1935, Lachmann founded the Archive of Oriental Jewish Music at the Hebrew University of Jerusalem, where he continued to document Jewish traditions. The comparativist school continued in Palestine with the work of Lachmann's disciple and assistant, Edith Gerson-Kiwi (1908–92).

Other major projects of documentation and publication of oral traditions were carried out in Russia and later in the Soviet Union. The Jewish Folk Music Society was active in several cities between 1908 and 1918 under the leadership of Joel Engel (1868–1927), and the Jewish Historical-Ethnographical Society, established in 1908 and directed by the folklorist S. An-Ski (1863–1920), carried out extensive research into folk music, in addition to the promotion of a national school of art music based on Jewish musical themes (see §IV, 2(iii)(b) below). The 'ethnographic expeditions' directed by An-Ski between 1911 and 1914 were particularly remarkable. After the final dissolution of the Jewish Historical-Ethnographical Society in 1929, its collection of recorded cylinders, as well as those of Engel and Sussman Kisselhof from Leningrad, were incorporated into the Cabinet of Music Ethnography of the Ethnographic Section of the Institute for Jewish Culture in Kiev (functioned 1928–49). The founder and director of the Cabinet, Moisey Beregovsky (1892–1961) pursued a particular ideological and methodological agenda (Slobin, 1982). Working within the Stalinist Soviet Union, Beregovsky applied a Marxist approach to the study of Ashkenazi folk music, thus rejecting Idelsohn's national ideology. The important collections of the Cabinet, considered lost after World War II, were rediscovered in the mid-1990s at the Vernadsky Central Scientific Library in Kiev (see Adler, 'A la recherche de chants perdus', 1995).

Other important projects of collection and study of oral sources were carried out by individual musicologists. The interest in the Judeo-Spanish folksong among non-Jewish Spanish scholars, particularly Ramón Menéndez Pidal, promoted the fieldwork project of Manuel Manrique de Lara on behalf of the Centro de Estudios Históricos in Madrid (1912; 1915). Further studies by the Spaniards Manuel Ortega and Arcadio de Larrea Palacín laid the foundations for scholarship in this field in Spain. The Turkish-born Jewish composer and ethnographer Alberto Hemsi (1892–1975) also recorded an impressive collection of Judeo-Spanish folksongs in the eastern Mediterranean (see Seroussi and others, 1995).

Another major ethnographic work was undertaken in Italy by Leo Levi (1912–82) on behalf of the Centro Nazionale di Studi di Musica Populare in Rome. Levi's collection, now located at the Discoteca di Stato and at the Accademia di Santa Cecilia in Rome, as well as at the National Sound Archives in Jerusalem, is crucial for the study of many Italian Jewish musical traditions that have since disappeared.

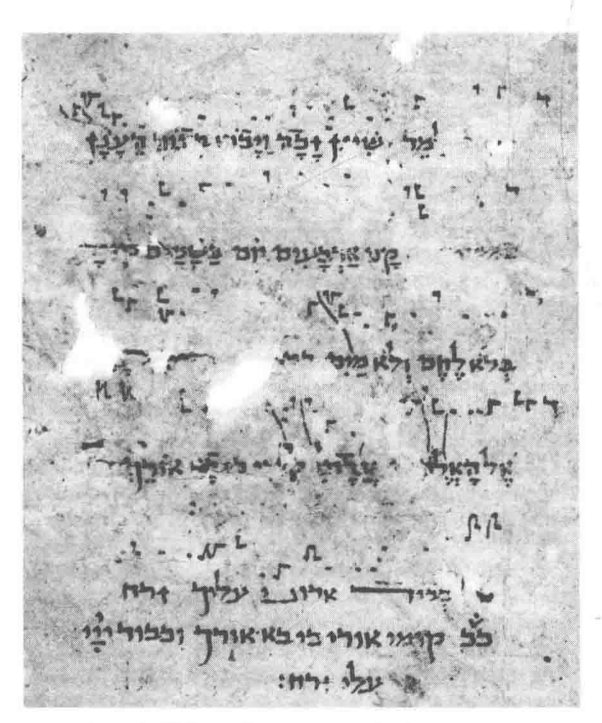
The growing interest in Jewish oral traditions did not hinder historical studies based on written documentation. Eric Werner (1901–88) produced philological studies of writings on music in medieval Judeo-Arabic sources, and comparative studies of the Jewish and early Christian liturgy (1959–84), and of the Ashkenazi tradition (*A Voice Still Heard*, 1976). Israel Adler rediscovered and studied the Hebrew compositions of European art music from the 17th and 18th centuries, challenging established views concerning the nature of Jewish musical creativity and absorption of Western art music prior to the Emancipation (Adler, 1966). A synthesis between the study of oral traditions and of written sources is found in several groundbreaking studies by Hanoch Avenary (1908–94). Bathja Bayer (1928–95) developed the new field of Jewish archaeomusicology and iconography, shedding new light on the music of ancient Israel.

Since the 1970s the study of Jewish music from modern ethnomusicological perspectives has flourished in Israel, the USA and more recently in western Europe. The Jewish Music Research Centre (founded by Adler in 1965) at the Hebrew University of Jerusalem provides the institutional framework for such study in Israel. In the USA, research is carried out in major universities by individual researchers, as well as in Jewish institutions of higher learning, such as the Hebrew Union College (HUC), the Jewish

Theological Seminary of America (JTS), Yeshiva University and the Yidisher visenshaftlikher institut (YIVO).

3. SOURCES. The major resources for the study of Jewish music are the oral traditions of the various communities worldwide. These have been documented only from the beginning of the 20th century, at first sporadically but later more systematically. Written sources relating to Jewish music are mainly of a literary nature. The primary sources – such as the Bible, the Oral Law (Mishnah and Talmud), Midrash (biblical hermeneutics), mystical treatises and rabbinical writings, particularly *responsa* – provide information about the uses, functions and character of Jewish music during its formative period, as well as the attitudes of religious authorities towards it (see §4 below). These sources are supplemented by secondary, circumstantial evidence such as travellers' diaries. The substantial use of Western musical notation in Jewish music, especially in print, is a later development (after *c*1840) and was generally employed for the perpetuation of new compositions rather than the preservation or recording of oral traditions.

Among the rare and sporadic notations of traditional Jewish music prior to 1840 are a 12th-century, single-leaf manuscript (notated in Beneventan neumes) by Obadiah the Norman Proselyte found in the Cairo *Genizah* (fig.1), the notations of musical motifs of the Masoretic accents by Hebraists, such as Johannes Reuchlin's *De accentibus et orthographia linguae hebraicae* (Hagenau, 1518; see §III, 3, fig.15 below), the specimens notated by early musical historiographers (and subsequently reproduced until the 19th century), such as Anastasius Kircher's *Musurgia universalis* (Rome, 1650), and the documentation by composers interested in 'ancient Hebrew music' as a source of inspiration, such as Benedetto Marcello's *Estro poetico-armonico* (Venice, 1724–7). From the mid-18th century onwards, a few cantors in Germany began to document their new tunes in manuscript, ushering in the era of musical notation in European Jewish music (Adler, 1989). Notations of traditional Jewish music from the Middle Eastern communities date from a much later period, for example the specimens included in the scientific reports from Syria by Dom Jean Parisot (1899; 1903).



1. Page from the 'Eulogy of Moses', notated in Beneventan neumes by Obadiah the Norman Proselyte, c1100 (US-NYjts ENA 4096b)

The major collections of Jewish music documentation, either oral or written, are associated with prominent scholars in the field. The Birnbaum Collection of Jewish music at the Klau Library of the HUC in Cincinnati is the largest repository of manuscripts and documents of Jewish music. The collection covers Jewish musical life in Europe, with special emphasis on Germany, during the 19th and early 20th centuries. Other major repositories of scores and written documents are the Eric Mandell Collection (Gratz College, Philadelphia), the funds of the JTS (New York) and the Jacob Michael Collection (Jewish National and University Library – JNUL – in Jerusalem). The Music Department of JNUL includes the vast Noy-Wachs collection of Yiddish and Hebrew songs (over 15,000 items), as well as the estates of many Jewish composers, scholars (including the Idelsohn Collection) and institutions (e.g. the short-lived World Center for Jewish Music; see Bohlman, 1992).

The National Sound Archives, located at JNUL, houses the largest repository of field recordings of Jewish music in the world. It incorporates the historical recordings of Idelsohn, Lachmann, Edith Gerson-Kiwi, Leo Levi, Johanna Spector and those of the younger generations of Israeli scholars. Renanot, the Institute of Jewish Music in Jerusalem (formerly Institute of Religious Music), also possesses a sizeable collection of recordings. Important assemblages of recorded Jewish music outside Israel include the Phonograph Archiv in Vienna and the private collections of American researchers, such as the Samuel Armistead, Israel Katz and Joseph Silverman Collection of Judeo-Spanish Songs, the Kay Kaufman Shelemay Collection of Ethiopian and Syrian Jewish Music, and various assemblages of *klezmer* and Ashkenazi liturgical music by Mark Slobin, Walter Zev Feldman, Andy Statman, Hankus Netsky, Judit Frigyesi and others. The Milken Archive of American Jewish Music is a new project dedicated to the preservation of previously unrecorded traditional and newly composed Jewish music from the USA. Another important source of sound recordings that can contribute substantially to research are the early 78 r.p.m records. This is an area, however, in which substantial research and cataloguing is still required.

Basic bibliographical tools are Sendrey (1951/*R*) followed by Weisser (1969), Heskes (1985; incl. a comprehensive bibliography of bibliographies), Seroussi (1993) and Adler (*The Study of Jewish Music*, 1995). (Updates are found in the journal *Musica judaica*.) The systematic compilation of texts concerning Jewish music and scores was initiated by Birnbaum and Idelsohn and continued with the work of Avenary. Catalogues of Hebrew writings concerning music and of notated sources of Jewish music up to 1840 have been published by Adler in RISM (1975; 1989), providing a fundamental resource for the study of Jewish music history. Shlomo Hofman contributed compilations of passages about music and musical instruments in the Bible (1965, 2/1974) and in the Mishnah and the

Talmud (1989), while Shiloah and Tenne (1977) have done the same for the major work of Jewish mysticism, the *Sefer ha-zohar* (Book of Splendour).

4. MUSIC IN JEWISH THOUGHT. In addition to the Jewish musical repertories discussed in this entry, a considerable body of writings about music emerged within traditional Judaism. The contents and natures of these writings vary considerably, for example talmudic arguments, biblical hermeneutics, rabbinical *responsa* and mystical treatises. The dates of their composition range from the talmudic (2nd to 5th centuries CE) and geonic periods (6th to 11th centuries) to the Middle Ages and the modern era, and they were written in by authors living in the Christian and Islamic worlds. Some writings include legislative rulings on musical matters, and the ethics and aesthetics of music. Others reflect the impact of philosophy and secular education on medieval Jews, such as the *ḥokhmat ha-musiqah* ('theory of music'), which was part of the quadrivium in the Christian universities.

Legislative rulings concern the desirable manner of performance, the necessary qualities of the performers and the content of music in traditional Jewish society. Two key legislatures have been mentioned above: the rejection of the female voice, based on Rav's dictum that 'the voice of a woman is indecent' (Babylonian Talmud, *Berakhot* 24a); and the ban on instrumental music (Babylonian Talmud, *Soṭah* 48a etc.). Rabbinical opinions on music content and performance, however, do not present a unified position. For example, the talmudic statement that the duty to 'gladden the groom and bride' with music (Babylonian Talmud, *Berakhot* 6b) softens the predominant opposition to all forms of instrumental music. This ambivalence towards music is also found in the influential writings by the Spanish rabbi Maimonides (1135–1204). In his famous *responsum* on the performance of Arabic songs with instrumental accompaniment (probably addressed to the Jewish community of Aleppo; Cohen, 1935) Maimonides synthesized previous rabbinical opinions and presented a harsh position against all music not totally at the service of religious worship. On the other hand, writing as a physician, he recommended listening to instrumental music for its healing powers. The lineage of the commentaries and rulings on these and other musical subjects, particularly the perennial issue of the use of melodies from the surrounding cultures in the synagogue, has continued until the present day. One of the latest statements on this issue is a *responsum* published in 1954 by Rabbi Obadiah Yossef, former chief Sephardi rabbi of Israel, favouring the use of melodies of Arabic songs in the synagogue.

Jewish mystical treatises, particularly since the 13th century, deal with the ethical, magical and theurgic powers of music (Idel, 1997). These powers enhance the religious experience of the mystic. For example, the unravelling, through singing and concentration, of the concealed 'intentions' (*kavvanot*) of the regular prayers (e.g. by expanding key words with melody) may accelerate the union between man and his creator or between the world and its creator.

The variety of Jewish writings about music and of the positions expressed in them proves that there is no unified ideology of music in Judaism. Two main ideas, however, appear to dominate many traditional writings about music. First, the original purpose of music in religious life is the authentic expression of human feelings by each individual. This approach disregards the idea of a transcendental musical beauty, whether an echo or imitation of a heavenly model or the inspiration of an individual genius. Second, the power of the human voice overrules that of instrumental music. It is not a coincidence that the beautification of the synagogue services with music 'for its own sake' and the use of instrumental music are the hallmarks of the process of Jewish Emancipation in the modern era.

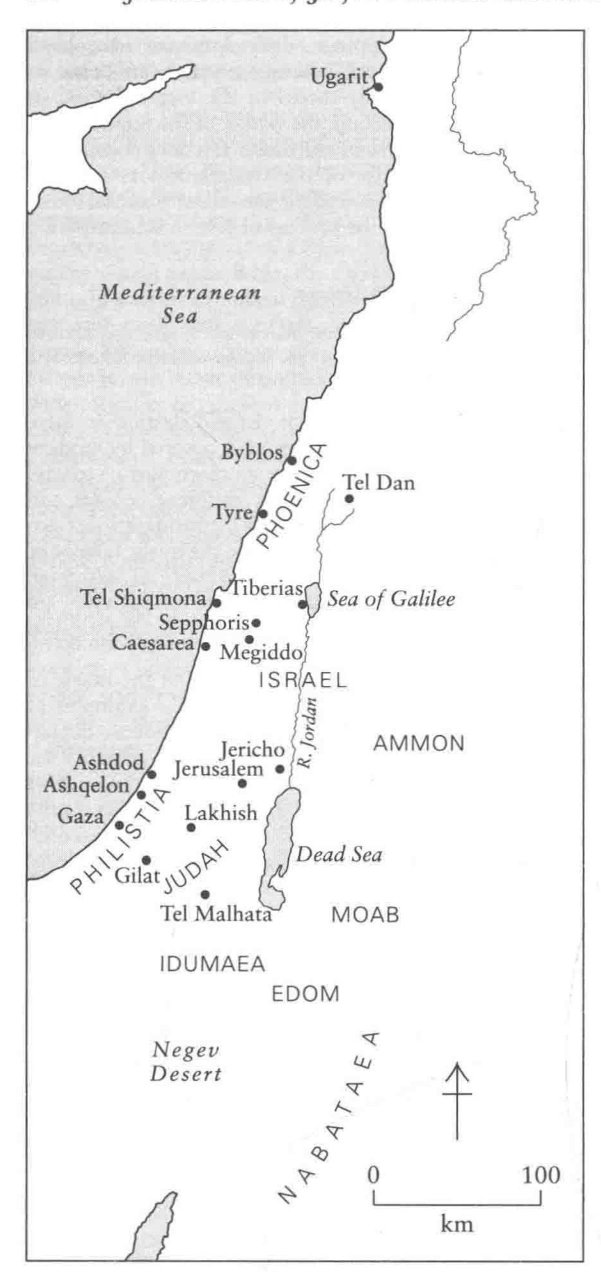
II. Ancient Israel/Palestine

1. INTRODUCTION. Ancient Israel/Palestine is here defined as roughly the territory now covered by modern Israel, Jordan, Lebanon and the southern part of coastal Syria (fig.2). Inhabited by many different peoples and cultures throughout the period under consideration, from the Neolithic era until Roman times, the music history of the region shows a great diversity of traditions. Although the strong influences of EGYPT and MESOPOTAMIA are evident, so, too, is the development of a distinct musical culture particular to the area.

The major source of information about the music of ancient Israel/Palestine is archaeological – examples of musical instruments and iconographical evidence depicting musical scenes. However, literary texts (notably the Old Testament and the writings of such Roman authors as Josephus) also shed some light on to the subject for the later period in particular. The Bible contains a substantial number of references to various kinds of musical instruments, many of which have been identified with surviving examples, and often provides valuable information on the social and religious contexts in which they were performed; for further discussion of the individual instruments, *see* BIBLICAL INSTRUMENTS. (The abbreviation IAA is used for the Israel Antiquities Authority.)

2. THE CANAANITE INHERITANCE. The earliest known evidence of acoustical activity in ancient Israel/Palestine are archaeological finds dating from the time of the Neolithic Revolution (Natufian culture and Early Neolithic period, 12th–8th millennia BCE) – stringed rattles and bullroarers, which served as adornments, cult objects, and tools as well as sound-producing instruments (Braun, 'Musical Instruments', 1997, fig.1). Only in the 4th millennium BCE, with the Early Bronze Age, did a change (that can be defined as an Acoustical-Organological Revolution) occur and a new generation of musical instruments appear, including the hourglass drum and the triangular frame harp (Braun, 1999, Abb.II/2).

The musical tradition of the people known as the Canaanites developed during the Bronze Age (*c*3500–1200 BCE) within a rapidly growing urban society. Although it flourished at the crossroads of the Egyptian and Mesopotamian cultures, it nevertheless evolved its own unique characteristics and itself exerted an influence on the musical practices of the wider area (Caubet, 1994; Braun, 1999, chap.iii). With the exception of a few surviving cuneiform texts from Ugarit (14th–13th centuries BCE; now Ras Shamra, Syria) concerning the musical instruments of the Levant (*knr*: 'lyre'; *mṣltm*: 'cymbals'; and *tf*: 'drum'; see Caubet, 1987), the source material for this period is entirely archaeological.



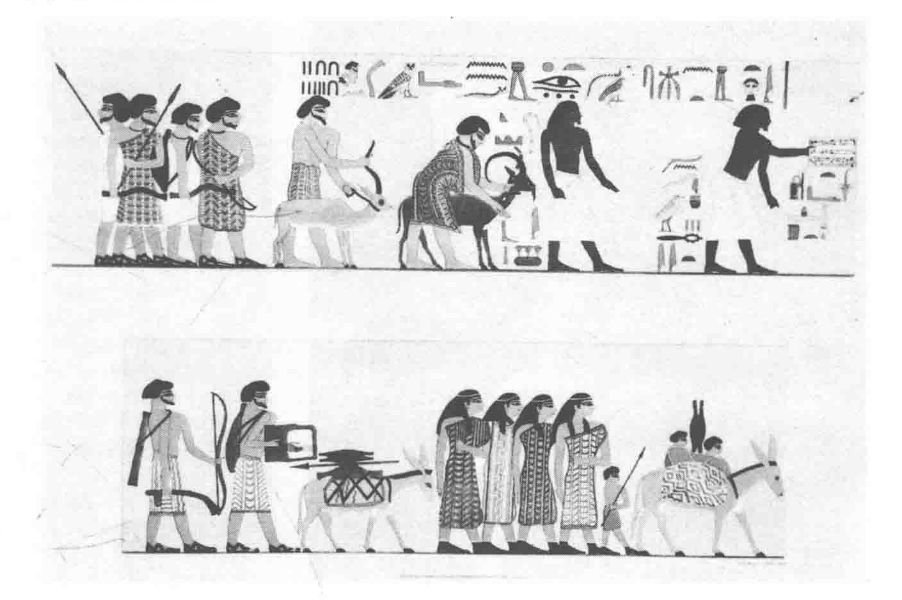
2. *Map of Ancient Israel/Palestine*

The range of instruments known in Canaan included all categories commonly used in the ancient Middle and Near East, although each type possessed a distinct character particular to the indigenous people of the region in its structure, function or manner of performance. It can be seen in the unique terracotta sculpture from Gilat of the late 4th millennium BCE (fig.3; Alon, 1976), which depicts a woman holding an hourglass drum under her arm, and a contemporary stone sketch from Megiddo of the triangular harp (Braun, forthcoming), the earliest-known document of its kind. The first-known unambiguous depiction of the lyre, called in the Near East by words deriving from the root *knr* – the *kinnor* of the Bible, is a wall painting from the Beni-Hasan tomb in Egypt (*c*1900 BCE; fig.4). The instrument is shown being played in a horizontal position by a Canaanite/Semitic musician as he walks. A different manner of performance is seen on an ivory plaque engraving from Megiddo (13th century BCE; *see* BIBLICAL INSTRUMENTS, fig.3), the lyre being held under the arm in an attitude favouring solo virtuoso performance. A clay plaque from Tel Dan (15th century BCE) shows the lute played in a context combining popular forms of music, dance and theatre (Biran, 1986; Braun, *MGG2*, 'Biblische Musikinstrumente', Abb.3). The double reedpipe is depicted for the first time in the late Canaanite period (15th–14th centuries BCE) as a solo accompaniment for an erotic dance (ibid., Abb.4).

The small round frame drum (probably the biblical *tof*) appears in Canaan as early as the first centuries of the



3. *Terracotta figurine, probably of a Canaanite goddess, holding an hourglass ('darbukka'-type) drum under her arm; Gilat, North Negev, late 4th millennium* BCE *(IAA 76.54)*



4. Tomb-painting showing a lyre-player (possibly holding a 'kinnor') in procession with Semitic immigrants to Egypt; Beni-Hasan, Egypt, c1900 BCE

2nd millennium BCE on a rock sketch in the Negev desert; it accompanies a men's round dance, a tradition that persisted in the Middle East for millennia, along with nude female dancers playing the lyre (fig.5; Anati, 1963). Some 20 pairs of bronze cymbals (probably the biblical *meṣiltayim*; *see* BIBLICAL INSTRUMENTS, fig.6) from the 15th–11th centuries BCE have been found along the entire Levantine coast from Ashqelon to Ugarit. Other idiophones were also widely spread, especially primitive pottery rattles of a form particular to the region; such instruments (probably the biblical *mena'ane'im*) seem to have been the indigenous mass rhythm-instrument, with extant examples dating from the Early Bronze Age to the Babylonian/Persian period (*see* BIBLICAL INSTRUMENTS, fig.5).

Specially trained musicians and singers performed sacred music for such Canaanite gods as Anat (e.g. Kerker, one of the singers who performed in honour of the Egyptian god Amun; see Loud, 1939, no.381). The local aristocracy was celebrated and entertained by professional performers, and educated young men and women in singing and instrumental music for this very purpose (Pritchard, 1950, no.487). Ugaritic texts mention singing (*sr*) – by both men and women – and music-making by and for Baal and other gods (Caubet, 1987, p.734; Seidel, 1989, p.37). Of especial importance is the unique cuneiform text of a Hurrian cult song from Ugarit; since its publication in 1970 it has been a focus of Assyriological-musicological discussion (Güterbock, 1970; Wulstan, 1971; Kilmer, 1974, and 1976; *see also* MESOPOTAMIA, fig.7). Duchesne-Guillemin (1984) proposed an interpretation of this text that suggests parallels in traditional Jewish psalmody and Syro-Chaldaean Christian chant.

The Canaanite instrumentarium and performance style suggest that the music was of a lively, sometimes orgiastic character, a hypothesis supported by the group of five musicians depicted on a pottery cult stand from Ashdod (fig.6; Dothan, 1970): two with double pipes and the others each with cymbals, drum and lyre. This type of ensemble, formerly known as the 'Phoenician Orchestra', may represent an early form of the Cybele cult and is recognized as part of a local musical tradition shared by the Canaanites, Philistines, Phoenicians and Judaeans. Cheironomy was also probably practised in Canaan; there are documentary records of its unbroken existence in Egypt from at least 2400 BCE onwards, it is mentioned in the Babylonian Talmud (*Berakhot* 62a) and still lives on today in several East African Jewish communities (*see* CHEIRONOMY, §4). While earlier, often obsolete traditions continued to exist in Bronze Age Canaan, the city cultures developed a rich musical tradition of a rather homogeneous and, for that time, particularly advanced style.



5. Rock sketch in the Negev desert, early 2nd millennium BCE, *depicting (above) lyre players and (below) male dancers and a drummer*



6. Terracotta stand depicting a group of five Philistine musicians, two with double pipes (?'ḥalil'), lyre (?'kinnor'), drum (?'tof') and small cymbals (?'meṣiltayim'); Ashdod, 11th–10th centuries BCE *(IAA 68.1182)*

3. ISRAEL AND JUDAH IN THE IRON AGE (*c*1000–586 BCE). The late Bronze Age and early Iron Age saw significant changes in the social and political history of the region. Immigrant peoples began to settle the area and the Canaanite city-states gave way to the formation of other territorial units based on various ethnic and national identities (Weippert, 1988, p.352), a process that also led to the collapse of Canaanite urban culture. In particular, the 'Sea Peoples' (Phoenicians and Philistines) established their lands along the coast and the Israelite tribes united under the leadership of Saul (*fl* 1020–1010) and his successors David (*fl* 1010–961) and Solomon (*c*961–922) to form the kingdom of Israel. After the latter's death, however, the united kingdom was divided between Israel in the north and Judah to the south; both eventually fell to Assyrian/Babylonian expansion, Israel in 722/1 and Judah in 586, when the First Temple (built by Solomon) was destroyed and the Babylonian exile began.

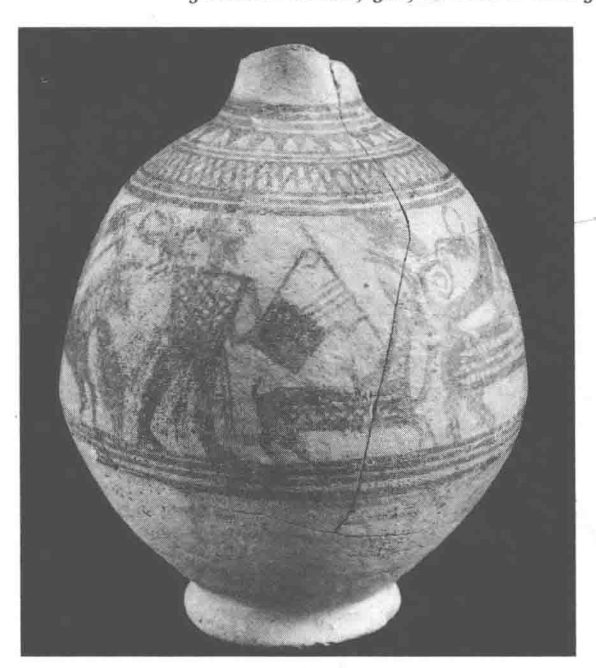
Such social and political changes inevitably affected the cultural practices of the region. The musical tradition that emerged in Iron Age Israel/Palestine developed from a mixture of the Canaanite inheritance, the practices of the immigrant peoples and an extremely heterogeneous local cultural tradition that resulted from, and was shaped by, internal long-term socio-economic transformation (McGovern, 1987, p.270; Finkelstein, 1988, and 1995).

The musical culture of Canaan, like its mythology, 'both where the Old Testament incorporates it and where the Old Testament reacts against it . . . continues to exert its impact upon us through the Bible' (Gordon, 1961, p.215). Not only do the Ugaritic texts appear to be related to the later Old Testament writings (Caquot, 1974, pp.156, 162; Pardee, 1988, pp.80, 125), but there is also evidence of elements of the Canaanite musical tradition in the Old Testament. A comparison of two parallel verses (*2 Samuel* vi.5 and its later revised version *1 Chronicles* xiii.8) confirms the existence of such continuity, but also shows that the old Canaanite tradition was later superseded. The first text mentions an ensemble playing loud orgiastic music, mainly on idiophones and membranophones – *'aṣei beroshim*, *kinnorot*, *nevalim*, *tupim*, *mena'ane'im* and *ṣelṣelim* (*see* BIBLICAL INSTRUMENTS, §3); the second, as a result of textual editing or changes in the musical ritual itself, lists a proper liturgical performance by *shirim* ('songs', from *shr*) and instrumentalists playing *kinnorot*, *nebalim*, *tupim*, *meṣiltayim* and *ḥaṣoṣerot*.

As with the Bronze Age, the primary sources of information for Israel/Palestine in the Iron Age are archaeological. Evidence exists for the long-term continuation of some musical traditions, as well as for distinct changes that occurred directly after the establishment of the united monarchy of Israel or during the period of the divided kingdom. Indeed, instruments of widespread and mass distribution such as pottery rattles (probably *mena'ane'im*) continued in use and were only completely replaced by iron bells (*pa'amonim*) in the Persian era some 500 years later (*see* BIBLICAL INSTRUMENTS, fig.7). The drum (*tof*), like the rattle, was also widely used, and to some extent even became a fetish object (about 60 terracotta figures of women with a drum have been found all over the region and are dated to the 9th–6th centuries BCE; *see* BIBLICAL INSTRUMENTS, fig.10). On the other hand, idiophones such as cymbals – the instrument of the more prosperous social classes – disappeared completely and only reappeared in the Hellenistic II/Early Roman period.

The lyre (fig.7) seems to have been used particularly by priests and remained the most frequently played instrument. Its form was gradually simplified – a development associated with the decrease in the number of strings and thus with a change in musical style (compare BIBLICAL INSTRUMENTS, fig.3 from the 12th century BCE with fig.8 below showing Judaean lyres of the early 8th century BCE). The lute, for which, remarkably, no adequate name has been found in the Bible, disappeared entirely and did not return to use until Hellenistic times (Braun, 'The Lute and Organ', 1997). Likewise the harp was absent from musical life: the fact that after the single stone sketch of a harp from the late 4th millennium BCE no other evidence of this instrument has been discovered before the Hellenistic period should put an end to the legend of King David's Harp. The double reedpipe, however, continued to dominate musical life (*see* BIBLICAL INSTRUMENTS, fig.1), and a new form of this instrument, a *zurna*-type aerophone with conical pipes, appeared for the first time around the 7th century BCE (fig.9; Beit-Arieh, 1996).

All the changes mentioned above indicate that during this period instrumental music and probably the musical style itself became simplified and restricted in many respects. This development that probably reflects the general impoverishment of the population on the one hand, and the cultural and religious seclusion policy of the Israelite theocracy on the other (*Isaiah* v.11–12 and



7. *Clay jug with drawing of a lyre (probably a 'kinnor'); Megiddo, 11th century* BCE *(IAA 36.1921)*



8. *Alabaster relief showing captive Judaean lyre players; Nineveh, Southwest Palace, 8th century* BCE *(British Museum, 124947)*

xxiii.16; *Amos* vi.5–6). As before, in the Iron Age the local women musicians were highly esteemed throughout the Middle and Near East: Judaean female singers and lyre players were the most valuable tribute paid by King Hezekiah of Judah (*c*727–698 BCE) to the Assyrian King Sennacherib (*c*701 BCE; fig.8; Pritchard, 1955, p.487).

During the time of the divided kingdom the musical practices of the Philistines and Phoenicians were especially influential; in fact most of the archaeological evidence dating from this period stems from these cultures. Some 20 items of Philistine origin may be considered, among them the pottery stand from Ashdod mentioned above (see above, fig.6; see *1 Samuel* x.5–6; Dothan, 1970) and the stand from Tel Qasila (IAA 74.449) depicting men performing a round dance – a tradition still preserved today in the *dabkah*-dance (Mazar, 1980, p.89). While the Philistine musical finds seem to be of an élitist type, those from Phoenicia have a mass-produced character (mainly terracotta figurines of female double-pipe and drum players; *see* BIBLICAL INSTRUMENTS, fig.1 and fig.10).

The tiny Edomite Kingdom (8th–6th centuries BCE), which lay to the south-east of Judah, seems to have possessed a unique style in both the visual arts and music. Several terracotta figurines provide the best evidence of this little-studied, but important musical culture: one, probably of a deity, shows a typical Israelite rattle on top of the figurine's head (IAA 87.117); and another depicts a musician playing the double-*zurna* (fig.9) – a new instrument type for this era. The dispersal pattern of the musical instruments in the territory of Israel and Judah shows that, despite the growing artistic self-identification of the different national and ethnic peoples, the musical instrumentarium remained basically homogeneous, although the music itself probably varied from group to group.

While information on the nature and structure of the musical instruments of the Israelites is scarce, evidence concerning the social contexts of music-making is found in the Old Testament. The text describes the supernatural force of the sound of the *shofar* (*Exodus* xix.13, 16 and 19; *Joshua* vi.4–9), the therapeutic powers of the *kinnor* (*1 Samuel* xvi.16), the apotropaic and prophylactic functions of the *pa'amonim* (*Exodus* xxviii.33–4) and the use of music as a means of stimulating prophecy and ecstatic states (*1 Samuel* x.5; *2 Kings* iii.15). It also speaks of the two silver trumpets that the Lord commanded



9. *Terracotta figurine with male Edomite musician playing the double pipe (?'zurna'), height 7·5 cm; Tel Malḥata, Negev, 7th–6th centuries* BCE *(IAA 94.3394)*

Moses to make in the desert (*Numbers* x.1–10). The role of music in the central rite of worship in the Temple – the burnt offering 'according to the commandment of David' during the reign of King Hezekiah (late 8th century BCE) – is described in particular detail (see esp. 2 *Chronicles* xxix.25–6). Surprisingly, this information is given only by later chroniclers (*1 Chronicles* xxiii.30–32 and 2 *Chronicles* xxix.20–30), and is absent from the books written before the Babylonian exile (2 *Samuel* xxiv.20–25 and *1 Kings* viii.62–4).

According to the Old Testament, music was a customary feature of secular daily life, as for example at a farewell ceremony (*Genesis* xxxi.27), a procession during a holy war (2 *Chronicles* xx.28), an act of paraliturgical festive worship (*Isaiah* xxx.29) or in hymns (*Isaiah* xxv.1), as a song sung for the digging of a well (*Numbers* xxi.17–18), a lament for the dead (2 *Samuel* i.17–27), as a signal of communication (*Isaiah* xviii.3) and the attribute of drunkards, sinners and harlots (*Isaiah* v.11–12; xiv.11; xxiii.15–16). Singing and various song forms – such as those of thanksgiving and praise (*Isaiah* xii.5–6; xxxviii.9), the song and dance of victory performed by women (*1 Samuel* xviii.6–7), jubilation songs (*Isaiah* xxvi.1), glorification hymns, laments, and processional and grape-harvesting songs – were a significant part of musical life (cf also the Song of the Sea; *Exodus* xv.1–18). In one case a post-biblical text describes not only the performance of professional singing, but also mentions the name of the singer – Hugras ben Levi (Mishnah, *Yoma* iii.11).

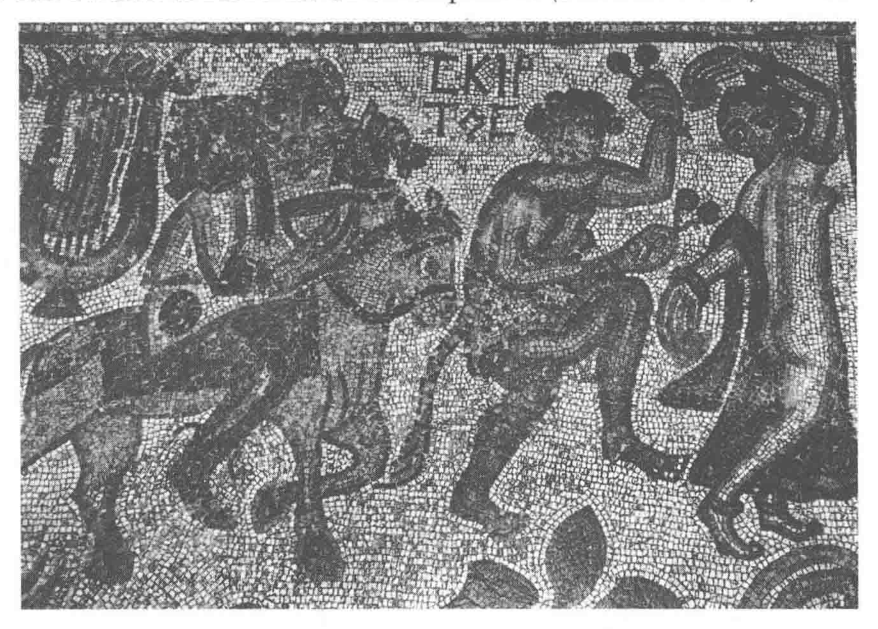
In the present state of research, however, it remains difficult to draw any firm conclusions about the structure of the music itself. Some indirect indications may be deduced from the structure of biblical poetical texts, as, for instance, the refrain form (2 *Samuel* i.19, 25 and 27), or the principle of *parallelismus membrorum* (2 *Samuel* i.20). The latter, which consists of the repetition of a poetic idea twice or more times in varied forms within a single verse, may suggest parallel, slightly varied musical structures. In some passages evidence of antiphonal (*1 Samuel* xviii.6–7) or responsorial (*Ezra* iii.10–11) singing may also be detected. The main problem, however, with a historiographical interpretation of the Bible remains the striking apparent contradictions of text and archaeological evidence. For example, the Old Testament refers to the use of the *ḥaṣoṣerah* at the time of Moses (probably the first half of the 2nd millennium BCE; *Numbers* x.2) and at the coronation of King Joash (late 9th century BCE; 2 *Kings* xi.14), but no archaeological evidence has been found for the trumpet in the region of ancient Israel-/Palestine before the Hellenistic era (see below). Similarly, while the Bible describes cymbals as a central part of the musical liturgy at the Temple (*Ezra* iii.10; *Nehemiah* xii.27 etc.), no examples or depictions of such instruments have been discovered in the region that date from the Iron Age and Babylonian/Persian period (586–3rd century BCE).

4. THE PERSIAN AND HELLENISTIC/ROMAN PERIODS (586 BCE–70 CE). A particularly large discrepancy exists between the material facts, as derived from archaeological and documentary sources, and the biblical texts describing musical activities of the Babylonian/Persian period (up to the 3rd century BCE). The Old Testament paints a glowing picture of musical revival after the edict of Cyrus (538 BCE) and the building of the Second Temple (completed 515) under Darius I. The second chapter of *Ezra* (written 4th–3rd centuries BCE) describes the return from the Babylonian exile of 4289 priests (*kohanim*), 74 Levites (*leviyim*), 128 musicians and singers (*meshorerim*) and over 200 male and female singers (*meshorerim* and *meshorerot*) of lower status. Similar descriptions are found in *Nehemiah* vii. Glorious orchestras and choirs accompanied the building of the Temple and city walls (*Ezra* iii.10–11; *Nehemiah* xii.27, 35–6). The post-biblical Jewish literature (Mishnah, *'Arakhin* ii.3 and 5; *Sukkah* v.4) projects backwards, adding details regarding the numbers of particular musical instruments in the Second Temple ensemble, possibly using the Babylonian court orchestra as a model for these descriptions (Avenary and Bayer, 1971–2, col.560).

It has been claimed, particularly on the basis of passages in *Chronicles*, *Ezra* and *Nehemiah*, that the evidence concerning the Temple music of this period is reliable and precise, and that it provides sufficient grounds for conclusions to be drawn concerning the style of the music, the numbers of instruments and the types of ensembles on which it was played (McKinnon, 1979–80; Werner, 1989; Seidel, 1989). The archaeological findings, however, present a very different picture. Excavations have so far produced few finds for this period, only one of which – a drawing of a female round-dance (MacAlister, 1912, iii, pls.177/6 and 10) – can be considered to have musical interest. A similar lack of musical information is apparent in the non-biblical literary sources (papyri from Elephantine and Samaria in Egypt). In the present state of research, therefore, the nature of the musical liturgy at the Temple during this period remains an open question and the possibility that the authors of the biblical texts may have glorified the past must be considered.

The evidence dating from the Hellenistic/Roman period (from the 3rd century BCE) is of a different nature. It corresponds to the general culture of Near Eastern Hellenism and the Roman periphery, which both gained from the Graeco-Roman metropolitan culture and enriched it, especially in the field of music. Sources confirm a break in the development of the musical tradition of ancient Israel/Palestine and the emergence of a rich syncretic musical culture. The active cultural exchange typical of this period, the establishment of a number of mini-states (e.g. Nabataea, Idumaea) and the development of socio-cultural entities (e.g. the Samaritans) within the territory of Israel/Palestine generated the introduction of new instruments, musical forms and styles (Braun, 1999, Abb. V/3, 5 and 6). Bells, rattles and cymbals became widely distributed, both in their old shapes and in new forms (e.g. as forked cymbals in both the Samaritan (Braun, 1999, Abb.V/6-10) and Dionysian cults (fig.10). Certain customs mentioned in the Old Testament and rooted in earlier Middle Eastern traditions, such as the fastening of little bells to the robes of priests, have been confirmed by archaeological evidence (Weiss and Netzer, 1996, p.20); the beating of bells in the form of castanets appears for the first time in Gaza (Hickmann, 'Cymbals et crotales', 1949). The use of the *arghūl* (a double clarinet with pipes of different lengths) is first attested in Nabataean culture (Braun, 1993).

The most important changes, however, occurred in the chordophones and aerophones. The lute was revived and became an overtly pagan instrument, particularly in the Dionysian cult (fig.11; Braun, 'The Lute and Organ',



10. Part of a mosaic floor depicting a Dionysian scene with a satyr holding forked cymbals ('crotala') and a dancer with bells; Sheich Zuwejid, Gaza, 1st–4th centuries CE *(Ismailia Historical Museum)*

1997); the harp also reappeared as part of Idumaean musical culture (fig.12; Peters and Thiersch, 1905, p.46). The lyre, however, lost its dominant role in music practice, although to a certain extent it retained its symbolic prominence, for example on the depictions of two types of lyre on the coins minted during the Bar-Kokhba revolt (132–5 CE, *see* BIBLICAL INSTRUMENTS, fig.4) and on the city coins of Caesarea Panaeas (169–220 CE); these instruments are now recognized as the biblical *kinnor* and *nebel* (Bayer, 1968, pp.130–1). New wind instruments, such as the double *aulos*, appeared in a technically perfect form, suitable for sophisticated virtuoso performance (fig.13): the new way of making this instrument (from bone bound with copper or another metal; Braun, 1999, p.165) is deplored in the Babylonian Talmud (*'Arakhin* x.2) as an obstacle to producing the sound traditionally regarded as desirable – a typical example of the clash between new techniques of instrument construction and traditional aesthetics. In the case of the *aulos*, the social distinction that emerged between professional virtuosos and semi-professional or amateur musicians is particularly clear from a comparison of archaeological finds of wind instruments (compare IAA 35.3548 and IAA 81.1839).



11. Terracotta fragment of a man holding a lute; Beit-Govrin, Hellenistic I period (Archaeological Expedition no.1386, led by Prof. A. Kloner for the IAA)

The first Jewish musician known by name was a 'klezmer' of the Hellenistic period, Yakobius ben Yakobius, who is mentioned in a list of sheep and goat owners in the city of Samaria (north Egypt) as being an *aulos* player (144–55 CE; Tcherikover, 1957, p.171). The earliest known evidence for the use of the transverse flute in the Near East also dates from this period (e.g. the depictions on the city coins of Caesarea Panaeas, 169–220 CE; Meshorer, 1984–5). There is good reason to claim that in the liturgical music of the local Samaritan community the organ, a recently invented instrument, was used: the depiction of a portable pneumatic table organ with seven pipes, always accompanied by two pairs of forked cymbals, is seen on small terracotta oil lamps (Braun, 1999, Abb.V/4-14a).

The *shofar* first appears in iconography in the 2nd and 3rd centuries CE and features as part of a clearly symbolic group of Jewish cult objects (*see* BIBLICAL INSTRUMENTS, fig.8). To date, the character of the Temple *ḥaṣoṣerah* has not been established for certain, although the instrument is generally understood to have been a form of metal trumpet: the wind instrument depicted on the Bar-Kokhba coins is, however, better interpreted as a type of oboe (Braun, 1999, Abb.V/7-3h), and the two trumpets on the relief of the Arch of Titus, which shows the treasures looted from the Temple by the Romans, are more probably Roman *tubae* (Pfanner, 1983; Yarden, 1991). The only depiction of the Roman *tuba* in ancient Israel/Palestine appears in an Idumaean context (*see* BIBLICAL INSTRUMENTS, fig.2). The most convincing evidence of the use of a trumpet-like instrument at the Temple, which could be a trumpet or a *shofar*, is the text engraved on a 1st-century stone found near the Temple wall (*le-beit ha-teqi'ah . . .* : 'to the house of blowing . . . '; IAA 78.1415).

Along with the further fragmentation of local musical cultures and emergence of new practices, syncretic tendencies developed under the impact of Roman political power: the same instruments and musics may have been



12. Wall painting depicting a harpist and a double-aulos player; Beit-Govrin Necropolis, 3rd century BCE

used in very different social contexts for the performance of music that might be inspired by an opposing ethos (e.g. the *ḥalil* as an instrument both of lamentation and drunkards, *Isaiah* v.11–12 and *Jeremiah* xlviii.36; Avenary, 1979, pp.10–22). There is a striking musical and ceremonial similarity between the bridal processions of the Jewish and Nabataean communities of the period (*1 Maccabees* ix.39; Mishnah, *Soṭah* ix.14; Babylonian Talmud, *Ketubbot* ii.17). Such ceremonies also share features of the triumphal processions of the Dionysus cult: Plutarch (*Quaestiones convivales*, vi.2) and Tacitus (*Historiae*, v:5) describe similar Jewish and Dionysian musical ceremonies. 'Syncretism, or *shituf*, as the rabbis called this recognition of plural divine control of the cosmos, was widespread' (Bickermann, 1988, p.252). It is obvious, however, that the frequent desecrations of the Temple during this time (e.g. 167 BCE) interrupted and disturbed the continuity of this musical tradition.

Certain aspects of Hellenistic and Roman cultural life were adopted in the province of Judaea. Gymnasia, competitive games and theatres were established in the major centres – Jerusalem, Tiberias and Caesarea – and had a syncretic influence on the music culture, particularly during the reign of Herod the Great (37 BCE–4 CE; see Josephus, *Jewish Antiquities*, xv.8.1). In Jerusalem, Gaza, Ashqelon and Sepphoris large private residences, some of which were owned by Jewish families, were richly decorated with mosaic floors and wall paintings that often depicted musical scenes (fig.13). These syncretic tendencies of the local music cultures were in sharp contrast to orthodoxy of the Jewish religion. A striking example is the emphatic repetition of the same verse in *Daniel* iii.5, 7, 10 and 15, in which foreign music and instruments announce the worship of the golden image in Babylon. Although the events described in the passage date from the time of Nebuchadnezzar, the text itself was probably written between 167 and 164 BCE and reflects conditions in the Hellenistic/Roman period.

According to post-biblical sources (3rd and 4th centuries CE) the Temple liturgy of the Herodian/Early Roman period (40 BCE–70 CE) was highly formalized, especially as regards the singing of psalms (Mishnah, *Tamid* vii.4; see also Mishnah, *'Arakhin* ii), particularly the *hallel* (Psalms cxiii–cxviii). It is also assumed that the synagogue (*beit ha-keneset*: 'house of assembly') first became formalized in the Late Hellenistic period, initially as a secular and somewhat later as a religious institution. This certainly may imply some continuity of musical liturgy from the Temple to the synagogue.



13. Mosaic floor (detail) depicting a double-aulos player; Sepphoris, 3rd–4th century CE

The abrupt change occurred following the catastrophic year 70 CE, when the Roman army under Titus completely destroyed the Temple, thus initiating a new epoch for the Jewish people. Religious, spiritual and liturgical life had to be reorganized, and music was inevitably affected. The sacrifice was abolished and prayer took its place. The playing of musical instruments was also avoided, although this more probably resulted from the influence of over-zealous rabbis than because of a formal prohibition (McKinnon, 1979–80), and liturgical music became a purely vocal art. Singing and instrumental music performed by professionals, a part of the Temple liturgy according to biblical and post-biblical sources, gave way to mass participation by the lay congregation (and, naturally, psalmody disappeared from the synagogue until the 7th century at the earliest; McKinnon, 1986). If any form of continuity existed between the two institutions shortly before the destruction of the Temple, it was probably lost in the early centuries of synagogue worship. The only possible trace of Temple music that survives in Jewish worship today is a 'text-modelled orality' (Randhofer, 1998, p.77), that is, the formal organization of a liturgical text serving as the basis of the musical structures; the most obvious example of this in Jewish music is in psalmody, but other liturgical genres also show evidence of this practice and, according to Gerson-Kiwi (1961), this form of musical structure is of a 'Pan-Asiatic type'. As for Jewish secular music, it embarked upon its world-wide journey of acculturation, assimilation and integration with the musical cultures of other peoples, but without losing its unique national identity.

See also PSALM, §I and EARLY CHRISTIAN CHURCH, MUSIC OF THE.

III. Liturgical and paraliturgical

1. INTRODUCTION. Religious gatherings are the main social context for the practice of traditional Jewish music. These occasions can be divided into two principal types: liturgical services, which are sanctioned by *halakhah* and therefore normative according to religious legislation; and paraliturgical events, which share some characteristics of the liturgical services but are optional. The Jewish liturgy has undergone many transformations through the ages, particularly in the past two centuries with the advent of the reformist movements. This introduction refers to traditional (i.e. Orthodox) liturgical and paraliturgical practices. Customs departing from orthodoxy, especially in Europe, are discussed later (see §III, 3(iv) below).

Jewish liturgical services consist of the public performance of a prescribed order of texts of different types and origins. Services usually take place in a synagogue (although they can also occur in other locations, such as a private home or hall, and even in open spaces out of doors) at fixed hours of the day. The texts are performed using different patterns of sound organization, ranging from plain recitation to highly developed melodies. Services take place three times daily, morning (*shaḥarit*), afternoon (*minḥah*) and evening (*'arvit* or *ma'ariv*), but four times on Sabbaths, Festivals and Holy Days – *musaf* being added between the morning and afternoon services – and five times on Yom Kippur (Day of Atonement) when the closing *ne'ilah* service is celebrated. Liturgical components are also part of life-cycle ceremonies: circumcisions (eight days after birth); bar-mitzvahs; weddings; and mourning vigils.

Liturgical services consist of five basic sections: *pesuqei de-zimra* ('verses of singing', called *zemirot* in the Sephardi tradition), consisting mostly of psalms and other biblical texts; *shema' yisrael* and its benedictions ('Hear, O Israel', *Deuteronomy* vi.5–9 and xi.13–23, *Numbers* xv.37–41: the main statement of the Jewish monotheistic credo); *'amidah* ('standing'); *seder taḥanunim* ('order of supplications'); and the reading of the Torah. Most of these sections are separated by the *qaddish* (sanctification of God's name), a prayer in Aramaic and Hebrew. Not every service includes all these sections, for example the *shema' yisrael* is not performed at the afternoon service and the Torah is read only on Holy Days, Sabbaths, Mondays and Thursdays. On the other hand, substantial and unique sections are added to the liturgy of the High Holy Days (Rosh Hashanah and Yom Kippur), for example the *seliḥot*, a set of penitential prayers and poems (*piyyuṭim*) performed after the *'amidah*. The term *seliḥot* also refers to an independent nightly service celebrated by Sephardi Jews during the month preceeding Rosh Hashanah and until Yom Kippur, and by the Ashkenazim starting the week before Rosh Hashanah

The core of all synagogue services is the series of *berakhot* ('blessings') generally known as the *'amidah* ('standing': because the congregation stands while reciting it) but called *tefillah* ('prayer') in the Talmud and also termed *shemoneh 'esreh* ('eighteen') – a reference to the original number of blessings in the daily service (today there are 19). The *'amidah* is recited silently by each individual and is repeated aloud by the leader of the prayer. The repetition of the *'amidah* includes two important textual additions of musical significance, the *qeddushah* ('sanctification') and *birkat kohanim* ('priestly blessing').

The Torah (i.e. the Pentateuch, the Five Books of Moses) is divided into 54 portions (*parashiyot*), which are read, directly from the Scrolls deposited in the Holy Ark, in sequence on each Sabbath in an annual cycle beginning with Simḥat Torah (around the end of October). The Holy Ark is placed in the direction of Jerusalem. The Scrolls are taken out of the Ark for reading also on Mondays, Thursdays and Holy Days. The reading forms a special ceremony within the morning service that includes prayers before and after the opening of the Ark, a festive procession with the Scrolls, the elevation of the Scroll to be seen by the whole congregation, benedictions of the individuals who are honoured with the office of reading a part of the weekly portion (sometimes this role is acquired in a public auction held before the Torah service) and the procession for the return of the Scrolls to the Ark. Readings of other biblical texts, mostly from the

Books of the Prophets, are appended to the reading of the Torah and are known as *hafṭarah* (see below, §III, 2(ii)).

Piyyuṭim (Hebrew liturgical poems) are a post-talmudic addition to the liturgy. These poems were composed at least as early as the 5th and 6th centuries CE for the purpose of embellishing the services. Only a fraction of the thousands of *piyyuṭim* composed throughout the ages has remained in the normative liturgy. Paraliturgical devotions and life-cycle events continued, however, to nurture the creation of new Hebrew religious poetry (also called *pizmonim*) until the early 20th century.

The performance of a traditional service is extremely flexible. The beginning is marked by the gradual flow of individuals into the synagogue, not by a single, solemn opening act. This informality derives from the idea that the introductory sections (*pesuqei de-zimra*), although normative, are not considered the core of the service. The formal beginning of the morning and evening liturgies is marked by the call *barekhu et adonai ha-mevorakh* ('Bless the Lord, the blessed One'), chanted immediately after the *pesuqei de-zimra* by the individual conducting the prayer.

In the synagogue it is the duty of each Jew to perform the order of prayers by himself. The entire performance is vocal and only men participate actively. The duty of prayer, in its liturgical sense, is not obligatory for women, who sit in a separate gallery. The congregation sits during most of the service, and stands only for the performance of certain sections.

Depending on the tradition of each community, the services are led by one individual who stands on a podium (*bimah*) located in the front (Ashkenazi usage), the centre (Sephardi) or back (Italian) of the synagogue facing the Holy Ark. In talmudic times (3rd–5th centuries CE), as in most communities to this day, the services were conducted by a precentor called *sheliaḥ ha-ṣibbur* ('envoy of the congregation'), often abbreviated to *shaṣ̃ṣ*. A beautiful voice was not a necessary requirement (although it was desirable) to fulfil this function, at least until the geonic period (9th century). In Muslim Spain, from the 11th century onwards, the 'musical' skills of the *shaṣ̃ṣ* (rather than his piety alone) became a consideration for his election. The duty of the *shaṣ̃ṣ* is to lead the public sections of the prayers by reciting them aloud (especially the *'amidah*) on behalf of the congregation who generally follows (silently or whispering in parallel to the *shaṣ̃ṣ*) and interacts with him by answering with short responses, such as 'amen'. Within the same synagogue, the role of *shaṣ̃ṣ* may rotate among several individuals.

The office of the *ḥazzan* (synagogue cantor), that is, a musically gifted, permanent and appointed *shaṣ̃ṣ*, developed particularly after the 15th century in *ashkenaz* ('Germany', see §III, 3(iii–iv) below), Italy and throughout the Sephardi diaspora. For example, in the Portuguese Jewish communities of western Europe (17th–19th centuries) the cantor ranked second to the rabbi in the community hierarchy, his election was a matter of public concern and his duties were detailed in the community's statutes. The cantor sometimes fulfilled other duties, such as teacher of children, sexton, scribe and ritual slaughterer. Generally the cantors' lore was transmitted orally from one generation to the next and no formal training developed. Only in 19th-century Germany did the education of cantors in professional musical skills (e.g. reading musical notation and choir conducting) become the concern of gentile authorities, who intervened by setting, for example, curricula and standards for the training and duties of cantors. The professionalization of the synagogue cantors in the Austro-Hungarian Empire in the second half of the 19th century led to the establishment of cantors' associations, which protected the rights of their members, established patterns for professional training and published musical scores and journals. The formalized teaching of cantors spread to the Sephardi world in the early 20th century. A special course for Sephardi cantors functioned at the rabbinical academy on the Island of Rhodes between the World Wars. In past decades, schools of cantors offering formal degrees, and courses in, for example, solfeggio and voice training have become the norm in the USA and Israel.

The tradition of new cantors arising from within the synagogue congregation, however, has not disappeared entirely. Moreover, some Jewish communities frown upon the very idea that the cantor's role is primarily a musical function, preferring their services to be led by a pious *shaṣ̃ṣ*. This is particularly noticeable in several ḥasidic communities where a *ba'al tefillah* ('master of prayer', i.e. a deeply inspired *shaṣ̃ṣ*) is favoured over the *ḥazzan*.

Established traditions govern the degree of musicality of each service, determining the tempo of recitation of the introductory psalms, the amount, proportion of elaboration and speed of the recitation of the prayers, the length of the *qeddushah* melody, the selection of metric melodies for prose or for poetic texts, the inclusion of an adopted new melody or of a musical composition, and so on. Such traditions, however, may be altered through an elaborate process of negotiation between the cantors, the authorities of the congregation and the congregation itself, or by an outburst of creativity from an individual. No single formula explains the complex set of social rules determining what a traditional Jewish service will sound like. While, superficially, every service is a new, unique performance that creates different musical moments at every performance, at a deeper structural level all services for the same occasion share remarkable similarities in the roles of the performers, in the musical repertory, tempo, duration and so on. Musicality in the synagogue is largely controlled by unwritten local rules.

Throughout history, the music of the Jewish liturgy has undergone constant changes because it is an open system. A main trend in this process of change in the continuous 'musicalization', this is, the expansion of the truly 'musical' sections. This has occurred in several layers: the development of prayer recitation through modal improvisation; the addition of poetical sections (*piyyuṭim*) with metric melodies; the use of metric melodies for sections in prose; and the overlap of the musical style for one section of the liturgy into the performance of another, such as the application of a *piyyuṭ* melody to a *qaddish* in order to invest this text (which is repeated several times in all services) with additional temporal significance. Changes in the liturgical music repertory are also a reflection of developments in Jewish social life, particularly the relationship between Jews and the surrounding non-Jewish culture, and the tension between mystical and non-mystical approaches within Judaism. Major shifts occurred in Europe after the Emancipation, when the concept of music in its Western sense (e.g. preconcieved, notated compositions, choral arrangements and instrumental music) began to permeate the synagogue. Since

then, synagogue music has changed, sometimes dramatically, in both traditional and liberal communities.

The normative liturgy is a particularly structured form of expressing religiosity. The predictability and routine of the public worship, added to the tendency of the rabbis not to allow elaborated musical performances, led to the development of additional, private devotions, and eventually to the emergence of non-normative, paraliturgical customs. Examples of such devotions are the ritual chanting of the entire Book of *Psalms* or of sections of the *Sefer ha-zohar* (Book of Splendour; one of the principal texts of Jewish mysticism) in a variety of social contexts.

Mysticism was a major influence in the evolution of paraliturgical devotions. In the 16th century the mystical circles of Safed (now Zefat, Israel) were particularly active in developing new rituals (many rooted in medieval practices) in which singing was a crucial component. One such ritual is *qabbalat shabbat* ('welcoming of the Sabbath'), which includes the famous poem *Lekha dodi liqrat kallah* by Rabbi Salomon Alkabetz (*c*1505–84). This text, which rapidly spread to all corners of the Diaspora, has become the hallmark of the ceremony (see below, §2(iv), ex.8 for a Sephardi setting). *Qabbalat shabbat* also includes passages from the *Song of Songs*, *Psalms* and Mishnah. Other kabbalistic rituals from Safed, based on similar selections of texts and on new religious poetry, took the form of nightly vigils called *tiqqun ḥaṣot* ('institution of midnight [prayer]'; dedicated to the acceleration of redemption) and *baqqashot* ('petitions'; see §4(ii) below).

Ḥasidism, the grass-roots mystical branch of east European Jewry following the leadership and teachings of Rabbi Israel ben Eliezor, called Ba'al Shem Tov (1688–1760), also expresses its religious fervour in new rituals. Music, in the form of textless vocal compositions called *nigunim*, plays a vital role in the new rites of ḥasidism, such as the *tish* (Yiddish: 'table') – the festive, public meal of the *rebbe* (Yiddish: 'rabbi') in the presence of all his flock, which occurs at the start of Sabbaths, Holy Days and other special occasions – and the *hitva'adut*, a gathering for the purpose of reinforcing the faith of the *ḥasidim* (see §III, 3(iii) below).

Ḥasidic and Sephardi communities both share the faith in the commemoration of great rabbis and saints. The pilgrimage to the rabbis' tombs known as the *hillulah*, a custom related to the more mystical trends of Judaism, is usually accompanied by singing and instrumental music.

2. SYNAGOGUE MUSIC AND ITS DEVELOPMENT.

(i) Psalmody.

(a) The Psalter and psalmody. Jewish tradition recognizes King David as the author of the Book of *Psalms*. Indeed, more than half the psalms are attributed to him by their title or associated with some event in his life. But even those attributed to other persons, such as Moses (Psalm xc) or Asaph (Psalms l and lxxiii–lxxxiii) and those that later Jewish tradition ascribed to Adam, Abraham and Melchisedech (Psalms cii, lxxxix and cx respectively) were also said to have come through the mouth of David (e.g. Midrash, *Shir ha-shirim rabbah*, iv) and were inspired by God. Tradition attributes even the post-exilic Psalm cxxxiii to David, who through prophecy envisioned the captive Levites by the rivers of Babylon.

King David's authorship and authority endowed the *Psalms* with special sanctity. Belief in their divine inspiration made their recitation an important means of praising God and at the same time receiving His blessing, as well as divine national and private salvation. Chanting or singing psalms was the focus of daily worship in the Temple, and it later became part of the synagogue liturgy. There, the psalms serve as opening and closing prayers in various services, especially in the daily morning service. Special selections are sung during the Holy Days; thus, the *hallel* praise (Psalms cxiii–cxviii) is chanted at the Three Pilgrimage Festivals (Pesaḥ, Shavu'ot, Sukkot), Ḥanukkah and New Moons.

The *Psalms* express a broad spectrum of human emotions, and so they became the most important source of paraliturgical devotions, both public and private. Many communities chant the entire book in public (usually on Sabbath afternoons), devoted Jews, especially the elderly, do the same every day or over a week, in small groups or privately. Jewish tradition attributes considerable healing power to various psalms and many are believed to ward off evil powers and calamity. The devotional routine recitation of individual psalms and the entire book for healing are performed to a uniform chant. Special psalms with distinct chants, however, are recited publicly or privately at times of distress.
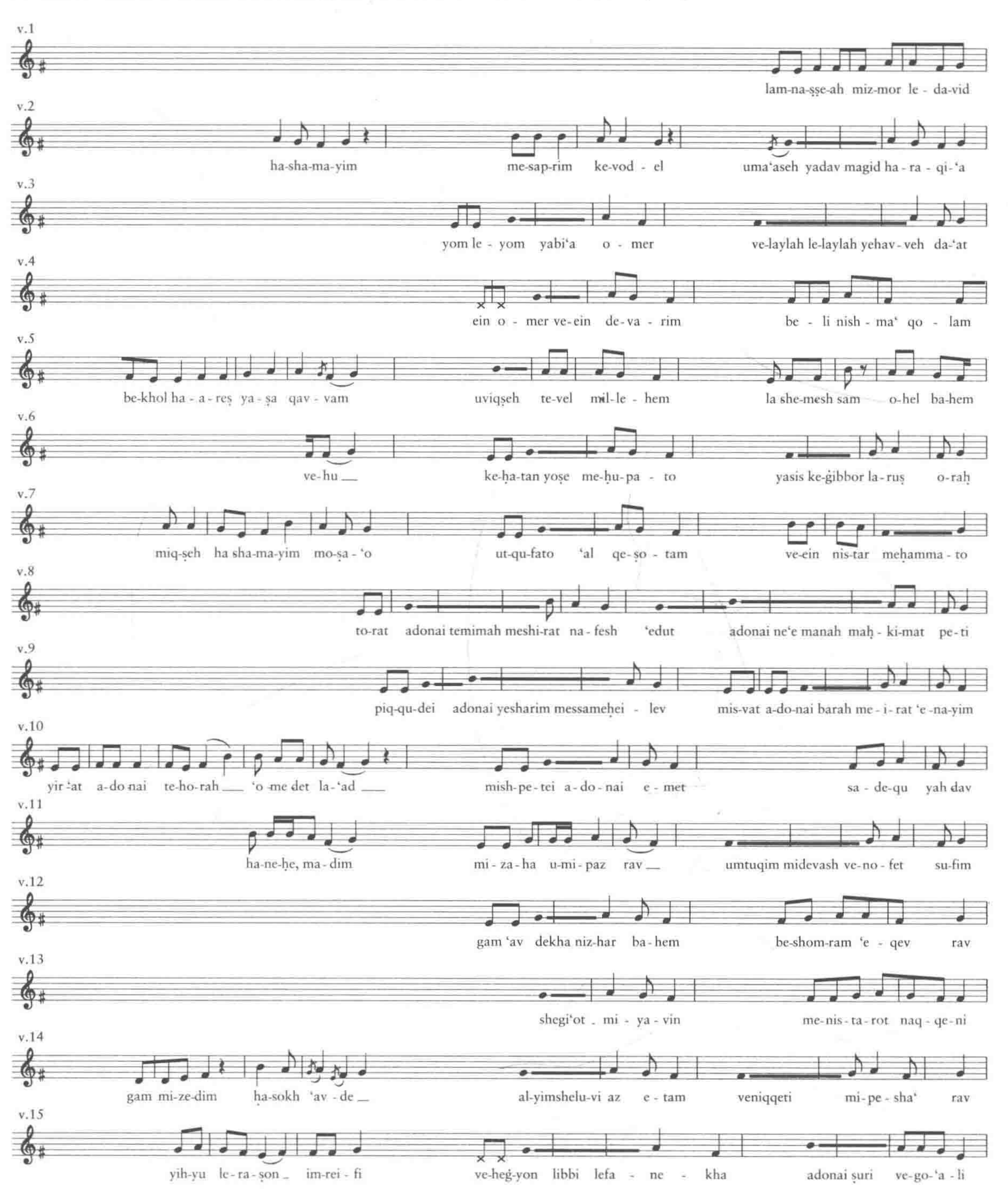
Despite its centrality in Jewish worship, the musical structure of Hebrew psalmody has not yet been sufficiently researched. Unlike the Christian tradition of Gregorian chant, no specific regulations and no uniform chants accompany psalmodic practices in the synagogue. On the contrary, Jewish psalmody is relatively free and varied. Furthermore, an overwhelming number of psalmodic chants and a great variety of chant-related traditions and functions exist in Jewish communities throughout the Diaspora and still await research. An important attempt to tackle the difficult problems of Jewish psalmody is Flender's study of some Middle Eastern and North African communities (1992).

(b) Verse structure and chant. The basis of psalmody in both synagogue and Church is the dichotomic structure of its verses. Most psalm verses are constructed of two parallel hemistiches (*parallelismus membrorum*) and, frequently, each hemistich is further divided into two segments ('the continuous dichotomy': Wickes, 1881/*R*, pp.38–53). But recent research has shown that a great number of verses are actually tripartite (Flender, 1992). Jewish psalmodies preserve this basic verse structure. Yet while the point of the half-verse is carefully marked by a half-cadence formula and a caesura, the end of a verse may sometimes be connected to the beginning of the next (Lachmann, 1940; repr. in the original Ger., 1978, pp.95, 108–10) and the cadential formula delayed to the first pausal point of the following verse. Unlike the usual Gregorian psalmody, where one recitation note (*tonus currens*, *tenor*, *tuba*) is used for both hemistiches, Jewish psalmodies tend to use additional recitation notes, the one for the second half-verse may be higher or lower than that used for the first. When it is lower, the psalmody resembles the Gregorian *tonus peregrinus* (Herzog and Hajdu, 1968). An *initium* formula may be missing, or it may begin each verse; sometimes it precedes the second recitation note as well. Jewish chants tend to vary the melodic patterns of the psalmody and to embellish the recitation – hovering around a note rather than mechanically repeating it – and to adorn the cadential points with melismas (see also Avenary, 1953).

Some of these features are illustrated in Flender's transcription of a Moroccan rendition of Psalm xix (Jerusalem: National Sound Archives Y 1692; ex.2). In most of the verses, the recitation tone for the first hemistich is G and for the second one F♯. The musical dichotomy follows the textual one: half-verses end on F♯ and full verses on G. But the cadential formula is postponed to the beginning of the following verse if the latter is of a tripartite division.

(c) Performing practice. The performing practice of the psalms is closely connected to their liturgical or paraliturgical functions and is influenced by old local traditions. Idelsohn (1929/*R*, pp.20–21) summarized three responsorial 'forms in which the Psalms and prayers were rendered' in the Temple: (a) the leader intoned half-verses and the congregation always repeated the first half-verse of the psalm as a refrain; (b) the congregation repeated each half-verse after the leader; and (c) the leader and

Ex.2 Psalm xix according to the Moroccan tradition; Jerusalem, National Sound Archives Y 1692 (Flender, 1992)



congregation alternated full verses. This practice was modified in the synagogue, where psalms can be heard in antiphonal, responsorial and choral (i.e. congregational) renditions. Antiphonal alternations of verse between two individuals or two groups are rare; but can be found among some North African communities (e.g. in Algiers). More common are responsorial practices, a great variety of which exist. Thus, for instance, the Kurdish Jews chant Psalm xcii alternating full verses between precentor and congregation, but the shift always occurs at the half-verse (Flender 1992, p.125).

The Yemenite Jews preserve an ancient Temple tradition of chanting the *hallel* in which the congregation responds with the word *halleluyah* after each half-verse by the precentor, and repeats the first half-verse of each psalm as a refrain (see §III, 5 below). Ashkenazi Jews chant Psalm cxxx and similar rogation psalms so that each verse is sung by the precentor and is then repeated using the same chant by the congregation. Choral chanting by the entire congregation is the rule for those psalms that are part of the daily liturgy. In Sephardi and Middle Eastern communities these are chanted without a precentor. Among the Ashkenazim, the psalms are chanted individually by the congregants with the precentor singing the last verses of each psalm, thus directing the pace of the service.

This form of psalmody is by no means the only way of singing psalms among Jews. Important or favourite psalms are sung to special melodies during the liturgy or in paraliturgical functions. Thus, for instance, during the Sabbath service Psalm xxix is sung to a particular tune or composition when it accompanies the procession of the Torah Scroll. Psalms are sometimes chanted in long melismatic cantorial recitatives. In east European Ashkenazi communities the first penitential *seliḥot* service begins with a cantorial rendition of the last verses of Psalm cxlv, and in Syrian communities various psalms serve as opening solo recitatives (Arabic *muwwāl*) which are sung according to the Arabic *maqāmāt* improvisations (*see* MODE, §V, 2). On the other hand, chant formulae resembling psalmodies are used for various other poetic or even prose texts. Finally, it seems quite clear that the cantillation system of Hebrew scripture, namely the public reading of the Pentateuch, the Prophets and books of the Hagiographa is based on psalmodic concepts.

(ii) Biblical cantillation.

(a) The role of cantillation. Jewish lore and religious laws place special emphasis on the chanting of Scripture. Early rabbinical sources regard chanting as a primary means of comprehension and retention of all sacred texts, especially the Bible. The Babylonian Talmud (*Megillah* 32a) quotes Rabbi Yohanan's dictum: 'Whosoever reads Scripture without a melody or studies law without a tune, of him [the prophet] says: "Moreover I gave them statutes that were no good . . ."' (*Ezekiel* xx.25). Chanting biblical and post-biblical passages is an important foundation of Jewish culture and is done in private study and at public ceremonies. Traditionally, even sermons were delivered in chant and this is still the practice in some Jewish communities. Special emphasis, however, is laid on the ceremonial chanting of Scripture as a liturgical ritual.

Jewish liturgical regulations require that various portions of the Bible be read ceremoniously in public services. The entire Pentateuch (Torah) is read in a yearly cycle during the Sabbath morning services. Short sections of the weekly portions are read on Sabbath afternoons and at the morning service on Mondays and Thursdays. Special selections are used on Holy Days, New Moon and fast days. Chapters from the Prophets (called *hafṭarah*) follow the Pentateuch reading on Sabbaths, Holy Days and fast days. Particular books are read on Holy and commemorative days: *Esther* is read at Purim; *Lamentations* on Tish'ah be-av (9th Av, commemorating the destruction of the Temple); and in some communities the *Song of Songs*, *Ruth* and *Ecclesiastes* are read at Pesaḥ (Passover), Shavu'ot (Pentecost) and Sukkot (Tabernacles) respectively.

The liturgical reading of Scripture is performed in chant and is usually executed by a professional or semi-professional reader called *ba'al qeriah* or *ba'al qore* (in the Yemenite tradition the Pentateuch and in many other communities the portions from the Prophets are chanted by laymen).

While the duty of reading Scripture with exact pronunciation and proper chant was emphasized from an early period, the original text of the Hebrew Bible itself gave no indications of either. It consisted of paragraphs containing words made up of groups of regular consonants. No vowels, special consonants or sentence divisions were indicated in the ancient books and these are still missing in the Scrolls of the Torah, the Books of the Prophets and Hagiographa used for the ceremonious reading in the synagogue.

(b) The Tiberian system of 'ṭe'amim'. Vowel markings and sentence divisions first appear in Babylonian and Palestinian manuscripts of the early 9th century CE. However, since the notation of these sources shows a certain consistency, it is assumed that their methods developed about two centuries earlier (Dotan, 1971–2) and that the inception of the notation might have coincided with the initial use of codices side by side with the Scrolls. The attempts to furnish the text with reading signs culminated in the comprehensive system developed by the Masoretic School of Tiberias during the late 9th century and early 10th. Their achievements are exemplified in the excellent codices of Aleppo (*c*920 CE, JNUL) and Leningrad (B 19a, *c*1009 CE), on which modern editions of the Hebrew Bible are based.

The Tiberian scholars utilized an ingenious mixture of dots and little geometrical figures above and below the words to help the reader pronounce the text properly, to divide it according to the traditional interpretation and to chant following the accepted melodic patterns (fig.14). This was achieved by combining two concurrent systems. One, called *niqqud*, indicated the vowels and special consonants, while the other, called *ṭe'amim*, had a threefold task: to mark the proper accentuation of the words; to show the traditional divisions of the verses; and to indicate appropriate chant patterns. The best recent exposition of the Tiberian system and its grammatical and syntactical aspects is by Breuer (2/1989–90).

The Tiberian method uses a uniform *niqqud* system for all 24 books of the Hebrew Bible, but it differentiates two systems of *ṭe'amim*. One, *ṭa'amei kaf-alef sefarim*, is used for the 21 books of prose and prophecy, and the other, *ṭa'amei emet*, is for the so-called books of poetry, namely *Psalms*, *Proverbs* and the poetic parts of *Job*. The systems consist of graphical signs that are similar in form, but which differ considerably in their interpretation. They are classified as either disjunctives, or 'lords' (*mafsiqim*), and

בראשית ברא אלהים את השמים ואת הארץ
והארץ היתה תהו ובהו וחשך על פני תהום ורוח
אלהים מרחפת על פני המים ויאמר אלהים יהי
אור ויהי אור וירא אלהים את האור כי טוב
ויבדל אלהים בין האור ובין החשך ויקרא
אלהים לאור יום ולחשך קרא לילה ויהי ערב
ויהי בקר יום אחד
ויאמר אלהים יהי רקיע בתוך המים ויהי מבדיל
בין מים למים ויעש אלהים את הרקיע ויבדל
בין המים אשר מתחת לרקיע ובין המים אשר
מעל לרקיע ויהי כן ויקרא אלהים לרקיע שמים
ויהי ערב ויהי בקר יום שני

א בראשית ברא אלהים את השמים ואת הארץ:
ב והארץ היתה תהו ובהו וחשך על־פני תהום ורוח
אלהים מרחפת על־פני המים: ג ויאמר אלהים יהי
אור ויהי־אור: ד וירא אלהים את־האור כי־טוב
ויבדל אלהים בין האור ובין החשך: ה ויקרא
אלהים | לאור יום ולחשך קרא לילה ויהי־ערב
ויהי־בקר יום אחד:
ו ויאמר אלהים יהי רקיע בתוך המים ויהי מבדיל
בין מים למים: ז ויעש אלהים את־הרקיע ויבדל
בין המים אשר מתחת לרקיע ובין המים אשר
מעל לרקיע ויהי־כן: ח ויקרא אלהים לרקיע שמים
ויהי־ערב ויהי־בקר יום שני:

14. Genesis i.1–8 in a Sephardi Torah scroll (left) and in a printed Bible (right), from 'Tiqqun qoreim la-torah' (Jerusalem, 1991)

conjunctives, or 'servants' (*meḥabberim*). The disjunctives mark the end of the verses and divide each verse into phrases and sub-phrases, thereby expressing the syntactic hierarchy within the verse. It is therefore customary to rank these signs according to regal hierarchy. The conjunctives, on the other hand, help to unite words into phrases or sub-phrases, and they always lead towards a disjunctive. The cantillation signs and hierarchy of the 21 books are indicated in Table 1.

The names of the *ṭe'amim* signs derive from their function (*sof-pasuq*: 'end of verse'), graphical shape (*darga*: 'stair'; *seġol* from *seġolta*: 'bunch of grapes') musical pattern (*tevir*: perhaps 'broken motif'), or cheironomical motion (*tipḥa*: 'hand-breadth'). The system contains three additional signs: (1) *meteġ* ('curb', 'bit'), a short vertical line under an unstressed syllable signalling a secondary accentuation of a word; (2) *paseq* ('cut'), a long vertical line after a word with a conjunctive sign, indicating a rhetorical stop after the word; and (3) *maqqaf* ('hyphen') connecting one word to the next.

The great number of cantillation signs when fewer would suffice for punctuation clearly suggests that they served as musical markings. Jewish tradition treats them as symbols of motifs and not as indications of individual pitches as in modern Western notation. The length of a motif varies from a single note to a long melisma. Usually the accented syllable of the word is chanted with the main note or notes of the motif, and the unaccented syllables receive the preceding auxiliary note or two (Rosowsky, 1957). When time is pressing and the chanting fast, readers tend to ignore the minor disjunctives, unless an embellished motif is indicated.

Different musical interpretations of the *ṭe'amim* developed in various regions of the Diaspora. (Ex.3 gives east European Ashkenazi and Western Sephardi tables of motifs.) While some communities attempt to find a musical equivalent for each sign, others highlight the main disjunctive and gloss over the secondary ones. It is quite possible that the latter follow the older Babylonian system.

Currently eight main musical traditions of cantillation exist:

1. The Middle East: Iran, Bukhara, Kurdistan, Georgia, and the northern parts of Iraq. This is an old tradition, perhaps based partially on the Babylonian system of *ṭe'amim*. Reading in simple psalmodic patterns was common in the rural communities (ex.4; see also §III, 6, ex.21, and §III, 7(iv), ex.26 below).

2. Southern Arabian Peninsula: Yemenite and Hadramawt. This ancient tradition is based on an old system of *ṭe'amim*. It recognizes only four main patterns: (a) *molikh* ('mover') used for the conjunctives and some minor disjunctives; (b) *mafsiq* ('pausal') for most third degree disjunctives; (c) *ma'amid* for most second degree disjunctives; and (d) the patterns of *etnaḥta* and *sof-pasuq*. The Yemenite Jews recognize only two styles of cantillation: the simple and the ornate (ex.5; see also §III, 5, ex.20 below; Sharvit, 1982).

3. The Near East: Turkey, Syria, central Iraq, Lebanon, and Egypt. Known as the 'Eastern Sephardi tradition', it has become the dominant style among the non-Ashkenazi communities of Israel. The readers of the Pentateuch strive to give musical meaning to each sign, but some of the signs are ignored in reading the Prophets and other books. The musical motifs are influenced by the Arabic *maqām* (*see* MODE, §V, 2). The Pentateuch is chanted mainly in patterns that can be related to *maqām siga*.

4. North Africa: Libya, Tunisia, Algeria and Morocco. This seems to combine the old Sephardi tradition of pre-exilic times (i.e. before 1492) with North African pentatonic patterns. The African influence is especially marked in Atlas Mountain communities far from the Mediterranean shores.

5. Italy. The ancient tradition of the Italian Jews may still be heard in Rome and in the Roman Jewish community of Jerusalem. Cheironomy is still used by some readers.

6. The Sephardi and Portugese communities of Europe. It is not clear to what degree the so-called Western Sephardim of today preserve features of the original Sephardi cantillation melodies of Spain. Part of their current tradition is related to the Moroccan system.

7. West European Ashkenazim: German-speaking countries, France, some communities in the Netherlands, and England. The tradition, which developed in medieval times, was first recorded in Hebrew grammar books by non-Jewish authors during the 16th century such as Johannes Reuchlin's *De accentibus et orthographia linguae Hebraicae* (Hagenau, 1518; see §III, 3, fig.15 below).

8. East European Ashkenazim. The tradition, which developed out of the Western Ashkenazi cantillation, has

TABLE 1

Ta'amei kaf-alef sefarim: Cantillation Signs for the 21 Books of the Hebrew Bible
(when two names appear, A. = Ashkenazi, S. = Sephardi)
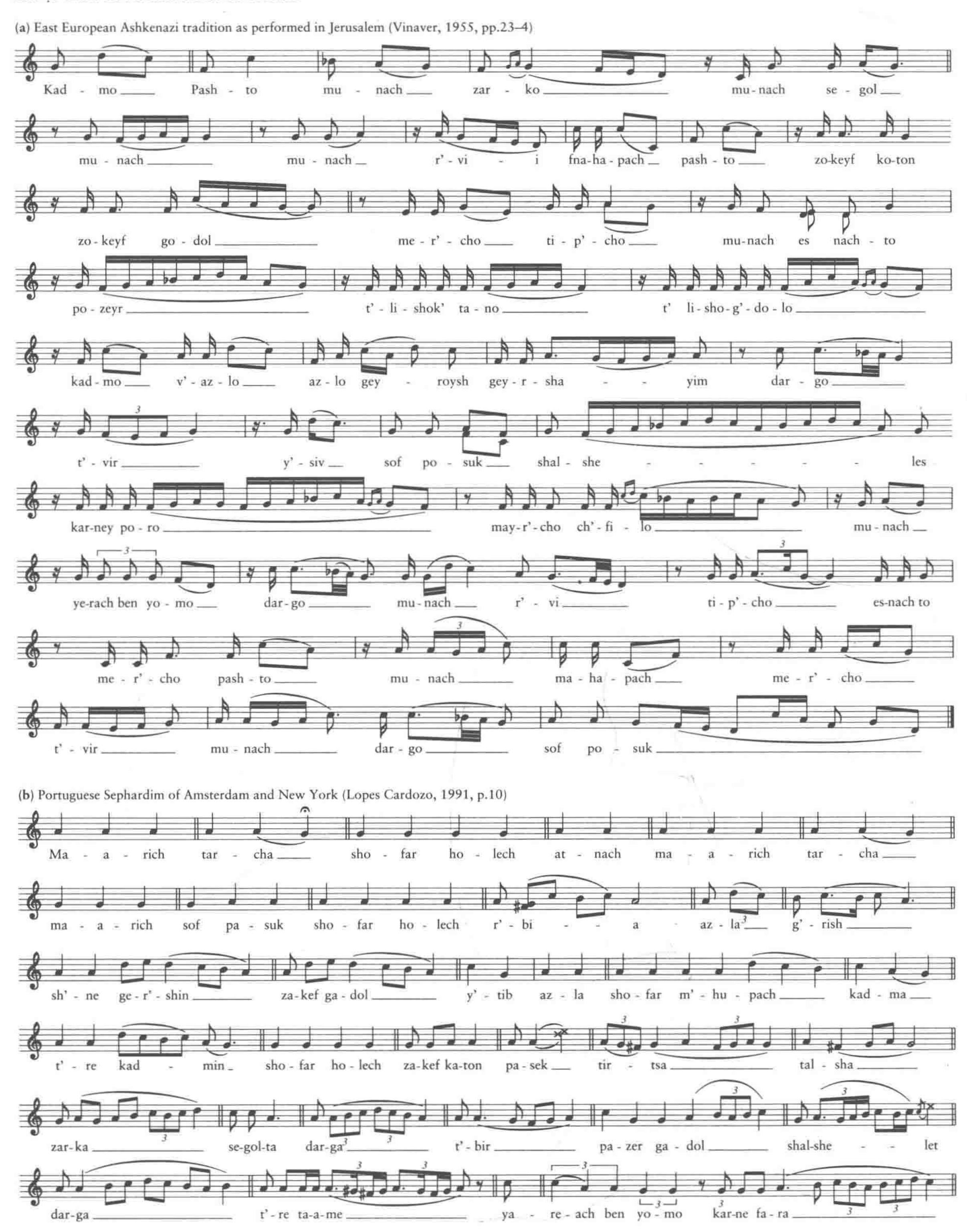
A: Disjunctives

Hierarchy	*Name of Sign*		*Function*
First class: *qesarim*, ('emperors')	*sof-pasuq* (*silluq*)	בֽ׃	Marking the end of each verse
	A *etnaḥta* S. *atnaḥ*	ב֑	Marking the end of the first half-verse
Second class: *melakhim* ('kings')	A. *seġol* S. *seġolta*	ב֒	Marking end of the first phrase in long verses
	shalshelet	ב֓	Substitute of *seġol* if the first phrase consists of one word
	zaqef-qaṭon	ב֔	Marking end of phrases within each half-verse
	zaqef-gadol	ב֕	Subtitute of *zaqef-qaṭon* if phrase consists of one word
	A. *tipḥa* S. *ṭarḥa*	ב֖	Marking end of penultimate phrase in each half-verse
Third class: *mishnim* ('viceroys')	*zarqa*	ב֮	Divider of *seġol* phrases
	revi'a	ב֗	Divider of *zaqef-qaṭon* phrases
	A. *pashta* (If two signs appear on one word, S. *terei-qadmin*)	ב֙	Divider of *zaqef-qaṭon* phrases
	yetiv	ב֚	Substitute of *pashta* if the unit consists of a monosyllabic word or a word accentuated on first syllable
	tevir	ב֛	Divider of *tipḥa* phrases
	A. *merkha-khefula* S. *terei-ṭa'amei*	ב֦	Substitute of *tevir* (rare; considered a conjunctive by most grammarians)
Fourth class: *shalishim* ('officers')	A. *geresh* S. *garish*	ב֜	Divider of *pashta* and *revi'a* sub-phrases (for words accented on penultimate syllables)
	A. *gershayim* S. *shenei-gerishin*	ב֞	Substitute of *geresh* (for words accentuated on last syllable)
	A. *munaḥ-legarmeih* S. *paseq*	ב֣ ׀	Divider of *revi'a* sub-phrases
	A. *telisha-gedolah* S. *talsha* or *tirza*	ב֠	Auxiliary divider of *pashta* and *revi'a* sub-phrases
	A. *pazer* S. *pazer-gadol*	ב֡	Auxiliary divider of *pashta* and *revi'a* sub-phrases
	qarne-farah	ב֟	Substitute of *pazer* (rare)
	A. *telisha-qeṭanah* S. *tarsa*	ב֩	Auxiliary divider of *zarqa*, *pashta*, *tevir*, *geresh* sub-phrases (considered conjunctives by most grammarians)

B. Conjunctives

Name	*Sign*	*May precede and serve the following:*
A. *munaḥ* S. *shofar-holekh*	ב֣	*etnaḥta*, *seġol*, *zaqef-qaṭon*, *zarqa*, *revi'a*, *geresh*, *gershayim*, *telisha-gedolah*, *pazer*, *munaḥ*, *mahpakh*, *darga*, *telisha-qeṭanah*, *yeraḥ-ben-yomo*
A. *merkha* S. *ma'arikh*	ב֥	*sof-pasuq*, *tipḥa*, *pashta*, *tevir*
A. *mahpakh* S. *shofar-mehupakh*	ב֤	*pashta*
darga	ב֧	*tevir*, *merkha-khefula*, *munaḥ* (if the latter is followed by *revi'a*)
qadma	ב֨	*geresh*, *mahpakh*, *darga*
A. *telisha-qeṭanah* S. *tarsa*	ב֩	*qadma*
yeraḥ-ben-yomo	ב֪	*qarne-farah*
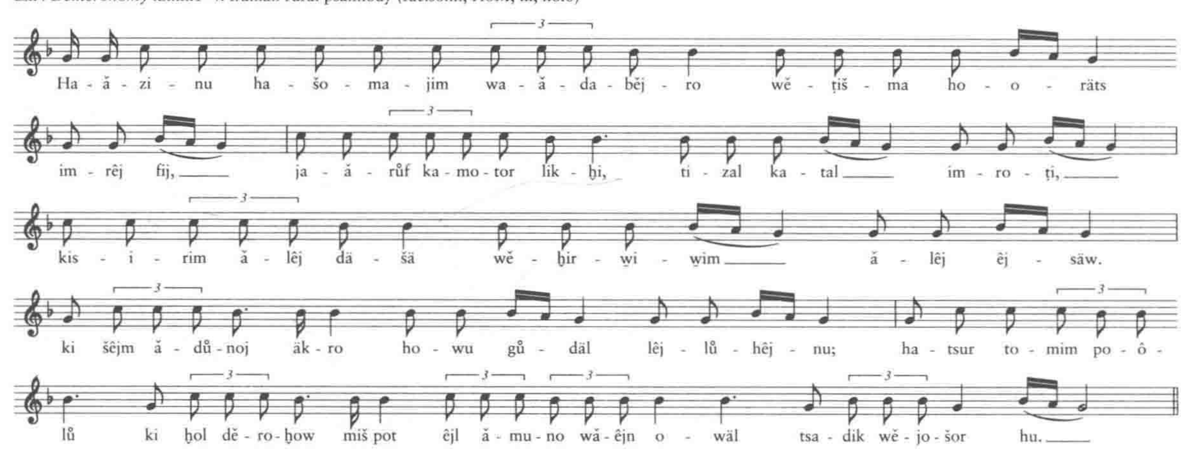
Ex.3 *Ṭe 'amim* for the Pentateuch: table of motifs



become the dominant style in Ashkenazi communities worldwide.

Within each of the above regions are distinguished diverse sub-traditions according to the geographical distribution of the various communities. Furthermore, each tradition has different melodic patterns for various divisions of the Bible or for the different liturgical occasions in which the reading is performed. The east

Ex.4 *Deuteronomy* xxxii.1–4: Iranian rural psalmody (Idelsohn, *HoM*, iii, no.8)



['Give ear, O heavens, and I will speak; and let the earth hear the words of my mouth. May my teaching drop as the rain, my speech distill as the dew, as the gentle rain upon the tender grass, and as the showers upon the herb. For I will proclaim the name of the Lord. Ascribe greatness to our God! The rock, his work is perfect; for all his ways are justice. A God of faithfulness and without iniquity, just and right is he.']

European Ashkenazi tradition, for example, consists of six musical systems: (1) the Pentateuch, regular chant; (2) the Pentateuch, High Holy Day chant; (3) the Prophets; (4) the Book of *Esther*; (5) the Book of *Lamentations*; and (6) *Song of Songs*, *Ruth* and *Ecclesiastes*.

(c) Ṭa'amei emet. The system of *ṭa'amei emet* for the *Psalms*, *Ecclesiastes* and the poetical parts of *Job* is more complicated than that for the other 21 books of the Hebrew Bible, because it endeavours to represent various subtle bi- and tripartite verse structures. Here too, the signs are divided into disjunctives (*mafsiqim*) and conjunctives (*meḥabberim*), but the choice of the disjunctive depends on the length of the verse and on other disjunctives that precede or follow it. Furthermore, identical signs can indicate different degrees of closure, and, depending on the context and location, some signs can serve either as

Ex.5 *Exodus* xiii.17: Yemenite ornate style (Adaqi and Sharvit, 1981, no.23)

['When Pharoah let the people go, God did not lead them by way of the land of the Philistines, although that was near; for God said, "Lest the people repent when they see war, and return to Egypt".']

dividers of the verse or, vice versa, as connectors of words within phrases. Finally, the exact hierarchy of the disjunctives is disputed among scholars. Table 2 is a much-simplified classification of the system.

The seemingly unnecessary complexity of this system and the redundancy of many of its signs should indicate that it was meant to describe or prescribe detailed musical patterns for chanting the texts. But, unlike the signs of the 21 books, which have similar musical interpretations in various Jewish traditions, the signs for *Psalms*, *Job* and *Ecclesiastes* have no single systematic musical interpretation in any Jewish tradition. The traditional chants of *Job* and *Ecclesiastes*, which have survived in only a few communities, and the various chants of the Psalter in all Jewish communities, all follow general psalmodic patterns that seem to ignore the detailed Tiberian system. Thus, scholars such as Dotan (in his Prolegomenon to Wickes, 1881; repr. 1970) and Herzog (1971–2/*R*, p.1332) have expressed serious doubt about the relationship of the *ṭeʿamim* to current Jewish psalmody. Avenary (1963, p.22) maintained that 'the [Tiberian] accentuation of the Psalter ... has never been realized musically'. More recently, Flender (1992) has shown some correspondence between a few Tiberian signs and the psalmodic patterns of some Jewish communities from the Near East and Morocco. Flender confirmed that the main melodic divisions of the psalmodies he examined correspond to the first- and second-class disjunctives. He also demonstrated that the rules governing the overflow of the melodic formulae into a new verse depend on the tripartite nature of the new verse, which is invariably marked by the disjunctives *ʿoleh veyored* or *reviʿa* (see ex.2 above).

TABLE 2
Ṭaʿamei emet: Cantillation-Signs for the *Psalms*, *Ecclesiastes* and *Job*

A: Disjunctives

Hierarchy	*Name of Sign*		*Function*
First class: *kesar* ('emperor')	*sof-pasuq* (*silluq*)	בֽ׃	Marking the end of each verse
Second class: *melakhim* ('kings')	*ʿoleh veyored*	ב֥֫	Marking the half-verse in short bipartite verses and the first division in tripartite verses
	etnaḥta	ב֑	Marking the half-verse in long bipartite verses and second division in tripartite ones
	reviʿa	ב֗	Replaces *etnaḥta* when it is followed by a particularly short phrase
Third class: *mishnim* ('viceroys')	*reviʿa gadol*	ב֗	Subdivider of half-verses
	reviʿa qaṭon	ב֗	Subdivider immediately preceding *ʿoleh veyored*
	zinnor	ב֮	Subdivider preceding *ʿoleh veyored*
	reviʿa mugrash	ב֝֗	The first subdivider after *etnaḥta*
	shalshelet gedolah	ב֓ ׀	A subdivider after *etnaḥta*
	mahpakh legarmeih	ב֤ ׀	A subdivider after *etnaḥta*. It also serves as a lower degree subdivider, replacing *azla legarmeih*
	dehi	ב֭	A subdivider preceding *etnaḥta* and *reviʿa*
Fourth class: *shalishim* ('officers')	*pazer*	ב֡	Used when the sub-phrase contains three or more words
	azla legarmeih	ב֨ ׀	Used when the sub-phrase contains a word or two

B. Conjunctives

Name	*Sign*	*Name*	*Sign*
merkha	ב֥	*qadma*	ב֨
munaḥ	ב֣	*galgal*	ב֪
mahpakh	ב֤	*shalshelet-qeṭanah*	ב֓
ʿiluy	ב֬	*zinnorit*	ב֘
ṭarḥa	ב֖		

Finally, he showed that in some psalmodies certain melodic patterns appear consistently with combinations of the signs *zinnor-galgal-'oleh veyored*. Future research may show whether Flender's analysis could be fruitfully explored with reference to other signs and different communities, or whether the limits have been reached in exploring a long-lost tradition of chanting the *Psalms* according to the Tiberian system.

(d) Theoretical discussions of the Tiberian systems. In his review of Jewish biblical cantillation, Avenary (1963, pp.22–30) describes a conflict between two contradictory chant styles: the 'melodic punctuation style'; and the 'group style'. The former, 'an immediate outcome of Biblical verse construction', follows the natural punctuation of the biblical verses and supports it by initial motifs, recitation notes (*tonus currens*, *tenor*, *tuba*), resting and final motifs. The latter furnishes each verse with disjunctive and conjunctive *ṭe'amim* that are 'grouped together in units according to need'. Since the groups of graphical signs 'evoke corresponding tone-groups', therefore 'the verse sounds like a chain of melodic phrases'. The Tiberian system is the epitome of the 'group style', which is learned and analytical. Despite its normative status (Bibles with Tiberian accents are used in all Jewish communities) the system was never universally accepted. It 'reached full development with the Ashkenazim of Europe and in the ancient Jewish centres of Iraq', but the Jews of Iran, western North Africa and Yemen preferred the melodic punctuation style even for the cantillation of the Pentateuch, and the Sephardim realized the Tiberian system only with 'a certain reluctancy'.

While Avenary's view is of great value, an alternative interpretation of the formation of the Tiberian *ṭe'amim* can be suggested. That this system, like its predecessors, divides most of the biblical verses, even the prose ones, into two segments should indicate that it is ultimately rooted in psalmodic chant. The Tiberian scholars enriched the psalmodic patterns with detailed groupings of conjunctives and disjunctives, which meant that they were able to subdivide the half-verses according to syntax and to adorn the psalmodic patterns with a mosaic of melodic motifs. The Tiberian system was thus an ingenious combination of psalmody and centonization, but it proved too complex for some communities, who preferred to stick to the older psalmodic patterns, whereas for others it served as a challenge and they modified their chants for reading Scripture accordingly. Yet even for the latter, the Tiberian system of the books of *Psalms*, *Ecclesiastes* and *Job* was still too learned and it conflicted with the need to chant the Psalter in the most heartfelt form, therefore it largely failed.

There are good reasons to believe that the two Tiberian systems of the *ṭe'amim* originally represented a living tradition of chanting the Hebrew Bible. But the diversity of the Jewish traditions of cantillation makes it difficult, some would say impossible, to reconstruct the original chants. Nevertheless, from the Renaissance to this day scholars have been fascinated by the challenge and suggested various solutions (see Weil, 1995, pp.1–7).

The most important modern attempt was made by A.Z. Idelsohn (*HoM*, i, 1914/*R*, pp.18–23; ii, 1922/*R*, pp.5–32; his theory is summarized in 1929/*R*, pp.35–71). Through an ingenious process of melodic analysis and a brilliant comparative study of various Jewish musical cultures, he endeavoured to show that the cantillation systems in distant countries share similar motifs. These melodic patterns, some of which he presented in comparative tables, must have originated in ancient pre-exilic times and they formed the basis for the modes that have shaped synagogue music. Idelsohn did not attempt a detailed reconstruction of the music of the Tiberian systems, but he maintained that it was founded on the basis of the ancient motifs. Idelsohn's theory has been criticized for overemphasizing the common features of the motifs and ignoring the important modal and other structural factors that tie the motifs to their local musical cultures (Shiloah, 1992, p.108). It was also pointed out (Weil, 1995, p.5) that the motifs known today have only reached the present having 'undergone complex evolutionary phases', including degeneration, acculturation and so on, and that therefore they cannot testify to the original patterns.

A different approach was taken by Haïk-Vantoura (1978). She acknowledged the impossibility of reconstructing the original Tiberian chants out of the current traditions of the various Jewish communities. Therefore she attempted to reconstruct them on the basis of the graphical shapes and positioning of the *ṭe'amim*. For her, the signs under the letter represent notes in a scale and those above indicate ornamentation. Using this method, she constructed melodies that she claimed were implicit in the *ṭe'amim* and go back to biblical times. She stated that the proof of her theory was her ability to construct aesthetically pleasing melodies for biblical verses. This and other features of her theory, however, have been severely criticized for ignoring the grammatical nature of the signs and for the distance of her scale and melodies from any Middle Eastern musical tradition (see Ringer, 1977; Weil, 1995, p.6).

The latest attempt is that of Weil (1995). He attacked the problem from many angles including the grammatical intricacies of the *ṭe'amim*, their complex order, and the rabbinical and traditional interpretations of their musical values. He began by constructing a melodic theory based on current ethnomusicological concepts and expressed in chain-contours of descending scales and sequences. He then tried to show that such chains could be indicated by the graphical as well as grammatical structure of the *ṭe'amim*. Finally he analysed cantillation chants of various Jewish traditions showing their relationships to the chain-contours. This was the basis for an as yet unrealized attempt to create a complex model that would ultimately present the melodic structure of the Tiberian system.

(iii) Modal improvisation of prayers. In his efforts to show that Jewish music in all countries is Semitic in character, Idelsohn (1929/*R*, p.26) pointed out modal improvisation as one of the characteristics that tie all Jewish musical traditions to their origins in the Middle East. Modal improvisation in liturgical music is probably as old as the synagogue itself and is indeed common to all the Jewish traditions. During the first five centuries CE the words of the prayers, as well as their music, were improvised (Elbogen, 1993, p.4; Idelsohn, 1929/*R*, pp.102–5). However, with the emergence of uniform texts and after the canonization of the prayers in the 10th century (Hoffman, 1979, pp.160–71), improvisation became the preserve of music alone.

The first records of improvised chants are found in central European cantorial manuscripts of the 18th century (Adler, 1989), although references to the practice are found much earlier. Much of the evidence concerning

cantorial improvisations in past centuries comes from the complaints of rabbis against various cantorial abuses. A particularly common complaint was that cantors use improvisation for self-glorification and vocal ostentation. Others castigate the cantors for ignoring or contradicting the structure and meaning of the texts, and for their long vocalises that make it 'impossible to maintain true devotion' (Werner, 1976, pp.112–14). An example is the description by the Spanish poet Judah al-Ḥarizi (*c*1170–1235) of a cantor he heard in Baghdad (Shiloah, 1992, pp.68–9):

'. . . and when he finished his hymns he . . . stood there proudly, gesticulating, moving his shoulders. And raised his right foot and put it down again. And moved backward a bit and opened the hidden vaults of his wisdom. And brought forth its treasures and began to recite poems and songs, all of them tattered, halt and blind, following round-about paths, without rhythm or meter, without form or content.'

The passage concludes with the congregation fleeing the synagogue because of the utter boredom caused by the cantor's 'endless canticles'.

Despite the harsh criticism, modal improvisation was and still is one of the most important elements of traditional synagogue chant, perhaps because it answers some basic psychological and aesthetic needs in Jewish culture (Yasser, 1966). But the nature of Jewish chants makes it difficult to distinguish between common melismatic embellishments, cantilena passages that are transmitted orally and *bona fide* improvisations.

In its simplest form, Jewish modal improvisation is an amplification of the element of variation that exists in all the traditional chants. Most chants are centonized melodies – mosaics constructed out of opening patterns, partial cadences, pre-concluding and cadential formulae. Yet the patterns and cadences never exist in a fixed melodic form, but are manifest in myriad variations. Because chants were transmitted orally, each community, synagogue and precentor sang them differently, and no two performances would be the same (Frigyesi, 1982–3). This constant variety agrees with the nature and aesthetic of Middle Eastern oral culture. In Jewish practice, however, it also relieves the tedium of repeating the mandatory liturgical texts and helps uplift the spirit of prayer. Therefore, when festivity is sought, the cantor is expected to expand the variations artistically by embellishing the traditional patterns. He is even allowed to deviate for a while from the these patterns and insert some melodic innovations, on condition that he return to the traditional chant at the end of the prayer. Frequently the artistic and creative cantor may find his inventiveness constrained by the simple chant patterns and would like to soar above them. In such cases he would turn to the general modality considered by his community to be appropriate for that particular prayer, day and service. He would then exploit the many possibilities of the mode and frequently modulate to related scales. The modes may be those that are an integral part of the Jewish musical tradition of the community, or they may be foreign. In east European Ashkenazi synagogues professional cantors combine the traditional *adonai malakh shteyger* (see §III, 3(iii) below) with its European counterpart, the major mode; in the 'Oriental' communities, the Arabic *maqāmāt* are the main vehicle for improvisation (*see* MODE, §V, 2).

In certain communities the cantor is tolerated or even adored if he introduces foreign tunes into his improvisation. Thus, again in an Ashkenazi synagogue, a cantor may quote part of an aria in minor tonality from Massenet's *Werther* while improvising in the cantorial *maġen avot shteyger* (similar traits are cited in Wohlberg, 1982, p.162), whereas in the Jerusalem-Sephardi community, the cantor may quote a song by the Egyptian popular composer Abdul Wahab.

Modal improvisations, which are based on embellishments, are intended to enhance the beauty of the liturgical text and to glorify it. An excerpt from Shiloah's transcription of the *qeddushah* (sanctification) prayer by a cantor from Ioánnina (*Yanina* tradition), Greece (1992, p.97; given here as ex.6) shows to what extremes a cantor can go in order to adorn the first word of a revered prayer.
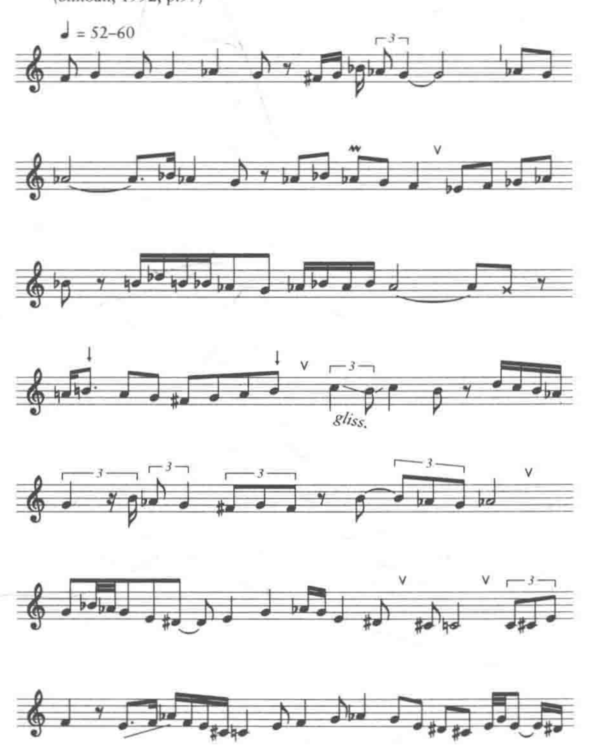
Old Ashkenazi prayer books provide devotional texts that are meant to be uttered silently by the congregation while the cantor embellishes certain prayers, such as the initial call *barekhu et adonai ha-mevorakh!*

Improvisations serve to elucidate the prayers by underlining important words with emotionally charged motifs and through various means of tone painting, such as madrigalisms. However, the music often takes precedence over the text: words are repeated, phrases and even words are broken in order to allow the development of a beautiful musical idea.

Embellishment and improvisation add festivity to the prayers and so increase in proportion to the solemnity of the service or of the particular prayer. The sanctity of certain texts, however, precludes ornamentation. As a rule, God's name is never embellished, let alone repeated for musical purposes, and certain important prayers, such as the *shema*' and, in some communities, the first benediction of the '*amidah*, are never modally improvised.

Improvisation is seldom used for the regular public reading of Scripture, but it is expected for special texts.
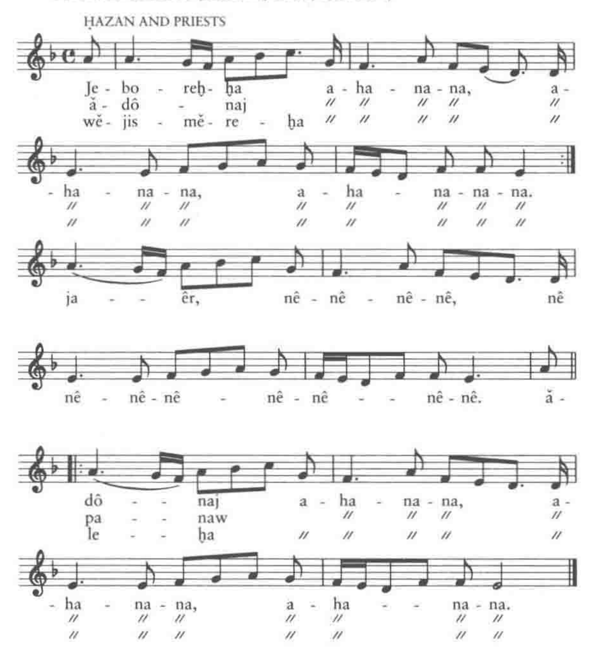
Ex.6 Beginning of the *qedushah*, Ioánnina (*Yanina*) tradition of Greece (Shiloah, 1992, p.97)



Thus, in some Turkish and Middle Eastern communities of the Eastern Sephardi tradition, the Ten Commandments are honoured with an embellished reading, and the most gifted readers render each Commandment in a different *maqām*, choosing each to suit its contents (Shiloah, 1992, p.248, n.4). Improvisation is most commonly used in singing the *piyyuṭim* (liturgical poems) added to the mandatory prayers on special Sabbaths, Festivals and Holy Days. In the Moroccan and Middle Eastern communities the most important opportunities for improvisation are the *baqqashot* gatherings on Sabbaths in winter before dawn (see §III, 4(iii–iv) below). During these ceremonies, congregational *piyyuṭim* are prefaced with cantorial recitatives in the Arabic style of *muwwāl*. Cantors are expected to develop a *maqām*, to modulate to related modes and to return to the original one, thus leading towards the ensuing congregational song. Similar recitatives, with instrumental accompaniment, are sung in the same communities at various family festivities. Among the Yemenite Jews, the main avenue of improvisation is the *shir* (Arabic *nashid*), the opening song followed by the *shir* (rhythmical song with drumming and dance) and *ḥallel* (a closing benediction) which are the essentials for celebrations in the home (Adaqi and Sharvit, 1981, p.xxxii; Bahat, 1995, p.xlv; see §IV, 2(i)(a) below).

In some communities, especially in Morocco, additional, nonsensical syllables, such as *a-ha-na-na* or *ne-ne-ne* are pronounced with short melismas and long vocalises (ex.7). Gerson-Kiwi (1967) believed that the extraneous syllables are inspired by mystical or kabbalistic concepts. However, it seems more plausible that they are a simple means of supporting the vocalises. They may also serve as vocal substitutions for the missing instrumental passages, or they are used as fillers to fit the music into the structure of the Moroccan-Andalusian songs. Among the east European Ashkenazim, it is common to insert syllables such as *oi-yo-yoi*, or *oi-vei* into cantorial

Ex.7 Nonsensical syllables in the *birkat kohanim* (priestly benediction): Moroccan tradition (Idelsohn, *HoM*, v, no.237)



improvisations, in order to express deep grief and to invoke God's compassion (Vinaver, 1995, no.19). Imitation of musical instruments was part of the cantorial improvisation style and mannerisms in the Ashkenazi communities during the 18th century and the early 19th. Some cantors accompanied their improvisations with facial grimaces and body movements.

The cyclical nature of synagogue music causes the cantor to repeat his renditions of the prayers week after week. As years pass, cantors develop personal patterns of improvisation within the communal tradition. These patterns tend to stabilize with experience, and the most successful become fixed and frozen, thus developing into compositions that are repeated from memory (Idelsohn, 1929/*R*, pp.296–7; Frigyesi, 1982–3). During the 18th century west European cantors began to write down such compositions for their own use and for their close cantorial friends or relatives (Idelsohn, *HoM*, vi, 1932/*R*). Such procedures generated the 'cantorial fantasia' (see §III, 3(iii) below). From the mid-19th century onwards, many cantors learnt their recitatives from cantorial manuals, thus the fixed improvisation of one cantor became the standard chant for the next generation.

(iv) Poetry. *Piyyuṭim* (Heb. from Gk. *poiēsis*) are Hebrew liturgical poems used to embellish obligatory prayers and other paraliturgical or religious events, communal and private. In its widest sense the genre encompasses the totality of the Hebrew poetry composed in various forms from the post-biblical period until the early 20th century.

The *piyyuṭ* first appeared in the land of Israel during the Byzantine period (5th–6th centuries CE) and was initially intended to replace or substitute the set versions of prayers in order to ensure variety, especially on Sabbaths and Festivals. After the 9th century, by which time the set of prayers had become fixed, *piyyuṭim* were interspersed at certain key points of the liturgical order. Following the Arab conquest of Palestine in 636 CE, the centres of classical *piyyuṭ* composition moved east, to the major Jewish centres in Mesopotamia, and west, through Byzantine southern Italy in the 9th century to centres in northern Italy, *ashkenaz* ('Germany'), France and Byzantine Greece – where the central European school of Hebrew sacred poetry developed impressively in the 10th and 11th centuries. The direct continuation of the Eastern school was found in Spain, where from the beginning of the 10th century several generations of outstanding poets (e.g. Solomon Ibn Gabirol, Moshe and Abraham Ibn Ezra, and Yehuda Halevy) flourished in what is known as the 'Golden Age' of Hebrew poetry.

Piyyuṭ creativity declined after the 13th century in most locations, especially when the order of prayers, including post-biblical poetical accretions, was canonized and the inclusion of new texts became unfeasible. However, an impressive output of 'modern' religious poetry in Hebrew (from the 15th century onwards) continued in central Europe, North Africa and the Middle East until the early 20th century. Ex.8, a famous *piyyuṭ* sung throughout the Diaspora on the *qabbalat shabbat* ceremony ('welcoming of the Sabbath'), was written by the kabbalist and mystical poet Rabbi Salomon Alkabetz (*c*1505–84). The 'modern' *piyyuṭ* is considered by critics as having less prestige and artistic inspiration than the classical compositions of the earlier period, with exceptions such as the works of Israel Najara (*c*1555–1625), who lived in Safed (now Zefat, Israel) and Damascus.

Ex.8 *Lekha dodi*, a *piyyuṭ* to words by Rabbi Salomon Alkabetz for the Welcoming of the Sabbath, as sung to a traditional Sephardi melody widespread in Jerusalem, North Africa and Western Europe (transcr. I. Levy, *Antología de la liturgia judeo-española*, Jerusalem, 1964, i, no.14)

Andante grazioso ♩ = 150

Le - kha do - di liq - rat ka - la pe -
- ne sha - bat ne - qa - be - la sha-
- mor we - za - khor be - di - bur e - ḥad
hish mi - a - nu el ha-me -yu - ḥad a-do-
- nay e - ḥad ush - mo e - ḥad le -
- shem ul - tif - e - ret we - lit - hi - la.

Modern poetry was rarely introduced into the normative liturgy after its canonization (with some exceptions, e.g. in Morocco) and therefore is sung only at paraliturgical events (such as the *baqqashot* sung before dawn on Sabbath mornings in winter, or the *zemirot* sung at the Sabbath table after the grace) and community occasions (e.g. weddings or bar-mitzvahs). One of the widespread genres of the modern *piyyuṭ* is the *pizmon*. This ancient term (transferred to Hebrew from Greek via Aramaic), which originally referred to the refrain of a *piyyuṭ*, became the generic name for religious songs with or without refrain sung by Sephardi and Middle Eastern Jews.

The genres and forms of the *piyyuṭ* vary widely according to where and when they were composed. While the early *piyyuṭ* bears a relationship to biblical poetry and language (e.g. the old *seliḥot* – penitential poems added to the High Holy Day liturgy), the medieval Hebrew poetry from Spain is closely related to classical Arabic poems in terms of structure (strophic forms and rhyme patterns with or without refrain, particularly of the *muwashshaḥ* type), metre (quantitative rather than syllabic or phonetic) and even subject matter. This influence from the surrounding culture on Hebrew sacred song is also evident in other locations, for example the Italian Hebrew compositions from the medieval and Renaissance periods (e.g. the adoption of the sonnet form) or in the Turkish *piyyuṭ* after the 17th century (the adoption of *terrenüm* – sections of nonsense syllables).

Music and musical performance have been crucial factors in the development of Hebrew liturgical poetry from its earliest periods. Fleischer (1974) proposed that the use of choirs in the early synagogue was related to the introduction of refrains in Hebrew poetry. Avenary (1971–2/*R*) suggested that the use of the stanza form became highly important in determining musical structure and that the introduction of a clear beat and musical metre to synagogue song may have resulted from the adoption of Arabic poetic models in medieval Spain. Moreover, the term *ḥazzan* used today for 'synagogue cantor', appears in the early medieval literature as 'singer of *piyyuṭim*'. Thus musical, as well as poetic, skills seem to have been a major consideration in the qualifications desired of the *payṭan* (composer of *piyyuṭim*). The claim that music was only treated as an independent art in the synagogue with the emergence of the *piyyuṭ* is supported by the fact that by the end of the 9th century, when the liturgical order was more or less finally established, the *geonim* (leaders of the world Jewry) opposed those *ḥazzanim* who sung *piyyuṭim* (Avenary, 1971–2/*R*, p.589).

The influence of Hebrew sacred poetry on the forms of synagogue music does not disqualify the opposite creative process, that is, the adaptation of new poems to existing musical models. This phenomenon, known in the medieval Christian context as *contrafactum* is crucial in the singing of the *piyyuṭ*. The early presence of this practice among Jews provides valuable information about the musical performance of Hebrew sacred poetry in the Middle Ages. From the earliest period of *piyyuṭ* composition, manuscripts included in the title of the poems the first line of another poem whose melody was used to sing the new text. In Spain and in the post-expulsion Sephardi world (i.e. after 1492–7), these melodic references began with the term of Arabic origin *laḥan*, while in Italy and *ashkenaz* the word *no'am* is more commonly employed: both mean '[sung to the] melody of . . .'. While such citations given in sources dating from before the 13th century and from medieval Spain generally refer to Hebrew religious song, after this period references to secular Arabic songs appear. In later centuries still are found the melodies of secular songs in Spanish, Turkish, Arabic, Greek, Persian and Italian in the Sephardi world, and German and Yiddish in the Ashkenazi world. In post-medieval Hebrew *piyyuṭim* the poets were not satisfied with merely imitating the form and metre of the secular model but also attempted to reproduce the phonetic sound of the opening line of the foreign song.

The melodies used to sing *piyyuṭim* in the extant oral traditions cover a wide range of styles. Psalmodic, flexible rhythmic forms (but still strophic, i.e. one phrase being extemporized in constant variations) are considered by some scholars (e.g. Avenary) as remnants of an older style of *payṭanut*. These forms are found in the Ashkenazi as well as the Sephardi and Middle Eastern communities. However, the source of inspiration for melodies of flexible rhythm in the latter appears to have been Islamic forms such as the Turkish *ghazel*. Metric melodies, on the other hand, are common. It is important to distinguish between *piyyuṭim* that have a single traditional melody, for example those for the High Holy Days, and poems sung to a range of different melodies, such as the widespread opening or closing songs of the liturgical services, *Adon 'olam*, *Ein kelohenu* or *Yiḡdal elohim ḥai*. Finally, traditional melodies of *piyyuṭim* can be used for the performance of non-poetic texts in the liturgy. This phenomenon occurs in the liturgy of the High Holy Days and Festivals, when the seasonal association of a *piyyuṭ* melody is conveyed through its use with another text. For example, in the Sephardi liturgy for the eve of Rosh

Hashanah the opening *qaddish* is sung to the melody of *Aḥot qeṭannah*, a traditional medieval *piyyuṭ* sung only at this time.

3. Ashkenazi.
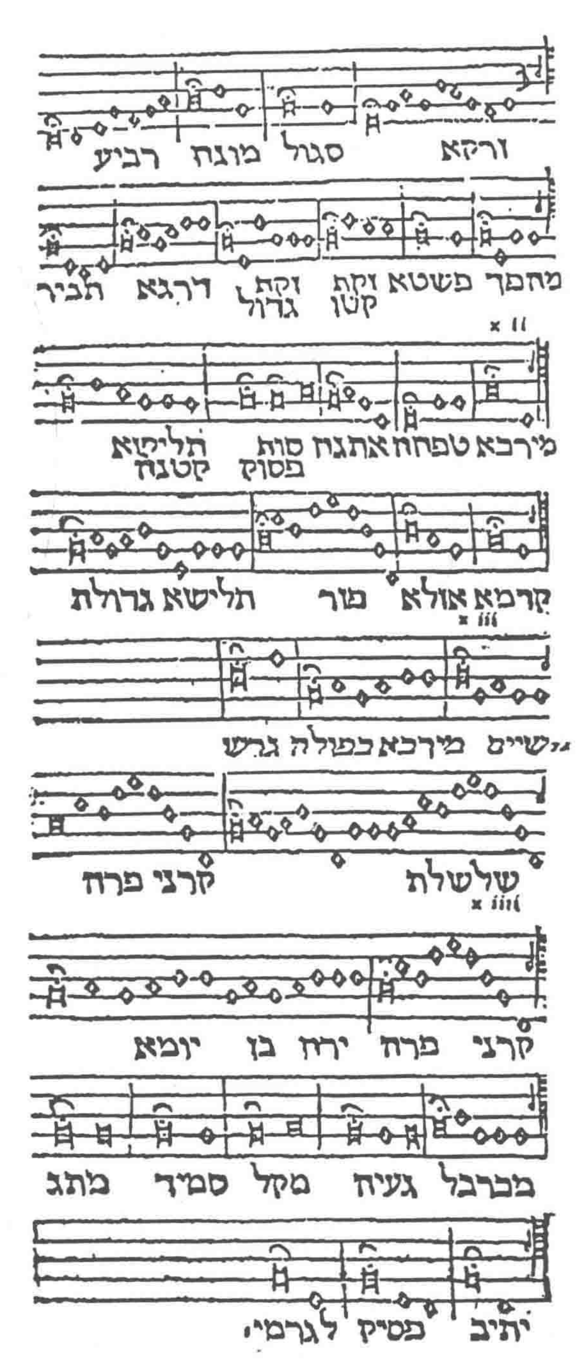
(i) Historical background. The term 'Ashkenazim' derives from the medieval Hebrew name for Germany (*ashkenaz*); originally it referred only to the Jews of Germany, but is today used more loosely to denote all Jews of east European descent.

The Ashkenazim trace their ancestry and cultural origins to the Jewish settlements established on the banks of the Rhine during the early Middle Ages. By the end of the 13th century Ashkenazi communities flourished in southern Germany, Austria, Switzerland; northern Italy, northern and central France, the Low Countries and England. Beginning in the 14th century, persecution and expulsion led to the migration of many Jews to northern Germany and Bohemia, and later to Hungary, Poland, Lithuania and Russia. The Ashkenazim who settled in eastern Europe merged with the local Jewish populations and gradually came to dominate them, replacing their religious and liturgical customs with Ashkenazi practices. Yiddish, a modified version of Middle High German, became the vernacular and *lingua franca* of east European Jewry. By the end of the 15th century two separate, though related, Ashkenazi traditions had evolved: the Western, which continued to be influenced by German culture; and the Eastern, which adopted many Slavic and Ottoman characteristics. Both traditions, however, maintained cultural links with each other through the exchange of rabbinical literature and sacred music. The ties grew stronger during the late 18th century and the 19th when Jews emigrated from eastern Europe to Germany.

In the 19th century Ashkenazi communities were also established in North and South America, South Africa, Australia and Palestine. During World War II most of the European Ashkenazim perished in the Holocaust. Those that survived and re-established communities in eastern Europe were religiously and culturally suppressed by the Communist regimes. However, those who joined the Ashkenazi populations in western Europe, North America, Israel and elsewhere effected profound changes in the character, liturgy and music of their foster communities. As a result of the Holocaust and the demographic changes that ensued, the original German Jewish tradition, the *minhağ ashkenaz*, and its music have become almost extinct.

As with many other aspects of the Ashkenazi tradition, the early liturgical chants first developed in the Rhineland and then spread throughout Europe; in the east they absorbed and modified various Slavic elements. The migration of chants, however, was not exclusively in one direction. Some songs and melodies originated among the Eastern Ashkenazim and were introduced into the central European communities by itinerant cantors. This trend increased from the second half of the 18th century with the growing demand in Germany for east European *ḥazzanim*, who were noted for their sweet voices.

(ii) To the 16th century. Evidence for the musical traditions of Ashkenazi communities before the 16th century is scarce and no examples of written musical documentation are extant; all traditional chants and melodies were transmitted orally until the 19th century. The first written sources of Ashkenazi chants appeared in the early 16th century with the publication of notations of the Pentateuch cantillation by non-Jewish German musicians and humanists; for example, Johannes Boeschenstein's musical appendix to Johannes Reuchlin's *De accentibus et orthographia linguae Hebraicae* (Hagenau, 1518; fig.15) and Sebastian Muenster's notation of the same in his *Institutiones grammaticae in Hebraeam linguam* (Basle, 1524). The earliest notated documents of Ashkenazi prayer chants date from the second half of the



15. Johannes Boeschenstein's notation of the Torah cantillation patterns in Johannes Reuchlin's 'De accentibus et orthographia linguae Hebraicae', 1518 (Avenary, 1978, p.13)

18th century, when *ḥazzanim* notated florid recitatives (Adler, 1989). However, some idea about the development of music in the early Ashkenazi synagogue can be gained from an analysis of the old chants as they appear in 19th-century cantorial manuals, the comparative study of extant oral traditions and the references to liturgical customs found in rabbinical texts. Such evidence suggests that the traditional chants of the Ashkenazim consisted of five elements: psalmody and early centonized chants; cantillation of sacred scripture; the *mi-sinai* melodies; the 'seasonal melodies'; and cantorial improvisations.

Unlike the Middle Eastern and North African communities the Ashkenazim have a limited repertory of psalmodic melodies. Precentors chant some psalmodic formulae for the last verses of each psalm in the *pesuqei de-zimra* (*zemirot*) section of the morning service (Gerson-Kiwi, 1967), and rabbis may lead a public recitation of psalms during times of distress with a sad psalmody. Usually, however, Ashkenazi Jews recite their psalms individually and silently. Interestingly, some psalmodic structures are used to chant medieval poetic verses, such as the *Akdamut* by the 11th-century poet Rabbi Meir ben Isaac Nehorai of Worms, Germany.

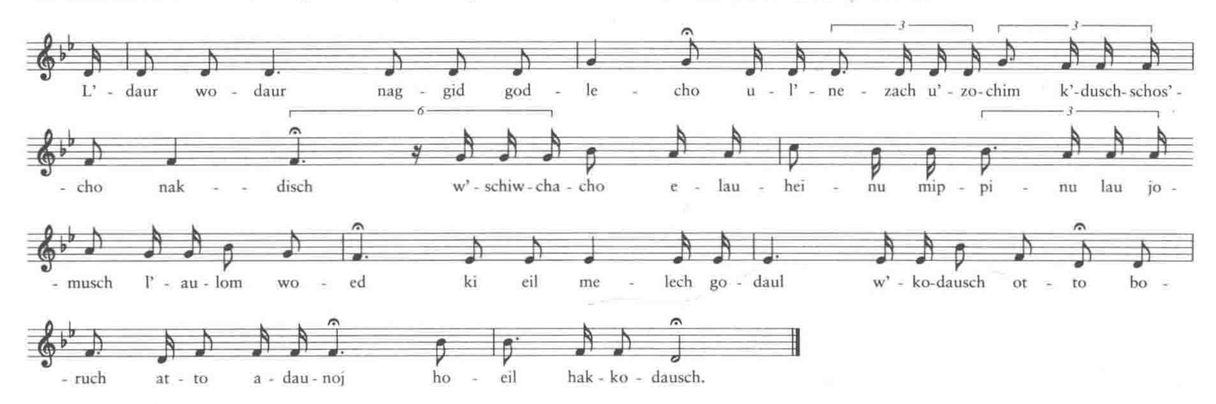
The early centonized chants, called *nigunim* (or *alte Weise* in Germany and *nusaḥ* in eastern Europe) are simple combinations of melodic formulae that may be sung by a non-professional precentor known as *ba'al tefillah*. Most are sung to prose texts, which form the majority of the regular prayers. Often the precentor's chant is limited to the last sentences of the prayer, but this is sufficient to control the modal flow of the prayers and to prompt the congregational heterophonic murmur so typical of Ashkenazi synagogues. The old chants tend to have a narrow ambitus of no more than a 6th or an octave, but within this range motifs of beginning, continuation, partial closure, preconclusion and final cadence can still be clearly distinguished (ex.9). The modality of the chant is not determined by the text itself, but by its function in the liturgy and by the occasion – the type of service, Holy Day and so on. The same text may, therefore, be performed differently at different services or seasons, and chants are recognized by the community as musical symbols of the yearly liturgical cycle.

The Ashkenazim developed cantillation systems for the liturgical reading of the various biblical texts. The systems adhere to the Masoretic accents, *ṭe'amei ha-miqra*, as they were classified during the 10th century by the Tiberias school of Masoretes. The east European Ashkenazim recognize six musical systems for the cantillation of the Bible: the Torah (i.e. the weekly readings); Pentateuch portions read on the High Holy Days (Rosh Hashanah and Yom Kippur); *hafṭarah* – the Prophetic portions read after the Pentateuch on the Sabbath and Holy Days; *Esther*; *Lamentations*; and the *Song of Songs, Ruth* and *Ecclesiastes*. The Jews of Germany recognized only the first five systems. Although each system is modally unique, some melodic patterns have clearly migrated from one system to the others. Avenary's extensive study (1978) of the development of the Torah cantillation among various Ashkenazi communities from the earliest documentation in the 16th century to the 20th reveals a remarkable trend towards a continuous perfecting of the cantillation system.

The *mi-sinai* melodies are a group of late medieval tunes and recitatives sung mainly on High Holy Days and revered by *ḥazzanim* in both eastern and western Europe. In 19th-century writings they were erroneously attributed to the 'Nestor Maharil', that is, Rabbi Jacob Levy Segal Mölin (*c*1365–1427), who exercised a decisive influence over Ashkenazi music and liturgy. In eastern Europe they are known as *skarbove nigunim* ('melodies of the treasure'). The origins of the current name, which means 'from Mount Sinai', is unclear and various explanations have been suggested (e.g. Polnauer, 1997). The 13th-century *Sefer ḥasidim* (Book of the Pious) mentions this term, but only in the context of biblical cantillation. It is possible that Idelsohn, who first studied these melodies in depth in the 1920s, adopted the medieval term.

Idelsohn's studies of the *mi-sinai* melodies (1926; 1929/*R*; 1933) showed that they were composed between the late 11th century and early 16th. Their style reveals associations with the old Ashkenazi prayer chants and cantillation patterns and with non-Jewish sources, such as Gregorian chant and German Minnesang. Idelsohn's findings were expanded by Eric Werner, who linked the tunes to northern French mourning chants and related their creation to the depressed atmosphere in Jewish communities after the massacres by the Crusaders (1976, pp.26–45). The most famous *mi-sinai* melody is that for the prayer of *Kol nidrei* (Aramaic: 'All vows') sung on the eve of Yom Kippur. Its Jewish and German origins have been demonstrated by Idelsohn (1931–2), who dated it to

Ex.9 South German centonized chant (J. Lachmann, *Awaudas Jisroeil: der israelitische Vorbeterdienst*, i, Leipzig, 1899, no.64)
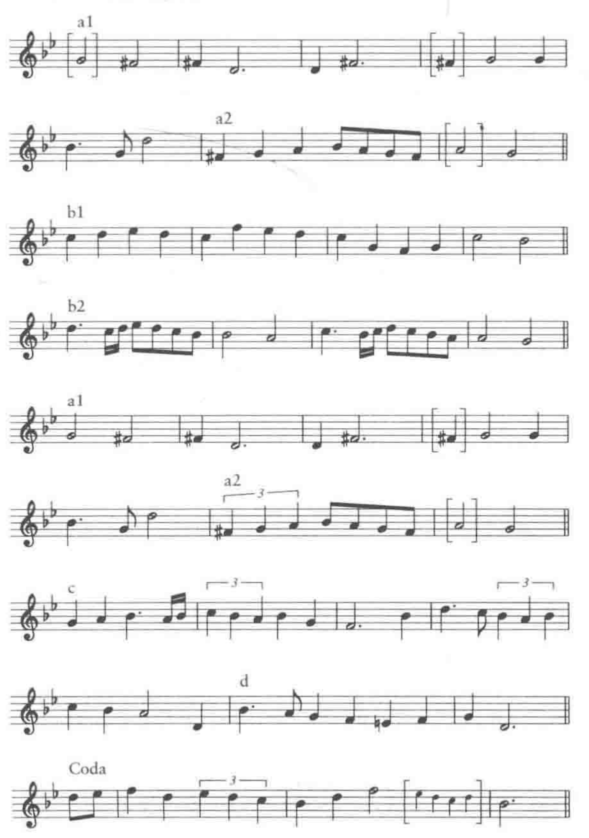


['From generation to generation, we will declare your greatness, and to all eternity we will proclaim your holiness. And your praise, our Lord, from our lips will not depart forever and ever. For you are a great and holy God and King. Blessed are you, O Lord, the holy God.']

the beginning of the 16th century. Regarded as a musical symbol of Jewish suffering and hope for redemption, this melody was considered most sacred and was therefore highly embellished by cantors. The earliest extant notated version of the melody, in a manuscript (*c*1765) by the *ḥazzan* Aron Beer (1738–1821), is full of coloratura passages (Idelsohn, 1929/*R*, pp.154–5). Werner's attempt to reconstruct the original version of *Kol nidrei* by divesting it of all ornamentations provides the essentials of the melody, but there is no proof that it was ever sung in this form (Werner, 1976, p.36; ex.10). The melody, with embellishments, was also well-known among non-Jewish musicians in the 19th century and has been arranged several times for instrumental performance (e.g. Max Bruch's *Kol nidrei* for cello and orchestra, 1881).

The 'seasonal melodies' are tunes of certain liturgical or paraliturgical *piyyuṭim* sung during the three Pilgrimage Festivals (Pesaḥ, Shavu'ot, Sukkot), or at Ḥanukkah, Purim and Tish'ah be-av. Melodies, such as those for the Ḥanukkah anthem *Ma'oz ṣur*, the Pesaḥ *hagadah* song *Adir hu* and the Tish'ah be-av lamentation *Eli Zion*, were strongly associated with the particular Festivals on which they were sung, and thus each became the musical symbol of its season. Many communities, especially those of the Western Ashkenazim, incorporated the tunes or motifs thereof as 'seasonal Leitmotif's in their services. Werner (1976, pp.89–102) has shown that most of them were adopted from non-Jewish sources. Some became fashionable only from the late 16th century.

Ex.10 Eric Werner's attempted reconstruction of the original *Kol nidrei* melody (Werner, 1976, p.36)



Although no records of cantorial improvisation exist before the 18th century, cantors have probably always improvised. The long prose texts and the extensive *piyyuṭim* they had to chant, especially on High Holy Days, could not be performed without at least a limited amount of improvisation. On certain occasions a short prayer would be embellished with 'long melodies' by the *ḥazzan* while the congregation recited a different text (Idelsohn, 1929/*R*, p.161). It can be assumed from later practices that even during the Middle Ages, improvisations served to highlight musically the emotional content of the text; they also enhanced the beauty of the services and were a means of musical entertainment. In addition, they frequently contributed to the glorification of the cantor's voice and virtuosity. The improvisation patterns were probably based on the old prayer chants and were delineated by the modal structure of the melodies.

(iii) The 17th and 18th centuries. During the 17th and 18th centuries, various statements appeared in rabbinical literature protesting against several new cantorial practices (Idelsohn, 1925; Werner, 1976, pp.112–17). Most poignant is a series of complaints stated in the anonymous late 17th-century pamphlet *Tokhekhah meğulah* ('Open Reprimands'). The author laments the cantor's ignorance of rabbinical literature, their unfamiliarity with the prayer book, their bad articulation of Hebrew and mannerisms that made a mockery out of prayer. Among the latter he cites the habits of placing their hands on their jaws, temples or throat while singing, introducing nonsense syllables into the prayers, tearing words apart, extending and embellishing non-texted melodies at the expense of essential prayer texts (which they tend to rush through), introducing many non-Jewish melodies into the services; and singing the most sacred *qaddish* to potpourris of trite melodies. The amount and nature of these protests indicate that a new style of cantorial singing emerged during this period.

Idelsohn used the term 'ars nova' for the new cantorial style (1929/*R*, pp.162, 204, 210; no connection with the 14th-century French polyphonic style is intended) and maintained that it developed as a result of contacts with Italian musicians who travelled throughout Germany. The extent of the influence of the European Baroque style on Ashkenazi synagogue music awaits further research, but it is plausible that the tendency among Baroque singers and instrumentalists to adorn melodies with many embellishments re-enforced and enriched the improvisatory art of the Ashkenazi *ḥazzanim*.

The exact nature of the new style in its inception is not clear. Judging from current Orthodox cantorial practice, it can be assumed that much of the improvisation was based on embellishing the old *nusaḥ* tunes by adding melodic tropes to existing centonized melodies, and that the additional melodic segments were sung without words or to nonsense syllables. Patterns and larger segments of successful improvisations were probably repeated, then memorized and disseminated to other cantors. From the rabbinical complaints it is clear that the new pieces included fashionable tunes of secular, often non-Jewish, sources.

Evidence of the later phase of the new style derives from manuscripts of cantorial music, which first appeared in the mid-18th century; the earliest extant is the 1744 compendium by the *ḥazzan* Juda Elias of Hanover. Most important are the manuscripts of the Berlin *ḥazzan* Aron

Beer (1738–1821), which include the oldest surviving notation of *Kol nidrei* and over 1200 other pieces by various *ḥazzanim* of the time (Adler, 1989; Idelsohn, *HoM*, vi, 1932/*R*); other sources are descriptions of Jewish customs by non-Jews, for example, Johann Jakob Schudt's *Jüdische Merckwürdigkeiten* (Frankfurt and Leipzig, 1714–18).

Four features may be mentioned as typical of this phase in the development of Western Ashkenazi synagogue music: the emergence of the 'cantorial fantasia'; the introduction of fashionable Rococo tunes into synagogue worship; the extensive use of *meshorerim* (vocal accompanists to the *ḥazzan*); and the attempt to introduce instrumental music.
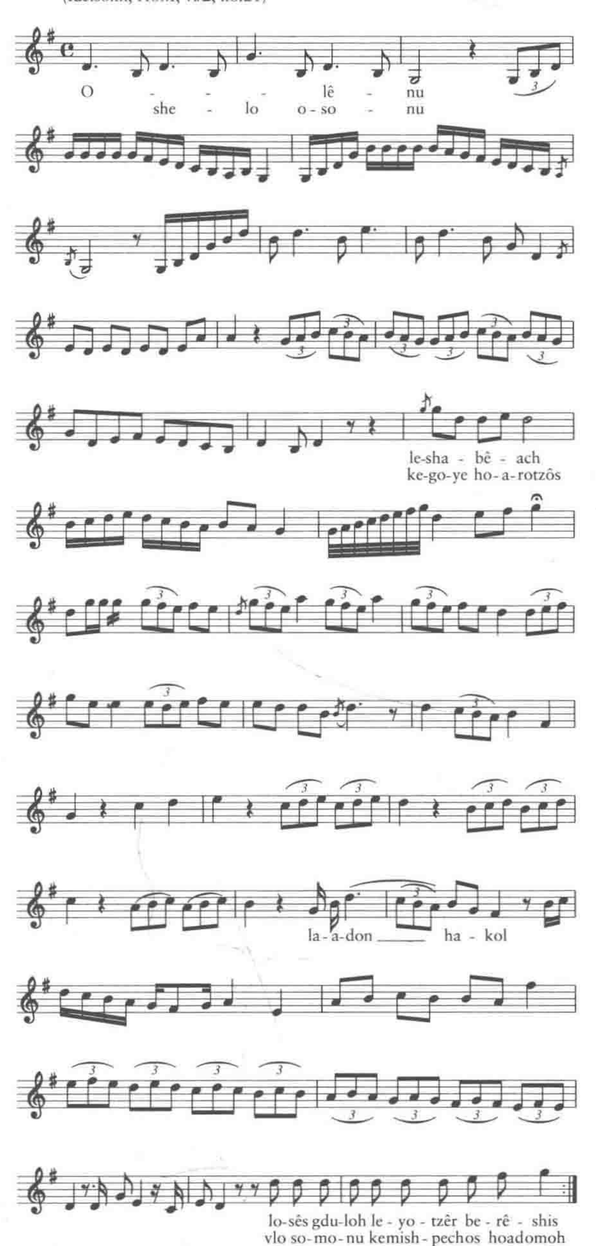
The 'cantorial fantasia' (Avenary, 1968) is a peculiar enlargement of the *mi-sinai* melodies. A typical fantasia begins with a long, textless introduction with Baroque melodic sequences, broken chords and the like; it continues by alternating texted segments of the *mi-sinai* melody with vocal textless interpolations. The range of the cantor's line is often wide and may exceed two octaves, but the melody is often divided between the *ḥazzan* and his assistants. An example is the setting of *'Aleinu leshabbeaḥ* for the High Holy Days by Joseph Goldstein (*c*1795; ed. Idelsohn, *HoM*, vi, 1932/*R*, no.21; ex.11).

Performing the fantasias and other genres, the *ḥazzanim* were accompanied by *meshorerim* ('singers') who often served as their apprentices. Usually a *ḥazzan* would be helped by a young boy (Yiddish *zinger'l*) and a bass-singer, but in some larger communities the *meshorerim* group consisted of a small ensemble of men and boys. Literary descriptions of the singing of the *ḥazzan-bass-zinger'l* trio, as well as various indications in the cantorial manuscripts, suggest a distinct style that included drone accompaniments, short responses, typical solos for bass and treble, and parallel motion in 3rds or 6ths between two of the singers. The group often imitated musical instruments and occasionally enhanced their appearance with facial grimaces and hand motions. A thorough reconstruction of their style still awaits research (for an attempt, see Katz, 1995). After the Emancipation, the trio gradually disappeared and synagogue choirs replaced the *meshorerim*. In eastern Europe, the old style lingered on to the end of the 19th century and some remnants of it may still be heard in synagogue choirs of east European origin.

Another important development was the introduction of fashionable secular tunes in imitation of Rococo instrumental music. The cantorial manuscripts abound in minuets, sicilianas, Waldhorns (horn signals and fanfares), 'Margos' (perhaps marches) and other popular tunes, mostly in binary form. Usually written without text, they were intended to be sung to the rhymes of *piyyuṭim*, such as *Lekha dodi* on Friday night or *Melekh 'elyon* at Rosh Hashanah (ex.12). They also served as introductions to prayers and were sung to nonsense syllables.

During the 18th century, attempts were made to introduce musical instruments into some Ashkenazi synagogues. Under the influence of the mystical teachings of the Kabbalah, synagogues in Prague and south Germany celebrated the welcoming of the Sabbath with instrumental music on Friday afternoons until sundown. For this purpose they even introduced organs into the synagogue, long before the reforms of the 19th century.

Ex.11 Excerpt from Joseph Goldstein: *'Aleinu leshabbeaḥ* (Idelsohn, *HoM*, vi/2, no.21)
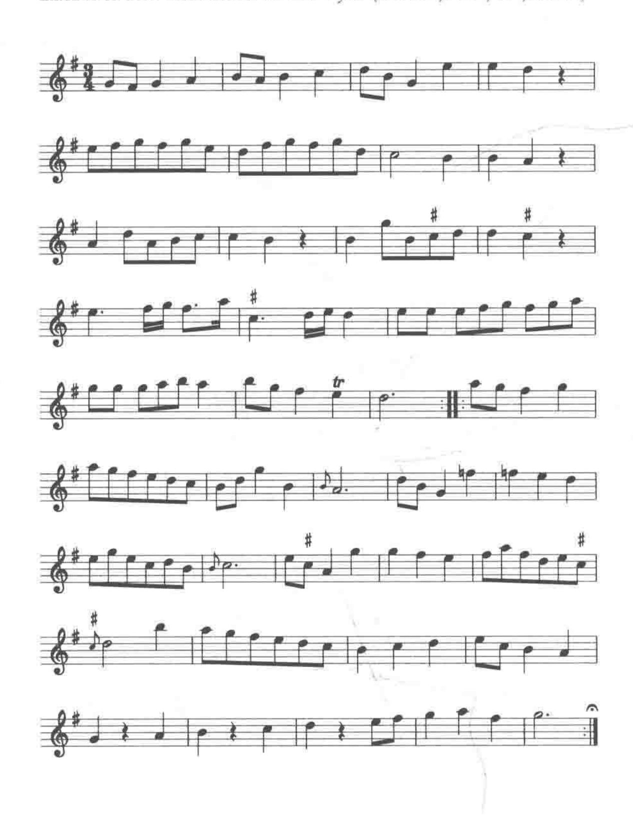


['It is our duty to praise the Lord of all; to ascribe greatness to him who created the world in the beginning. For he did not make us as the nations of other lands, and has not placed us as other families of the earth.']

This short-lived practice ended in about 1793 (Ellenson, 1995).

The east European Ashkenazim did not usually share the development in the central European style. Jews in Poland, Russian and the Baltic countries were less interested in songs of praise and more in supplication-recitatives that would express their plight and allow them to explore the emotional delights of Slavic-influenced modality. They preferred *ḥazzanim* with sweet tenor or high lyric-baritone voices and with fast, florid coloratura. The model *ḥazzan* could express the emotional meaning of the prayers through clever use of modal patterns

Ex.12 Aron Beer: Menuetto for *Melekh 'elyon* (Idelsohn, *HoM*, vi/1, no.359)



(Yiddish *zogekhts*) and move the congregation to tears. Hence their predilection for supplicatory or penitential texts. The earliest records of this style seem to be the early 19th-century notations by Hirsch Weintraub (1811–82) of the highly ornate recitatives of his father, Solomon Kashtan (1781–1829; ex.13).

Like their Western counterparts, the Eastern *ḥazzanim* were often accompanied by *meshorerim*, and many made their livelihood by wandering with their choristers from one *shtetl* (Jewish village) to another. Towards the end of the 18th century, east European *ḥazzanim* emigrated to central Europe and exerted some influence over the musical style of the Western Ashkenazi synagogues.

From the second half of the 18th century, east European liturgical and paraliturgical music was enriched by the *ḥasidim*. The ḥasidic movement was founded by the Ba'al Shem Tov (Rabbi Israel ben Eliezor, 1698–1760), who sought to bring personal and communal salvation to the Jews by worshipping God and performing His commandments with joy and enthusiasm. Music and dance were two of the most important means for achieving the right state of mind for proper worship and therefore the leaders of the ḥasidic movement encouraged musical creativity and allowed the introduction of new tunes to selected prayers. Some of the leaders served as precentors in their synagogues and various ḥasidic melodies are attributed to them.

On the basis of the kabbalistic mysticism, the *ḥasidim* believed that all music emerged from a divine source and was originally sacred, yet much of the music in the world was defiled through improper use, either by setting it to profane words or by performing it in unholy places and impious circumstances. It was the duty of the pious *ḥasid* to redeem melodies from their defilement by using them
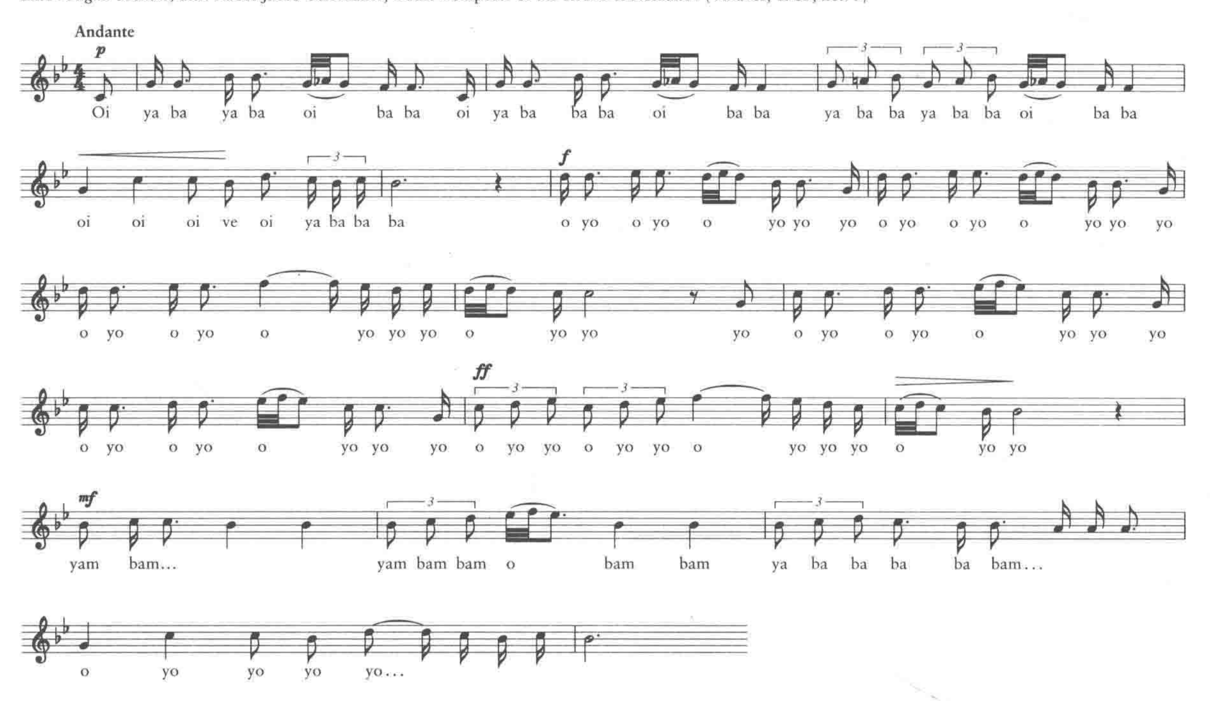
Ex.13 Excerpts from Solomon Kashtan: The Priestly Blessing (*US-CIhc* Birnbaum Mus. W.78)

[. . .] j' - wo - - - r' - - - - - - - ch' - cho [. . .]

a - do - - - noj [. . .]

w' - jisch m' - re cho

Ex.14 *Nigun dvéikus*, attr. Rabbi Jacob Telechaner, Court Composer of the Rebbe of Koidanov (Vinaver, 1985, no.75)



in holiness. Therefore the *ḥasidim* borrowed melodies from secular and non-Jewish sources and incorporated them in their sacred services and ceremonies. Thus, the east European Jewish musical heritage was enriched with Polish mazurkas, Russian kozatchocks, Ukrainian and Romanian shepherd songs and various marches and waltzes. All the new melodic acquisitions underwent subtle modifications to adapt them to ḥasidic culture. The ḥasidim were often criticized for their eclecticism and sometimes for their bad taste, but for them salvation overrode aesthetics.

During the 19th century, ḥasidic leaders (Yiddish *rebbes* or *tsadíkim*) established courts and the *ḥasidim* flocked there to receive the blessing and advice of the *rebbe*. These courts soon became centres of musical activity and creation. Some of the *rebbes* were gifted musicians and composed melodies for their disciples, others maintained *menagenim* (court musicians) who composed the melodies on behalf of the leaders. New tunes were created for every Holy Day and were considered important spiritual messages. The melodies were not written, but transmitted orally from the *rebbe's* court to the *ḥasidim* in their various towns and villages.

While some tunes were used during synagogue services, most of them were sung at ḥasidic paraliturgical functions, mainly at the communal gatherings around the *rebbe's* table – the *tish*. Some of the tunes were settings of prayers and biblical verses, others had words in Yiddish, Ukrainian or other east European languages, but most of the tunes were sung to nonsense syllables such as 'ya-ba-bam', 'tiri-rai-dai-da' and the like. The *ḥasidim* amassed an enormous repertory of borrowed and newly composed melodies in a great variety of genres and styles that have yet to be classified. These range from simple dance tunes (Yiddish *hopkelekh*) of one phrase repeated endlessly, to complex melodies with many sections. Most important are the slow tunes known in Yiddish as *nigunei dvéikus* (Heb. *devequt*), whose purpose is to raise the soul to its divine source (ex.14).

The ḥasidic movement, which still flourishes in Israel, the USA and elsewhere, preserves its original musical tradition albeit with modifications. Many famous cantors in eastern Europe and elsewhere came from ḥasidic families and incorporated ḥasidic tunes into their liturgical improvisations and compositions.

Cantorial improvisations both East and West, as well as original ḥasidic melodies, are based on modes known as *shteyger* (Yiddish, from Ger. 'Steiger') or *gust*. While the Western *ḥazzanim* utilized the modes based on natural minor or Mixolydian scales, the Eastern *ḥazzanim* preferred those with scales that had the interval of the augmented 2nd. Despite various endeavours to describe some of the *shteygers*, a comprehensive theory of the Ashkenazi synagogue modes is still lacking. Attempts to discuss the modes were first made during the second half of the 19th century, among the most important is Josef Singer's essay *Die Tonarten des traditionellen Synagogengesang* (Vienna, 1886), which tried to relate the scales of the cantorial modes to those of the church modes. This approach, considered a breakthrough at its time, was severely criticized by Idelsohn for neglecting the Eastern aspects of the *shteyger*, namely its motivic and functional components. Idelsohn and later musicologists tried to discuss the modes in a manner similar to the description of the Arabic *maqāmāt*, taking into consideration the salient motifs, partial and final cadences, recitation tones, the liturgical functions and even the ethos of the mode (e.g. Idelsohn, 1939; Cohon, 1950; Avenary, 1971–2; and Levine, 1980, and 1989. Avenary, 1971 raises questions about the *ethos* aspect of the modes.)

Theoretical discussions usually describe three main modes and a few subsidiary ones, all named after the initial words of relevant prayers. The principal *shteygers* are *maġen avot*, *adonai malakh* (or *adoshem malakh*) and
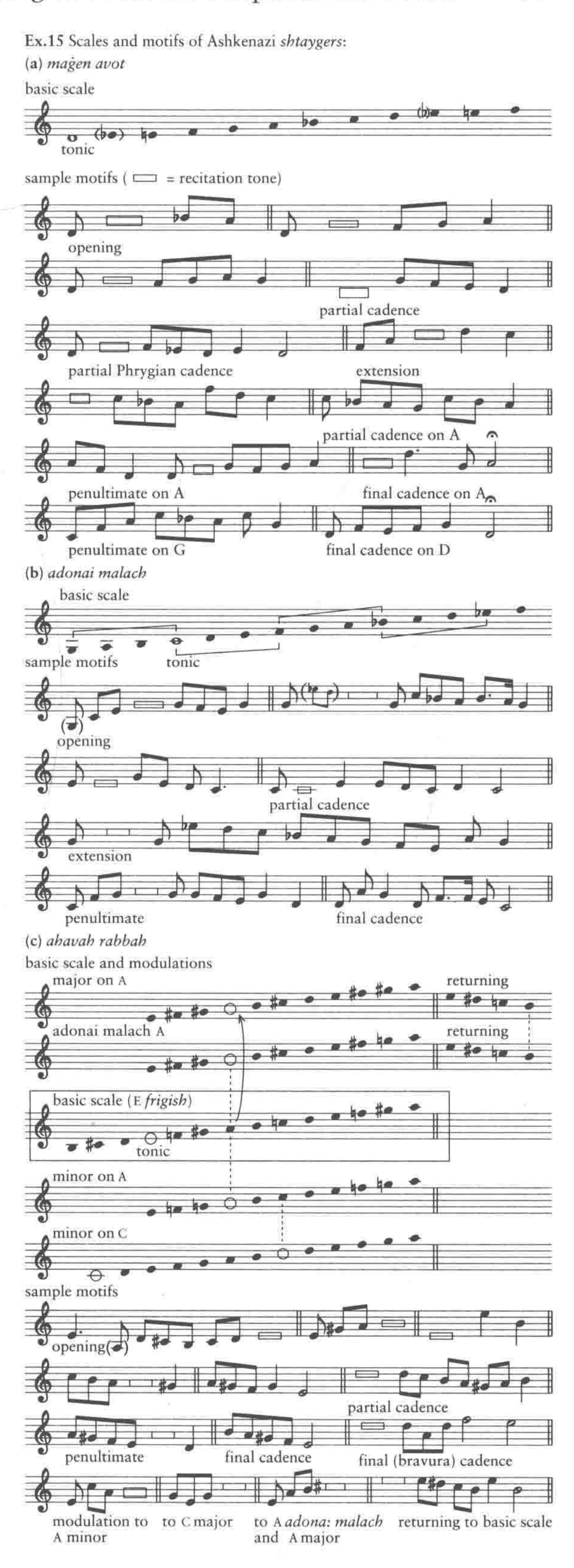
ahavah rabbah (ex.15). The simplest (and the oldest, according to Idelsohn, 1933) is *maḡen avot*, which is based on a natural minor scale, sometimes with a lower (Phrygian) 2nd at the cadences. The mode is said to reflect the peaceful atmosphere of the Friday night evening service. More complicated is *adonai malakh*, which assumed different structures in the Eastern and the Western traditions. In its fullest Eastern form it is based on a peculiar scale built on a series of conjunct equal tetrachords of 1–1–1/2 tones. Cantors regard it as representing glory and majesty and they frequently blend it with the European major scale. The most complex of the three is *ahavah rabbah*. Used mainly by Eastern *ḥazzanim*, it is said to be an excellent means of expressing agitated emotions, both joyful and sad. Its most developed form is built on what might be described as an modified Phrygian scale with an augmented 2nd between the second and third degrees. The sixth degree below the tonic is always raised. Frequent excursions are made through the fourth degree (which serves as a temporary tonic) to the minor, *adonai malakh* and major modes; a further excursion is sometimes made to the relative major of the minor mode (Laki-Frigyesi, 1982–3).

The most frequently described subsidiary modes are the *yishtabbaḥ shteyger*, which is based on a natural minor scale similar to *maḡen avot* but with different motifs and with excursions on the fourth degree similar to those in the *ahavah rabbah* mode; and the *mi shebberakh* (or *av haraḥamim*) *shteyger*, which is based on the so-called Ukrainian-Dorian scale, that is, the Dorian scale with a raised 4th degree (Idelsohn, 1929/*R*, pp.184–92). Digressions to this *shteyger* serve to enrich the other modes.

(iv) Post-Emancipation. The Emancipation of European Jews induced in them an urge to be integrated into the surrounding culture. The relative sense of freedom encouraged new trends of thinking influenced by the 18th-century ideology of Enlightenment, especially as presented by its most important Jewish proponent, the philosopher Moses Mendelssohn (1729–86). Together, the social and ideological changes effected considerable modifications of the Ashkenazi synagogue practices and caused major changes in the liturgical music of the Jews in central and western Europe. Some of the innovations established in German-speaking countries and in France were emulated later in eastern Europe.

One of the most important manifestations of the new trends was the rise of the Reform Movement in Germany during the early decades of the 19th century. The early Reformers, such as Israel Jacobson (1728–1828) in Seesen (Westphalia) and David Friedländer (1750–1834) in Berlin, changed the traditional *siddur* (prayerbook) by abolishing texts that seemed to them controversial and by substituting new prayers in German for the old ones in Hebrew. They made considerable alterations in the customs and ceremonies of the service. Above all, they introduced the organ into the synagogue and reduced the role of the traditional *ḥazzan*. The main musical innovation was the congregational singing of chorales in Hebrew or German with organ accompaniment, mostly to melodies adopted from the Protestant Church. The traditional chanting of the scriptures according to the *ṭe'amim* was abolished and the weekly portions from the Pentateuch and the books of the Prophets were merely declaimed. The model taken for many Reform synagogues was the

Ex.15 Scales and motifs of Ashkenazi *shtaygers*:



Hamburg Temple, which was dedicated in 1818. However, the attempt made there to combine the modern innovations of Berlin with some of the oldest melodies of the Sephardi rite – as introduced by the Portuguese *ḥazzan* David Meldola (1780–1861) – failed.

The innovations of the Reform temples (as Reform synagogues were often known) aroused bitter controversy among rabbis and scholars. A collection of rabbinical *responsa*, *Nogah ha-ṣedeq* (1818), in favour of the new practices triggered the publication of a vast polemic literature that dealt among other things with musical issues, especially the use of the organ in the synagogue.

19th-century Emancipation also helped change the musical practices of the traditional synagogue. The modern quest for aesthetics and decorum was manifest in the new synagogal regulations (*Synagogenorderungen*) issued by various communities and encouraged by the state. The bylaws discouraged and sometimes forbade old musical practices, especially those that developed during the 17th and 18th centuries. Of special importance was the disappearance of the *meshorerim* (see §3(iii) above) and their gradual replacement by the modern choir. With the decrease in the *meshorerim* practice, training *ḥazzanim* through apprenticeship was replaced by regulated study in teachers' seminaries, which were supervised by the state. Many cantorial students learnt their chants from notated music rather than from oral tradition. To meet the growing demand for written chants, several manuals of cantorial recitatives appeared in print (e.g. Moritz Deutsch's *Vorbeterschule*, Breslau, 1871). This and a growing distaste for the old flamboyant embellishments caused a major revision in cantorial recitative style. The recitatives were simplified or 'purified' and were frequently written and executed in common time.

Various attempts were made to establish services that would stand in mid-stream between the Reform and Orthodox practices. The most influential of the so-called Moderate Reform synagogues was the Seitenstettengasse Temple in Vienna (dedicated 1826). Under the guidance of Rabbi Isaac Noa Mannheimer (1793–1865) its liturgical practices were for the most part strictly traditional. The innovations were the long weekly sermons in German and the new liturgical music introduced by Salomon Sulzer (1804–90). In addition to the 'purified chants' and recitatives that he edited, Sulzer sang new compositions for *ḥazzan* and an *a cappella* four-part choir of boys and men in a Classical style. The choral compositions, which were sung in Hebrew, were composed by Sulzer himself, or commissioned from other composers, Jewish and non-Jewish, such as Joseph Fischhoff (1804–57) and Ignaz von Seyfried (1776–1841). Even Schubert contributed to a Hebrew composition – a setting of Psalm xcii (D 942).

The Vienna Temple soon became the focus for the *ḥazzanim* of Central and eastern Europe and its influence was further enhanced after 1838 when Sulzer published the first volume of his *Schir Zion*, containing selected compositions of the Vienna Temple music (the second appeared in 1865). Synagogues following Sulzer's model sprang up first in the Austro-Hungarian Empire, and later in Germany.

A similar attempt to combine a traditional service with contemporary music was made by Samuel Naumbourg (1815–80) in Paris. With the encouragement of the French government, he proceeded to reshape the music of the Paris synagogue, aiming to create a model for all the French Jewish communities, which were united under the governmental system of *Consistoires israélites*. Naumbourg's *Zemiroth Yisrael* (1847–64), which contains compositions for *ḥazzan* and male choir, consists of traditional chants and recitatives in the south-German style and modern compositions influenced by French grand opéra choruses. Naumbourg's influence spread far and wide in France and its colonies.

The innovations of Sulzer and Naumbourg served as examples to English *ḥazzanim*, who developed similar repertories of synagogal choral music. The London school was created by Simon Asher (1841–79) and his disciple Israel Lazarus Mombach (1813–80), and reached its peak with the works of Marcus Hast (1871–1911). The music of the modern Ashkenazi synagogues of London was sung in similar houses of worship throughout the British Empire.

During the 1870s, the musical centre of the Moderate Reform Movement shifted to Berlin. The great synagogue on Oranjenburgerstrasse (dedicated 1866), which possessed excellent *ḥazzanim*, a large boys' and men's choir and large organ, was the haven for the music of Louis Lewandowski (1821–94), who served as its choirmaster and music director. Lewandowski, perhaps the most gifted composer of Ashkenazi liturgical music in the 19th century, introduced the Romantic, Mendelssohnian style into the synagogue. His two publications, *Kol rinnah u't'fillah* (1871, a ḥazzanic manual with compositions for two-part choir) and *Todah w'simrah* (1876–82, compositions for *ḥazzan* and choir with optional organ accompaniment) became the main source of musical repertory for Moderate Reform synagogues. Many of his compositions were also sung in Reform and Orthodox synagogues.

In the major cities of eastern Europe, a modern type of *chor-shul* (Yiddish: 'choral-synagogue') was established, in which fashionable music by Sulzer, Naumbourg and Lewandowski was sung together with the old, flamboyant east European cantorial recitatives. Such east European composers as Nissan Blumenthal (1805–1903), David Nowakowsky (1848–1921) in Odessa and Eliezer Gerovitsch (1844–1913) in Rostov on the Don, strove to find a musical idiom that would combine the German harmony and counterpoint with the east European modality and idiomatic embellishments. Their compositions tended to be long, with many textual repetitions and were usually intended to display the virtuosity of the *ḥazzan*.

In the USA, the first Reform congregations, such as the Reform Society of Israelites in Charleston (established 1824) or Temple Har Sinai in Baltimore (1842), adopted the practices of the Hamburg Reform Temple and adapted them to the needs of the American community. American Reform temples usually abolished the office of *ḥazzan*; the music was led by the organist and performed by a mixed choir and occasional soloists. Students of Sulzer, such as Jacob Fraenkel (1807–87) and Morriz Goldstein (1840–1906), served the Moderate Reform synagogues and exerted a lasting influence on American synagogue music of all denominations. Fraenkel and Goldstein's collection of liturgical music, *Zimrat yah* (1871–86) was disseminated and used widely. Typical of the American style of post-Emancipation music are the works of Sigmund Schlessinger, who was born in Uhlen (Württemberg) in 1835, and emigrated to Mobile, Alabama, in 1860, where he died in 1906. His compositions, which were most popular in American Reform congregations at

the beginning of the 20th century, are settings of the American Reform *Hebrew Union Prayerbook* in the Germanic Romantic style, with some adaptation from Italian opera.

4. SEPHARDI.

(i) Introduction. Sephardi Jews (from Heb. *sepharad*: 'Spain') are the descendants of the Jews of the Iberian Peninsula, most of whom were expelled from Spain and Portugal during the period 1492–7 or converted to Christianity (since the 14th century) and remained in the Peninsula as crypto-Jews. Those who left Spain after the expulsion settled in North Africa, the Ottoman Empire, and later in western Europe and the Americas. This geographical distribution led, from the musical point of view, to the consolidation of several liturgical sub-traditions: the 'North African' (also known as the 'Maghribi': Morocco, Algeria, Tunisia), the 'Ottoman' (Turkey, Syria, Palestine, Greece, Bosnia, Serbia, Romania, Bulgaria), the 'Italian' (with traces found also in Libya) and the 'Western' (south-west France, Amsterdam, London, Paris, Hamburg, East Coast of the USA and the Caribbean).

All Sephardi communities follow the same liturgical order with the minor exception of liturgical hymns (*piyyuṭim*), which are added to the normative prayers on Holy Days and special occasions and vary between communities. The musical performance of the liturgy is entirely vocal (in unison or heterophonic texture) and characterized by the interaction between a cantor and an active, participating congregation. Responsorial singing is found in the ancient *seliḥot* service of the High Holy Days and in the singing of *piyyuṭim*. The whole congregation sings other sections.

Any learned individual may lead a service. However, one or more permanent *ḥazzanim* (cantors) serve in each synagogue. Cantors are ordinary members of the community (no ordination is needed) who possess developed singing skills and a knowledge of the liturgical music repertory. Their role is to lead the liturgy, especially on Sabbaths and Holy Days, and within a single service the leading role may pass from one cantor to another. Professional, paid cantors are rare in Sephardi communities, although among west European Sephardim the cantor has held a particularly prominent position, second only to that of the rabbi. In North Africa, a semi-professional singer (*payṭan*) may also participate in festive services, for example when a wedding or bar-mitzvah is celebrated in the synagogue. He sings special hymns or musically elaborated sections of the liturgy.

Within a single daily or festive Sephardi service, several musical genres are performed, namely, psalmody, cantillation, recitative and strophic melodies. The psalmody is characterized by a repeated musical phrase of narrow range (usually a perfect 5th) and clear pulse (but without fixed metre) that is divided into two hemistiches, each ending on a clear cadence. The setting of the text is mostly syllabic. This genre can be heard in the congregational singing of psalms at the opening of the morning services (see §III, 2(i) above). Cantillation, as in all Jewish communities, is the public reading of the Torah and other biblical texts on Sabbaths and Holy Days according to the Masoretic accents. Despite similarities in the musical realization of the accents in all Sephardi communities, regional styles exist in this genre also, with the greatest distinction lying between the 'Eastern Sephardi' and the 'North African' cantillations (see above, §III, 2(ii)). Improvised recitatives in flowing rhythm are used to perform most liturgical texts. Recitatives range from enhanced, syllabic readings of narrow range to developed, melismatic performances of wide range whose pitch organization is framed by modes, especially Arabic *maqāmāt* or Turkish *makamlar*. Strophic melodies consist of two or more musical phrases repeated in a fixed order, with or without refrain, and usually with a fixed metre. These melodies serve for the singing of liturgical poems and, occasionally, of selected texts in prose. Strophic melodies may be traditional or adopted from the music of the surrounding culture.

As in all Jewish communities, the liturgical music of the Sephardi Jews is an open system. This concept implies the constant tension between community, tradition and individual innovation in the development of the repertory. Despite commonalities in the liturgical music and its performance in Sephardi congregations over wide geographical areas (the most outstanding example being the musical repertory for the High Holy Days), each synagogue functions as a musical microcosm. An important factor in the merging of continuity with change is the mobility of cantors, who spread and blend melodies from one location to another during their journeys around the Mediterranean.

Paraliturgical events are a crucial component of the Sephardi musical tradition. The singing of *baqqashot* (see §III, 1 and 2(iv) below) is the most developed of these rituals and is found in the Ottoman, Moroccan and Syrian sub-traditions.

(ii) Iberian roots. The source of the Iberian Jewish culture from the time of the Arab conquest of Spain (late 7th century onwards) is found in the older Eastern Jewish centres, especially the caliphate capital of Baghdad. The musical lore of the Eastern Jews, which already included the concepts of melodic modes, rhythmic modes or cycles, and musical affects (e.g. the writings by Sa'adyah Gaon, 888–942, in Adler, 1975, nos.600–630), were probably introduced into Spain with the Arab invasion. However, as early as the 10th century, a distinctive Andalusian Jewish heritage had emerged. The close Arabic–Jewish interaction led to the development of a courtly Jewish culture that included, among other features, the creation of a new Hebrew poetry (sacred and secular) based on Arabic models and techniques, such as the use of quantitative metres and innovative strophic forms (e.g. the *muwashshaḥ*). Poetic metre and strophic forms exposed the Jews to new musical forms that permeated the synagogue. Another phenomenon of Arabic origin already found in early manuscripts of sacred Hebrew poetry from Spain is the substantial use of contrafacta. From the scant information about music in the Iberian synagogues before 1492 it is clear that developed musical skills and congregational singing were established features by the 11th century. These traits are testified in rabbinical *responsa* in which the preference for cantors with skilled voices is admitted. The complaint against local cantors by Rabbi Asher ben Yehiel from Germany (*c*1250–1327), who was exiled in Castille, reveals that by the end of the 13th century the musicality of Castillian cantors overruled their religious piety (*She'elot u-teshuvot*, Jerusalem, 1965, iv, p.22). The non-centralized character of Iberian Jewry presupposes the existence of regional styles of synagogue music (Andalusian, Aragonese, Castillian, Catalonian

etc.). The foundation of synagogues in Salonika (Thessaloniki) and Constantinople after 1492 on the basis of the regional Iberian origins of their congregations appears to corroborate this assumption. However, the existence of melodies from the Iberian period common to all Sephardi communities, especially for the High Holy Days, cannot be ruled out (Avenary, 1986).

(iii) North Africa (Maghribi). Although Spanish Jews settled in North Africa before their final expulsion from the Iberian Peninsula, in its aftermath they established communities in the major urban centres of Morocco, Algeria, Tunisia and to a lesser extent Libya. Two layers of music may be detected in the Maghribi liturgy: autochthonous and Eastern Sephardi. The first layer is based on the classical Andalusian musical traditions of North Africa (Arabic *al-'ālā al-andalusiyya* in Morocco; *gharnāṭī* in Algeria; *ma'lūf* in Tunisia). It is characterized by a particular quality of vocal emission, the use of the Andalusian modes (which have a distinctive pentatonic ground structure) and syncopated rhythmic patterns. The singing of psalms to measured non-metrical melodies is also an ancient hallmark of this tradition, which was later disseminated widely by Moroccan cantors among the west European Sephardi communities (see above, §III, 2(i), ex.2). The Eastern Sephardi layer is reflected in the use of liturgical melodies from Turkey and Palestine that were brought by emissaries (*shaddarim*) who visited North Africa from the 18th century onwards to raise funds for the Holy Land. The Eastern Sephardi influence is found particularly in some *piyyuṭ* melodies from the High Holy Day repertory.

The most elaborate paraliturgical tradition among Moroccan Jews is the performance of the *baqqashot* ('petitions'). This event, held early on Sabbath mornings during winter, combined kabbalistic rituals such as *tiqqun ḥaṣot* with the performance of a set of sacred poems according to the modes and genres of the Andalusian court music of Morocco. Several traditions of *baqqashot* developed in different cities, but eventually that of the southern cities of Marrakech and Essaouira, codified in the book *Shir yedidut* (Marrakech, 1921), prevailed. It was adopted by several synagogues in Casablanca where large numbers of Jews from different parts of Morocco gathered from the early 20th century.
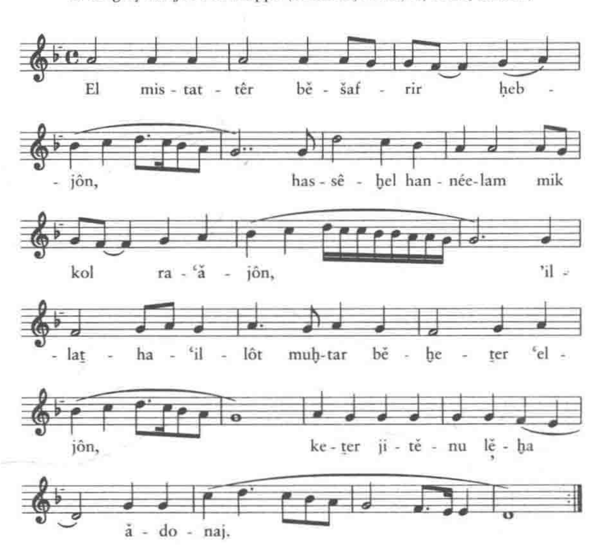
(iv) Ottoman Empire. Despite their diversity, the Sephardi synagogues throughout the Ottoman Empire shared a unified musical repertory. The major musical contribution of this branch has been the adoption of the Turkish and Arabic modal systems (*makamlar*/*maqāmāt*; *see* MODE, §V, 2) as a vehicle to unify the music of an entire synagogue service or of a section of it. Early evidence for this phenomenon is found in the work of Israel Najara (*c*1555–1625). A descendant of Jewish emigrants from Spain who settled in the Galilee, Najara, an outstanding poet and composer, became a master of the incipient Ottoman *makam* system and arranged his two major collections of Hebrew sacred poetry (*Zemirot yisrael*, Safed, 1587; Salonika, 1599; Venice, 1600; and *She'erit yisrael*, unpublished) according to these musical modes. However, the practice of using modes in the liturgy was established only during the 17th century, when the involvement of Sephardi Jews in the music traditions of the surrounding culture reached a high point. The manuscript of religious poems belonging to Moshe ben Michael Hacohen from Salonika (1644–1730), cantor at the Levantine synagogue in Venice, includes an index of the Turkish modes, indicating which should be used for each festival and the names of the melodies for each section of the service (*GB-Lbl* Add.26967, dated 1702).

The proficiency of the Ottoman Sephardi cantor in the *makam* system is a hallmark of his art. Modal improvisation in flexible rhythm is applied to various sections of the service sung by the cantor as soloist (e.g. the *yoṣer* section of the Sabbath morning service). Modulations are expected from gifted cantors. Metric melodies intermingled with the improvised sections are based on the same modes; sometimes these melodies are adopted from popular Arabic or Turkish songs. In addition to these adopted metric melodies, the repertory includes traditional metric melodies for the poetic insertions (*piyyuṭim*) performed during the High Holy Day liturgy, and for dirges sung on Tish'ah be-av: such melodies are considered to date from the oldest layers of the Eastern Sephardi repertory.

The old Ottoman style of liturgical singing still persists in small concentrations of Turkish Jews in Israel, Turkey, France and the USA. However, it has largely been superseded by the 'Jerusalem-Sephardi' style (see §III, 11(i) below). Ex.16 is the mystical poem 'El mistater beshafrir ḥevyon' by Abraham Maimin (*fl* 17th century) as sung by the Jews of Aleppo (Syria); it is still performed today as an opening to the singing of *baqqashot* in the Jersusalem-Sephardi style.
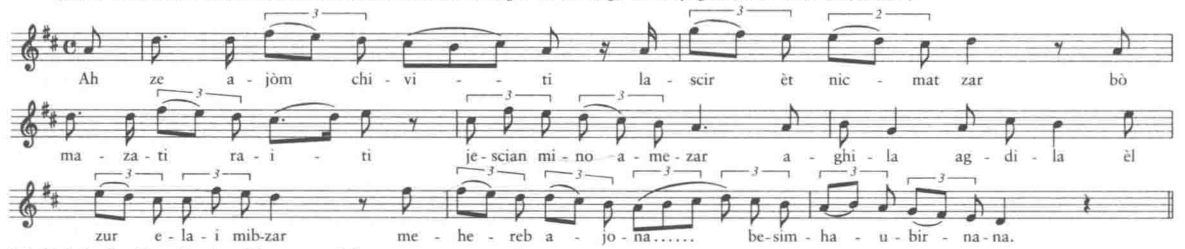
The singing of *piyyuṭim* in paraliturgical vigils developed in Turkey following the model set by Rabbi Israel Najara in the late 16th century (Seroussi, 'Rabbi Yisrael Najara', 1990). Since the beginning of the 17th century and until the 20th, Jewish poets and composers in Turkey and Greece produced a large repertory of sacred songs based on the Turkish *makam* system and set to instrumental and vocal musical genres of the Ottoman courtly music, such as *peşrev*, *kar*, *beste* and *şarki* (*see* OTTOMAN MUSIC). Thousands of such poems are preserved in manuscript. The centres of these musical activities were

Ex.16 'El mistater beshafrir ḥevyon' by Abraham Maimin (17th century), as sung by the Jews of Aleppo (Idelsohn, *HoM*, iv, 1923, no.400)



['Lord who is hidden in a concealed canopy; whose intellect is hidden from all thought. The supreme among supremes, the chief among the crowns upon high. A crown will be given unto you, O Lord!']

Ex.17 'Akh zeh hayom qiviti', *piyyuṭ* for Purim as sung by the Portuguese community of Livorno, Italy
(transcr. F. Consolo, *Libro dei canti d'Israele: antichi canti liturgici del rito degli Ebrei Spagnoli*, Florence, 1892, no.105)



['O, this is the day, I hoped to sing of the revenge of the stranger
In it I saw salvation from the straits;
I will rejoice, I will exalt in the Lord, the Rock, my fortress
From the sword of the foe, in happiness and singing.']

the cities of Adrianople, Istanbul and Salonika. Many Jewish composers and performers, such as Aharon Hamon ('Yahudi Harun', *d* after 1721), Moshe Faro ('Musi', *d* after 1776) and Isaac Fresco Romano ('Tanburi Izak', 1745–1814) served in the Ottoman court and attained considerable prestige. The printed compendium *Shirei yisrael be-ereṣ ha-qedem* (Istanbul, 1921) preserves the texts of this repertory as it was performed at the beginning of the 20th century.

(v) Western Europe and the Americas. Jews forced to convert to Christianity in Spain and Portugal began to leave the Iberian Peninsula towards the end of the 16th century to establish new communities, which are usually called 'Portuguese' or 'Spanish-Portuguese'. They settled in Venice, Amsterdam and south-west France (Bayonne, Bordeaux) and later expanded to other centres in Europe (Paris, London, Hamburg, Livorno, Gibraltar, Vienna) and the Americas (New York, Philadelphia, Rhode Island, Charleston, Savannah, Curaçao etc.). The foundations of their liturgical tradition may be traced back to the 'mother' community of Amsterdam. This repertory is based on the North African and Ottoman Sephardi practices (the first cantors of Amsterdam were 'imported' from these non-European centres) combined with the creations of local cantors (who were expected to read music notation and perform Western art music). Among the earliest Sephardi cantors in Amsterdam were Joseph Shalom Gallego from Salonika (officiated *c*1614–28) and Rabbi Isaac Uziel from Fez, Morocco.

The engagement of cantors from Amsterdam in the 'sister' communities contributed to the relative uniformity of their liturgical repertories. In the course of time, as the demographic composition of these synagogues changed, more local traditions emerged. Thus, the liturgical music tradition of the Spanish-Portuguese synagogue of Bevis Marks in London, preserved in the collection by Emanuel Aguilar and David A. de Sola (*The Ancient Melodies of the Liturgy of the Spanish and Portuguese Jews*, London, 1857), shows North African influences resulting from the engagement of cantors from Morocco and Gibraltar. On the other hand, the repertory of the Spanish-Portuguese Synagogue of New York City includes liturgical compositions by 19th-century German Jewish composers following the contingent of German Jews who joined this congregation.

Original liturgical compositions by cantors from Amsterdam and other Western Sephardi communities (London, Hamburg, Bayonne) are preserved in manuscripts and printed anthologies (Adler, 1989). After the opening of the impressive new synagogue in Amsterdam in 1675, both Jewish and non-Jewish composers were commissioned to write original works in Hebrew with instrumental accompaniment for religious festivals, usually cantatas in the Italian style of the 18th century (Adler, 1966). Among the most distinguished composers serving the Amsterdam community were C.J. Lidarti (1730–after 1793) and Abraham Caceres (*fl* Amsterdam, 1718–38). Melodies from these elaborated musical compositions from more than two centuries ago survived as monophonic liturgical melodies in the oral tradition (Adler, 1984). Another sign of the influence of art music on the Western Sephardi synagogues is the use of trained choirs in the services, a phenomenon that appeared for the first time in the 1820s in Bayonne, then in London (1830s) and Amsterdam (1875).

(vi) Italy. The Sephardi communities in Italy are a special development within the Western diaspora. The oldest Sephardi community in Italy was established in Venice during the 16th century. The five melodies from the Venetian Sephardi tradition notated by Benedetto Marcello in his *Estro poetico-armonico* (1722–3) already testify to the influence of Eastern Sephardi traditions on the original Spanish-Portuguese layer. In the 18th century, the Sephardi centre in Italy moved from Venice to Livorno. Established by Portuguese Jewish conversos, this community rose into prominence among Sephardi Jews, attracting members from other communities around the Mediterranean rim; ex.17 shows a *piyyuṭ* ('Akh zeh hayom qiviti') for Purim sung according to this Portuguese tradition.

The great synagogue in Livorno became a centre for musical activities in which choral music by Jewish composers was customarily performed by a trained ensemble; the antecedents of this practice lay in 17th-century Venice, Mantua and Ferrara in the work of Salamone Rossi (Harrán, 1987; 1989; 1999). Manuscripts of original choral music for three voices dating from the 19th century have survived. Psalms and *pizmonim* (Holy Day songs) comprise the majority of these choral settings. Michele Bolaffi (1768–1842) was the most distinguished Jewish composer active in Livorno during the first part of the 19th century. The use of organ accompaniment in Italian Sephardi synagogues is attested in rabbinical sources (Benayahu, 1987).

5. YEMEN. Precisely when Jews first began to settle in Yemen is not known, although evidence from a few historical findings shows that they had arrived there by the 4th century BCE. Today, however, only a few hundred Yemenite Jews remain in the north of the country; most of the population now lives in Israel, following a series of

organized emigrations, beginning with a few hundred families in 1881–2 and culminating in the mass emigration of about 50,000 people in 1949–50 immediately after the founding of the State of Israel. A small community has also been established in the USA. This article concentrates on the liturgical music of the Yemenite community as it now exists in Israel.
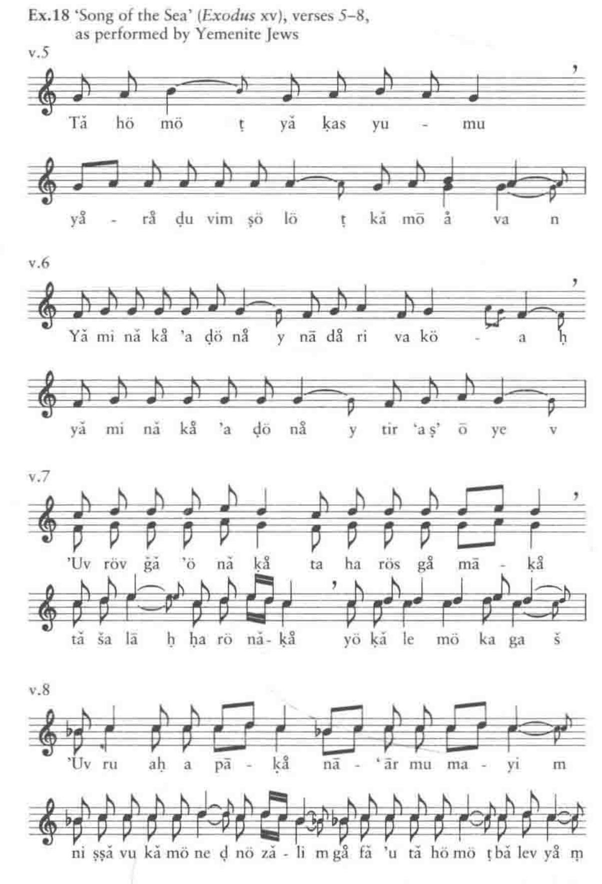
Although throughout their history Yemenite Jews maintained contact with the various leaders of the different Jewish centres around the world, in many respects their culture differs markedly from the other traditions. Its unique character seems to preserve some particularly ancient features, especially regarding the performance of the liturgy. Even in the modern society of Israel, where acculturation is a continuing process, the Yemenite Jews tend to live together and to form homogeneous communities, especially around their synagogues, where they go to considerable lengths to retain their distinct traditions.

The Yemenite liturgy is almost identical in its text and general form to most other Orthodox traditions, however, its unique character is revealed in three principal ways. (1) The Yemenite pronunciation of Hebrew and Aramaic texts clearly differentiates almost all the consonants and vowels; traditional pronunciations by other Jewish communities often pronounce several vowels or consonants in the same way. (2) The social and liturgical roles of the congregation and cantor are unlike those usually seen in the other Jewish traditions, with the former assuming a much broader role in its interaction with the cantor (especially in the Sabbath morning service). (3) The structure of the musical items, which arises from the liturgical function of each chant, is of a different character from the other traditions, reflecting the respective roles of congregation and cantor.

The chief characteristics of Yemenite liturgical music can be explained by an analysis of the Sabbath morning service. The first part, *pasuge dhazimråh* (*pesuqei dezimra*), includes 22 biblical chapters – 18 from the *Psalms*, three from the books of *Chronicles* and *Nehemiah*, and the Song of the Sea (*Exodus* xv). Verses from the first three texts are sung by the congregation to a tune with a non-measured rhythm that is repeated for every verse. The singing is extremely heterophonic, as every individual feels free to sing at his own tempo using occasional ornaments and melismas while preserving the 'kernel' of the melody (i.e. the basic group of pitches organized into fixed melodic contours). However, for the Song of the Sea the character of the singing changes abruptly. The text is sung to a new melody, which is measured and consists mostly of two rhythmic values, the short being used for the non-stressed syllables and the long for the stressed. This tune is sung slowly and loudly by the whole congregation in complete unity, creating a 'pluri-vocal' effect that results from the gradual transposition of the melody by individuals who decide to lower the pitch by one tone or to raise it by a 5th and thereby cause the singers nearby to follow them. This produces the effect of a series of 'chords' built on the intervals of a 2nd or a 4th, as is shown in ex.18.

The second part of the service, *shama' yisrå'el* (*shema' yisrael*: *Deuteronomy* vi.5–9 and 41, xi.13–23; and *Numbers* xv.37–41), consists of three biblical chapters surrounded by four extensive post-biblical benedictions. The singing is performed in solo cantorial style using the

Ex.18 'Song of the Sea' (*Exodus* xv), verses 5–8, as performed by Yemenite Jews



['The floods cover them; they went down into the depths like a stone. Thy right hand, O Lord, glorious in power, thy right hand, O Lord, shatters the enemy. In the greatness of thy majesty thou overthrowest thy adversaries; thou sendest forth thy fury, it consumes them like stubble. At the blast of thy nostrils the waters piled up, the floods stood up in a heap; the deeps congealed in the heart of the sea.']

first tune from the opening part of the service and stressing its non-measured rhythm by the use of frequent melismas. Only the initial biblical chapter, is sung by the congregation, slowly and loudly according to another syllabic tune. As in the first part, the importance of this text is further emphasized by the manner of performance, which differs markedly from that of the surrounding musical items.

The majority of the third part of the service – the *'amidhåh* (*'amidah*) prayer, which in the Sabbath morning liturgy consists of seven blessings – is a cantorial solo song, sung to another non-measured melody that repeats for every verse. The singing of the *birkaṭ köhanim* (priestly blessing), which occurs between the sixth and seventh benedictions of the *'amidhåh*, also includes a number of unique features. The text, composed of three biblical verses (*Numbers* vi.24–6), is performed to the same tune as the *'amidhåh* prayer itself but with every word sung according to the main motif 'A', the final pitch of which is the tonic (ex.19). The cantor chants the motif first and elaborates the melody constantly, it is then repeated by the priests, who sing its essential 'kernel' in a more rhythmic style in order to express their unity. The final words of the first two verses are sung to another melodic motif 'H', which functions, through its final pitch (the one below the tonic), as the 'herald' of the approaching cadence – the main motif 'A' – on which the response

'Åmen is sung by the congregation. The cadence of the third verse, which ends the entire blessing, is further emphasized by another 'preparatory' motif 'P', which precedes the 'heralding' one. A typical performance of the last four words of the third verse, together with the *'Åmen'* is given in ex.19.

The Yemenites also have a unique manner of performing the *hallel*, the fourth part of the service consisting of Psalms cxiii–cxviii that is added to the service after the *'amidhåh* on Festivals. The whole text is sung by the cantor to a special tune of non-measured rhythm, with the congregation responding *hallaluyåh* after every half-verse. This manner of performance appears to be of exceptional antiquity, being mentioned in the Babylonian Talmud: '. . . like an adult who reads the *hallel* (for a congregation) and they respond after him with the leading word' (*Soṭah* 30b). The Yemenites sing the first three syllables of this word syllabically while '-yå', which is stressed, is sung to a long melisma. Thus, this musical structure, which is common to all the biblical texts sung by the congregation during the service, maintains the accurate pronunciation of the words. The congregational singing of the post-biblical *piyyuṭim*, however, often distorts the accentuation of the Hebrew because most of their tunes consist of repeated metric patterns that do not reflect the linguistic accent.

The fifth part of the service, the Torah readings, is also performed differently by the Yemenites. Instead of having one expert in charge of the cantillation, each member of the congregation is expected to know the recitation of the Pentateuch. According to an ancient custom, every verse recited by the adult reader is followed by its Aramaic translation (*Öngalös*), performed by a boy who has prepared himself for several weeks for the 'job'. This Aramaic version (the 'Boy's Tune') is a simpler variant of the Hebrew Pentateuch melody (the 'Adult's Tune'). The singing of the 'Boy's Tune' by an adult is considered insulting to the congregation, whereas the use of the 'Adult's Tune' by a boy is simply forbidden; in this way the traditional hierarchy of the Yemenite society is maintained.

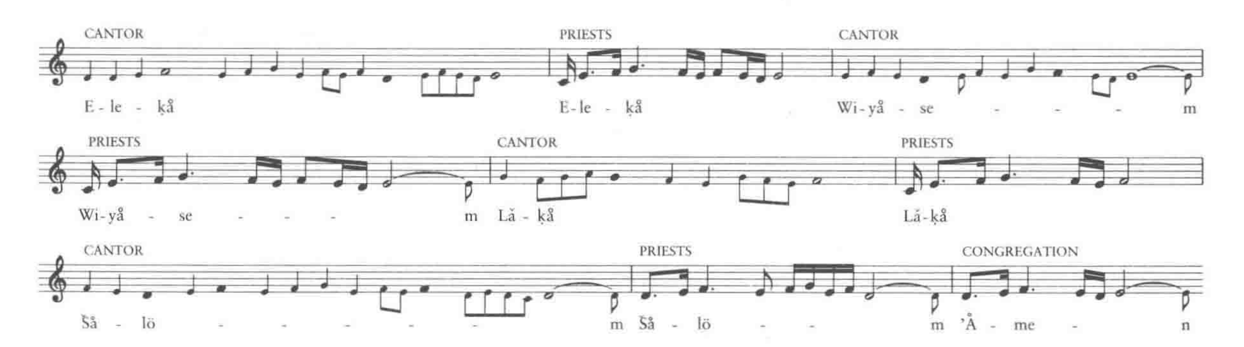
The Yemenite Pentateuch cantillation is again a unique practice and one that is probably another remnant of ancient tradition. Unlike other Jewish communities, where each of the 28 cantillation signs – the 'tropes' – for the 21 biblical books (except *Psalms*, *Proverbs* and the poetic sections of *Job*) has its own fixed musical motif, the Yemenites sing the texts according to eight musical motifs, which set only those words ending textual clauses. The remaining words are sung to reciting tones, of which the organization depends on the talent of the individual reader. The musical structure of the eight motifs expresses the degree of the disjunctive strength a particular word possesses when ending a clause. This structural principle is common to all the tunes sung during the liturgical recitations of biblical texts, which include, besides the Pentateuch, chapters from the Prophets, and from the books of *Esther*, *Lamentation*, *Ruth*, the *Song of Songs* and *Ecclesiastes*. Ex.20 gives an example of a Pentateuch musical phrase applied to a three-part verse (see also §III, 2(ii), ex.5 above).

This example demonstrates the tendency for the first part of any verse to be sung in a 'simple' manner, whereas as the cantor (or the Pentateuch reader) approaches the end of a verse the more developed ('revered') his singing of the motifs becomes.
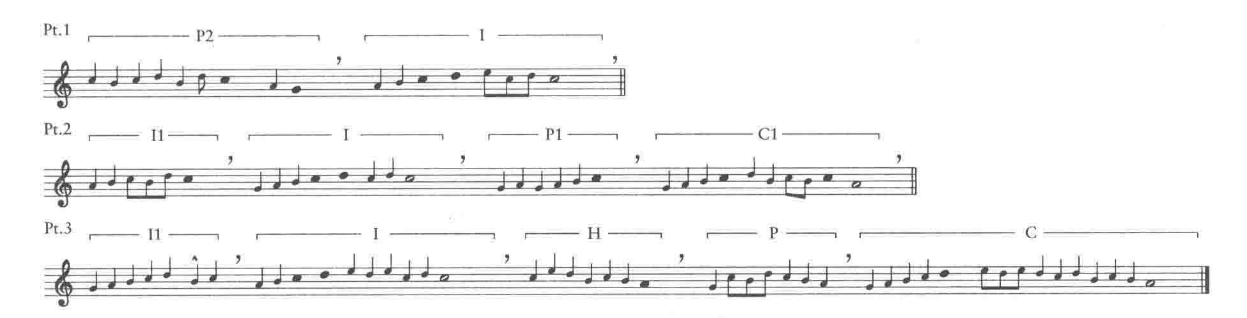
6. Iraq (Babylonian). The Jewish Babylonian tradition evolved in Babylonia (southern Mesopotamia; modern Iraq) following the destruction of the First Temple in 586 BCE and the subsequent Jewish exile from the Kingdom of Judah (Palestine) to Babylon. It is thought that an earlier Jewish presence existed in northern Mesopotamia (now Iraqi Kurdistan) from about 720 BCE, following the Assyrian exile of the population of the Northern Kingdom of Israel. There was a continuous Jewish presence in Babylon for over 2500 years, until the mass Jewish emigration to Israel in 1950–51, when the Iraqi government legally permitted Jews to leave the country permanently. Today, the Babylonian tradition continues mainly in Israel, England and North America, with diminishing communities in Iraq, India and East Asia.

The finest intellectual achievement of Babylonian Jewry was the compilation of the Babylonian Talmud (completed *c*6th–7th centuries CE), a religious and cultural work of enormous influence in Judaism, being the text adopted in preference to the Jerusalem Talmud and subsequently disseminated throughout the Jewish world. Babylonia was renowned for Jewish scholarship, its two principal academies, Sura and Pumbeditha, led by a succession of prominent *geonim* (sing. *gaon*: 'excellency'). Iraq had already become the 'foremost center of world Jewry two centuries before the Arab conquest' of about 635 CE (Stillman, 1979, p.29). Baghdad, the new capital city founded in 762, maintained this leadership until the end of the geonic period (*c*11th century), when it ceased to be the spiritual and intellectual centre of world Jewry as communities in Egypt and the Iberian Peninsula gained prominence.

Ex.19 Part of a typical performance of the *birkat kohanim* (priestly benediction) in the Yemenite tradition



Ex.20 A musical phrase from the Pentateuch cantillation according to the Yemenite tradition



Ex.21 *Az yashir Moshé* (*Exodus* xv.1), biblical cantillation according to the Babylonian tradition (as performed by Rev. E.H. Albeg; transcr. S. Manasseh from Folkways FR 8930)

♪ = 200

Az ya - shir mo - shéh,

u - b-né yis - ra - él,

eth hāsh - shī - rah haz - zoth, la - - dho - nai,

way - - yo - - me - - ru lé - - mor,

a - shī - - - - - rah la - dho - nai kī ghā - ōh gā - ah,

sūs wé - ro - khe - bo

ra - mah bāy - yam.

['Then sang Moses and the children of Israel this song to the Lord, saying, "I will sing to the Lord for he is highly exalted, the horse and his rider he has thrown in the sea."']

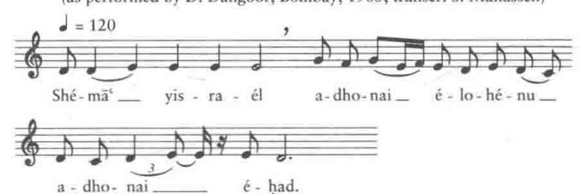
The Babylonian religious tradition (*minhaġ babli*) is Orthodox. Liturgical texts, which include prayers and hymns, are printed in prayer books or, in the case of public 'reading' (cantillation) of the Pentateuch and Prophets, handwritten on parchment scrolls. A few compilations of printed music notation exist in scholarly studies (Idelsohn, *HoM*, ii, 1922/*R*; Shiloah, 1983), but the musical performance remains an oral tradition, with the attendant variety in individual performances, coupled with a tenacity in maintaining its characteristic melodies across the boundaries of time and location.

Music in the Babylonian tradition generally corresponds to the norms of Arab music theory and performing practice. Liturgical music may be metred or unmetred. Biblical cantillation (ex.21) is unmetred and performed by a soloist – the cantor, another male member of the congregation or, occasionally, a young boy; in Eastern Jewish traditions it is customary for a boy, before he reaches the age of majority (13), to chant one of more portions from the week's reading of the Pentateuch and Prophets on the Sabbath. 13 modes were identified by Idelsohn (*HoM*, ii, 1922/*R*, pp.5–6) for the recitation of the Bible and prayers: Pentateuch, Prophets, *Song of Songs*, *Ruth*, *Lamentations*, *Esther*, *Psalms*, *Proverbs*, *Job*, *Qinot*, *Tefilla*, *Seliḥot* (i) and *Seliḥot* (ii). Ex.21 is sung in the Arabic mode of *segah* with the distinctive three-quarter tone between its first and second degrees. The text includes the Masoretic accents (*ṭe'amim*), generally treated syllabically, with occasional melismas. The Hebrew transliteration shows the pronunciation typical of the Babylonian tradition, perhaps one of the most correct phonetically with regard to biblical Hebrew (for differing viewpoints, see Idelsohn, *HoM*, ii, 1992/*R*, pp.3, 31; and Shiloah – quoting Morag – 1983, p.10).

Chants, hymns and *shbaḥoth* (Judeo-Arabic: 'praises') – the Babylonian term for paraliturgical *piyyuṭim* (Avishur, 1990–91, p.127; Shiloah, 1983, p.7) – for Sabbaths, High Holy Days, penitential prayers (*seliḥoth*) and Festivals

provide opportunities for enthusiastic congregational participation, whether the subject matter is laudatory or one of atonement. Chants (ex.22) are generally non-metrical, unrhymed texts comprising a sentence or short

Ex.22 *Shéma' yisraél*, a *seliḥoth* chant for Yom kippur (as performed by D. Dangoor, Bombay, 1985; transcr. S. Manasseh)

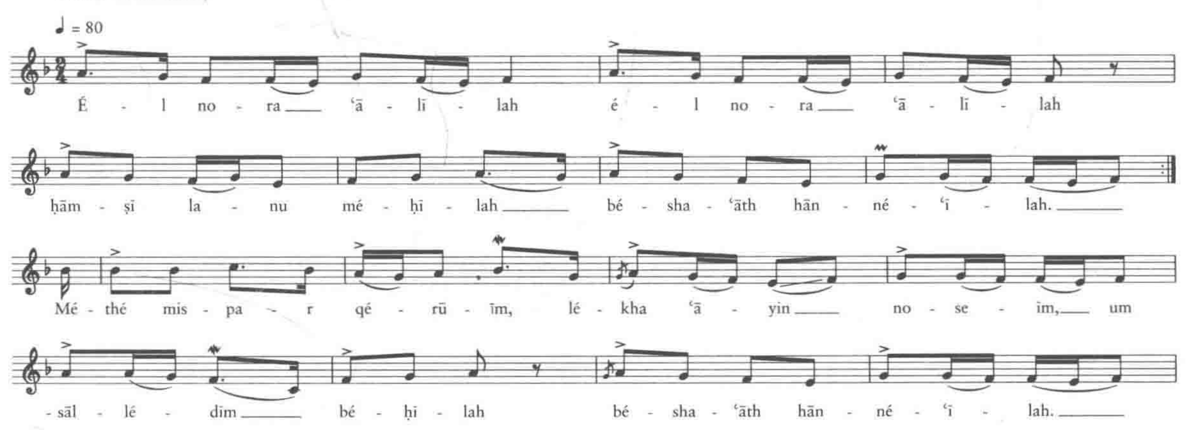


['Hear, O Israel, the Lord our God, the Lord is one.']

passage, which may be chanted by a soloist alone, by a soloist with congregational responses, or by the entire congregation throughout. The term 'chant' is used to cover a range of performance styles from 'recitative'-like forms to those that employ a wider melodic span. Liturgical hymns (*piyyuṭim*; ex.23) generally have a regular metrical scheme and rhyme, and are set to metrical melodies. Hymns with a strongly melodic character are associated mainly with Rosh Hashanah and Yom Kippur. Most congregational items are metrical, with rhythmic melodies usually ranging between a 5th and an octave. The songs are not harmonized, but because of individual differences in speed, pitch (leading to an organum-like effect), vocal timbre and ornamentation, the overall sound is characteristically heterophonic. The paraliturgical genres (*shbaḥoth*) include the *baqqashoth* ('petitions') and *pizmonim* ('adorations and praise', 'refrains') and are sung to metric melodies (ex.24). *Pethiḥoth* ('openings', 'introductions') are also religious texts that can be sung in an improvisatory (non-metrical) style to introduce a *shbaḥ* and set its melodic mode. In Iraq the *abu shbaḥoth* (Judeo-Arabic: 'father [expert] of *shbaḥoth*) sang both in the synagogue and at celebrations outside; he was accompanied by two or three other men, one perhaps playing a frame or other kind of drum (except on a Sabbath or major feast). *Shbaḥoth* are also performed in the home as 'table hymns' for the Sabbath or a festive meal.

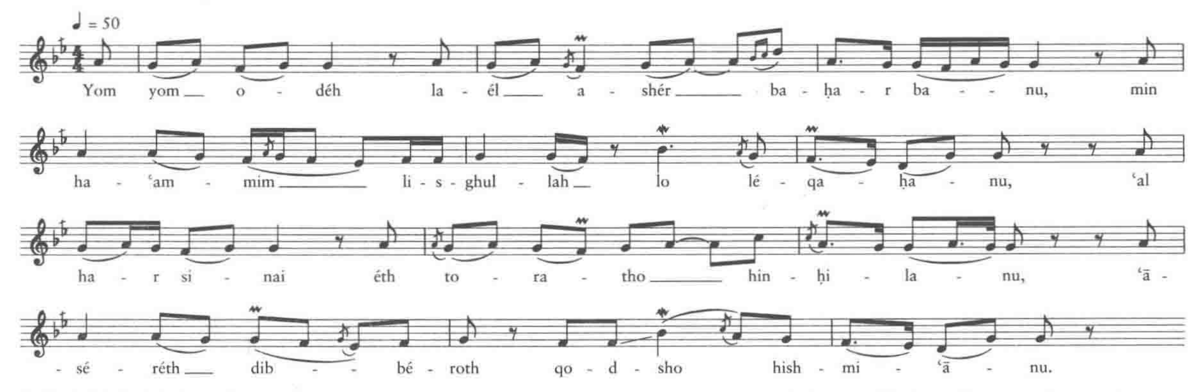
7. Kurdish Jews. Most Kurdish Jews inhabited the Iraqi 'Kurdistan' (Barazan, Mosul, Amadiya, Zakhu, Kirkuk) with a minority living in the Turkish and Syrian areas. According to ancient tradition these Jews are descendants of the Ten Tribes from the time of the Assyrian exile. They are first mentioned by the traveller Benjamin of

Ex.23 *Él nora 'alīlah*, a *piyyuṭ* sung during the closing service on Yom kippur (as performed by D. Dangoor, Bombay, 1985; transcr. S. Manasseh)



['O Lord, truly awesome, bring about our forgiveness in the hour of the closing prayer. The multitudes calling on you raise their eyes to you and, trembling, praise you in anguish, in the hour of the closing prayer.']

Ex.24 *Yom yom odeh*, a Babylonian paraliturgical song (*shbaḥ*) sung at Shabu'oth before the reading of the Ten Commandments (as performed by Y. Baher, Manchester, 1985; transcr. S. Manasseh)



['Daily, daily I thank God who chose us, of all peoples, as a treasure. He took us unto him. On Mount Sinai he gave us his law as an inheritance. His ten sacred commandments he made known to us.']

Tudela (12th century CE). Solid information about the Kurdish Jews, however, dates only from the 16th century onwards. Emigration to Palestine began in the 1920s, and following the establishment of the State of Israel, almost all Kurdish Jews now live there.

The liturgical music of the Kurdish Jews, as it is now practised in Israel, like that of many other Jewish communities from the Middle East and Central Asia has been influenced by the Jerusalem-Sephardi style, which is close to their Arabic-influenced vernacular musical culture. However, several archaic liturgical traits may still be found in the repertory: various types of Hebrew psalmody are used, ranging from simple styles based on one or two axis pitches to more embellished ones that span over a tetrachord (these are sometimes performed responsorially, which is perhaps a remnant of pre-Masoretic traditions; Flender, 1992); the recitation of the Targum (Aramaic translation of the Bible) in a *parlando* style; and a particular form of biblical cantillation that does not conform to either the Tiberian system, which is widespread throughout the Jewish world, or the more indigenous Babylonian. The Kurdish Jews have a local tradition of composing and singing religious poetry (*piyyuṭim*) in Hebrew and Aramaic. The names and works of about 30 Kurdish Jewish liturgical poets are known from manuscript and printed sources but their poems are seldom performed.

8. CENTRAL AND EAST ASIA.

(i) Caucasus (Mountain Jews and Georgia). The distinction between the Jews of the western Caucasus (Georgia) and the Eastern (Azerbaijan, Daghestan, and Chechen Republic) – the latter known as Mountain Jews – is fundamental, for they are both ethnically and linguistically distinct.

The liturgical music of the Georgian Jews has hardly been studied. It is thought to be a particularly ancient and unique tradition, although it has been substantially transformed during the last hundred years as a result of emigration. Most Georgian Jews who settled in Israel/Palestine from the early 20th century onwards adopted in their synagogues features of the Jerusalem-Sephardi style. In Georgia itself an Ashkenazi influence is now noticeable, resulting from the influx of Russian Jews to the area from the early 19th century and the training of Georgian rabbis in the academies of Lithuania. A survey of the musical repertory of the Georgian Jewish wedding as celebrated in modern Israel (Mazor, 1986) shows that the repertory includes traditional cantillation of biblical texts, psalmody in flexible and measured rhythm and *piyyuṭim* (in both psalmodic style in flexible rhythm and with measured melodies) as well as melodies from non-Jewish Georgian folksongs and dance tunes, ḥasidic and neo-ḥasidic tunes, 'Oriental' Israeli songs and tunes, and Israeli folksongs. Finally, not all Georgian Jews share the same musical traditions: research has uncovered differences between the practices of eastern and western Georgia.

The liturgical music of the Mountain Jews in the eastern Caucasus is extremely austere. It consists of simple recitation formulae in flowing rhythm by the cantor or in a responsorial manner between cantor and congregation. The range is narrow (up to a 5th) and most formulae are based on descending melodic figures. The simplicity of the liturgical music of the Mountain Jews strikingly contrasts with their rich musical traditions performed outside the synagogue. Remarkably, no musical element from the surrounding culture, such as the Azeri *mugham*, has permeated the synagogue repertory, as has happened in most Jewish communities throughout the Islamic world. This phenomenon suggests that the Caucasian synagogue may represent an ancient approach to the performance of the liturgy in which the role of music was less prominent.

(ii) Iran. Research into the religious music of the Iranian Jews is a major desideratum. Key questions remain open, such as the relationships between the musical traditions of the different Jewish centres both within Iran itself (Tehran, Isfahan, Shiraz, Yezd, Hamadan, Mashed) and in the other Persian-speaking Jewish communities (e.g. Afghanistan, Uzbekistan, Tajikistan and Azerbaijan), and the relationship between Jewish religious music and the secular and religious music of the surrounding Muslim populations.

Until the mid-19th century, Iranian Jewry, living in the rather hostile Shi'a Muslim environment, was relatively isolated from the rest of the Jewish world, except for sporadic contacts with envoys from the Jewish community in Israel/Palestine. Their physical, economic and spiritual impoverishment awakened the interest of Jews in western Europe, who established the modern schools of the Alliance Israélite Universelle in Tehran (1898) and other cities. Since the mid-19th century Iranian Jews have been exposed to manifold cultural influences, and the recognition of their constitutional rights in 1906 led to their increasing access to the surrounding non-Jewish Iranian culture, including music.

On the basis of the available knowledge, the liturgical music of the Iranian Jews in the 20th century comprises three fundamental styles: recitation formulae with flowing rhythms and a narrow range (usually a tetrachord); adaptations of non-Jewish Iranian melodies with steady beat; and Jerusalem-Sephardi melodies. The music of recitation formulae used for texts such as biblical passages (e.g. psalms; see §III, 2(ii), ex.4 above), prose prayers, and poems (e.g. dirges for Tish'ah be-av), are determined by the structure of the text. They consist of repeated musical phrases comprising different numbers of motifs with fixed functions (e.g. opening, heralding of the cadence, cadential). This repetitive and narrow musical litany led Idelsohn to characterize the Iranian Jewish liturgy as 'sad and painful' (*HoM*, ii, 1922). The attempt to interpret these recitation formulae in terms of the Iranian *dastgāh* (Netzer, 1984), however, is conjectural. The adaptation of melodies from the classical *dastgāh* repertory and the vocal style of the *āv¯z* to the liturgical texts (especially to *piyyuṭim*) were frowned upon by religious authorities because such music distracts the attention of the singers from the text and diminishes the intensity of the religious experience. Nevertheless, this phenomenon increased throughout the 20th century, as Jews became more proficient in Iranian classical music. A feature characteristic of all Persian-speaking Jews is the singing of the *tafsīr* – the translation of religious poetry into Judeo-Persian (using Hebrew characters). The Hebrew poems with their *tafsīr* are compiled in books called *dastakh*, which sometimes include non-Jewish poetry as well.

Idelsohn already noticed the penetration of Sephardi musical and liturgical forms in his surveys of 1911 and 1921 among the Iranian Jewish immigrants in Jerusalem. The growing influence of Zionism in Iran led to an even closer relationship with the Sephardi traditions from

Jerusalem, and Iranian Jews in Israel adopted the Sephardi paraliturgical repertories, such as the *baqqashot*. Despite this noticeable Sephardi influence, Loeb and Netzer were still able to record autochthonous melodies of liturgical and paraliturgical *piyyuṭim* from Shiraz and Isfahan in the late 1960s and early 1970s respectively. In the aftermath of the Islamic Revolution in the late 1970s, most Iranian Jews left Iran for the USA (especially California) and Israel where they perpetuate their musical traditions to the present.
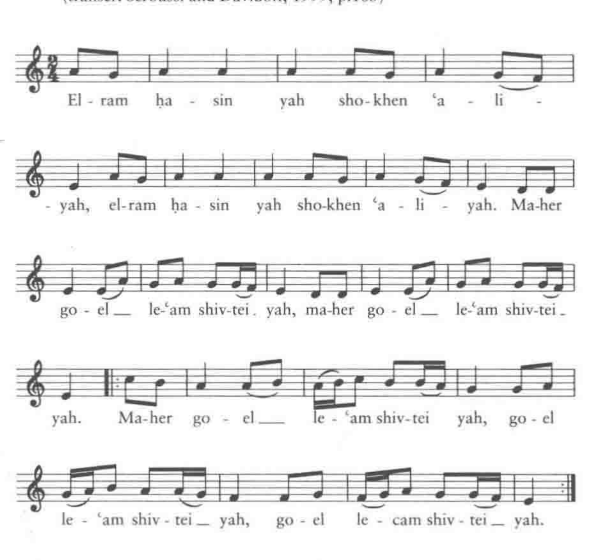
(iii) Afghanistan. The emergence of the Jews who originate in the present-day state of Afghanistan as a distinct ethnic unit is a recent development. It took shape in the 20th century, mostly after the emigration of Jews from Herat and Kabul to Israel/Palestine. In reality, the Afghanistani Jewry has diverse origins, particularly Iranian (Persian) and Uzbeki. The religious music of the Jews of Herat is linked to that of the Jews of Mashed in north-east Iran. Many Jews flying from forced conversion to Islam during the Mashed persecutions of 1839 settled in Herat. In the religious music of the Jews from Kabul there are influences of Bukharan Jews who escaped from Bolshevik Russia and settled in Afghanistan as a temporary station on their way to Israel.

The liturgical music of the Afghanistani Jews, like that of the other Central Asian centres, is extremely simple. It consists of plain recitations with uncomplicated cadential patterns that enhance the articulation of the text. More complex melodies are found in the singing of *piyyuṭim* for the Sabbath and Holy Days; ex.25 shows a *piyyuṭ* for a Holy Day service by the poet Shelomoh. Two principal types of melodies are used for the religious poetry: metric melodies resembling styles of popular Afghanistani music with some Indian influences; and melodies in flexible rhythm without fixed metre that recall the style of the Iranian *avaz*. Yet all the strophic melodies of the religious poems are simple, usually consisting of between one and four short phrases repeated throughout the poem. After emigration to Israel, Jews from Afghanistan adopted the more elaborate Jerusalem-Sephardi style of liturgical music (see §III, 11(i) above).

(iv) Tajikistan and Uzbekistan (Bukhara). Jewish settlements in Central Asia were first established in Samarkand, Bukhara and Khwarezm (now in Uzbekistan), Balkh (now in Afghanistan) and Merv (now Mari, Turkmenistan), by Iranian Jews before Mongol invasions destroyed these cities in the 13th century. Jewish life in Samarkand and Bukhara was renewed during the Timurid era, which formally began in 1370. Although they share many musical features of the Iranian tradition, at the end of the 18th century Bukharan Jews (as Jews of Central Asia are commonly termed) adopted elements of Sephardi liturgical practice from a Moroccan rabbi, Yusuf Mamon Mogribi, who took up residence in Bukhara in an attempt to revive Jewish customs and traditions.

The different genres of liturgical music practised by Central Asian Jews show varying degrees of assimilation of local Muslim practices. The least assimilation is in biblical cantillation, as Idelsohn demonstrated in the first systematic documentation of the oral tradition of Jewish liturgical music from Central Asia (*HoM*, iii, 1922/*R*). Idelsohn's informants were emigrants living in Palestine, and his work established that Central Asian styles of cantillation follow the melodic contours governed by the Masoretic accents (*ṭe'amim*) and the modal configurations used by other 'Oriental' Jewish communities; ex.26 is an example of Bukharan Pentateuch cantillation. In contrast, among Jews still living in Central Asia prayer tunes, *piyyuṭim* and the chanting of the *Sefer ha-zohar* (Book of

Ex.25 *El ram ḥasin yah: piyyuṭ* for the Festivals by the poet Shelomah, as performed by the Jews of Afghanistan (transcr. Seroussi and Davidoff, 1999, p.165)



Ex.26 Bukharan Pentateuch cantillation as sung by Yakub Meer Ochildiev *Genesis* xli.17–19 (transcr. T. Levin)

Vay - dab - ber par - 'oh el - yo - sef ba - ḥa - lo - mi hi - ne - ni 'o - med 'al - se-fat ha-ye - or ve-hin-neh min-hay - or 'o - lat y - she - va' pa - rot be - ri - ot ba - sar vi - fot to - ar va - tir - 'e - nah ba-a - ḥu vehin - neh she - va' pa - rot a - ḥe - rot 'o - lot a - ḥa - re-hen dal - lot ve-ra-'ot to - ar me-od ver-raq-qot ba - sar lo - ra - i - ti kha - hen - nah be-khol e - reṣ miṣ - ra - yim la - ro - 'a.

['Then Pharoah said to Joseph, "In my dream I was standing on the bank of the Nile, when out of the Nile came up seven sturdy and well-formed cows and grazed in the reed grass. Presently there followed them seven other cows, scrawny, ill-formed, and emaciated – never had I seen their likes for ugliness in all the land of Egypt!"']
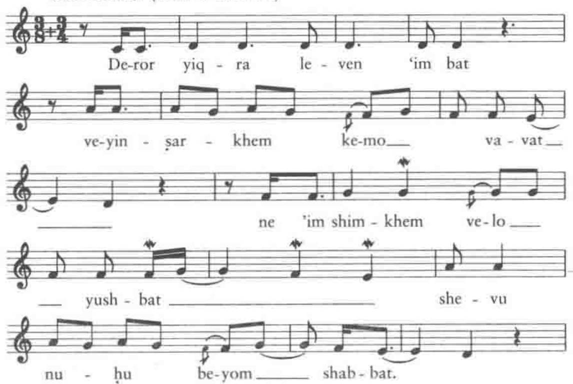
splendour) largely reflect the melodic and rhythmic characteristics of the (non-Jewish) Bukharan art song, in particular the Central Asian court music repertory known as *shashmakom* ('six *makom*'). For example, the Sabbath song *Deror yiqrah* (ex.27) is set as a contrafactum to melodies from the *shashmakom*. Liturgical texts, however, are not accompanied by the frame drum, which is ubiquitous in art song, and are typically sung with more rubato than is present in art song. Bukharan Jewish musicians have also performed the *shashmakom* to Hebrew spiritual poetry and share a common repertory of spiritual songs with Muslims, although they ascribe the texts to biblical, rather than Islamic, sources.

Assimilation of Islamic music and chant into Jewish liturgical practice has been facilitated by the overlapping social and religious worlds of Muslims and Jews. For example, Jewish musicians have long been active as performers of art song among urban Muslims in Central Asia (see below, §V, 1).

Moreover, a number of these performers were *chalas* (hidden Jews), who outwardly practised Islam but secretly preserved Jewish ritual traditions. Certain non-canonical practices have been borrowed from Muslims, for example antiphonal funeral laments called *ḥaqqoni* (from Arabic *ḥaqq*: 'truth' – one of the names of God frequently invoked in Iranian Sufism), which are sung by men and resemble the tensed, high-tessitura *katta ashula* performed by a Muslim *ḥāfiẓ* during the Sufi ritual of *dhikr*, and *shaydo-i ovoz* (Persian: 'chant of one possessed'), a rhythmic funeral chant led by a professional female mourner (*guyanda*) with refrain singing provided by other female mourners. When the deceased has not witnessed the wedding of a son or daughter, *shaydo-i ovoz* may assume a highly emotional form, often accompanied by drumming.
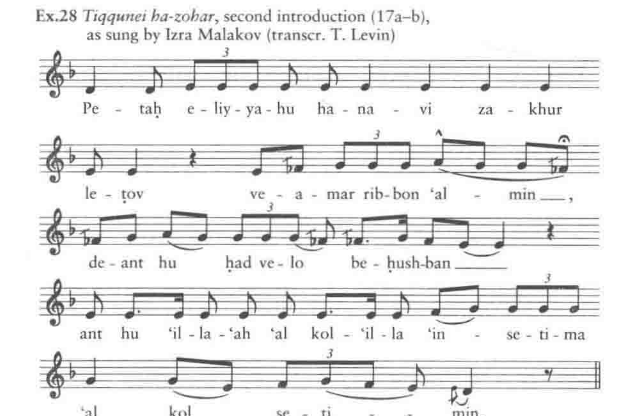
Among paraliturgical practices, the chanting of the *Sefer ha-zohar* is an important element of synagogue worship and provides one of the main vehicles for the display of cantorial talent (ex.28). Excerpts from the *Sefer ha-zohar* are chanted not only at the start of morning and afternoon services, but in the home during Sabbath meals, and on occasions commemorating the dead. Singers use different melodic modes and melodies to adapt the performance of the *Sefer ha-zohar* to these various occasions, and successive verses are often performed in turn by different singers, each striving to display vocal virtuosity in a kind of undeclared competition.

Ex.27 The Bukharan Sabbath song *Deror yiqrah*, as performed by Izra Malakov (transcr. T. Levin)



['Liberty to all will he proclaim. With Sabbath rest, endless is your good name.']

Ex.28 *Tiqqunei ha-zohar*, second introduction (17a–b), as sung by Izra Malakov (transcr. T. Levin)



['Elijah began and said: "Master of the worlds, You are one but not in number; You are the highest of the high, the secret of all secrets".']

Other popular forms of paraliturgical song include a large corpus of Sabbath hymns (Heb. *shi'ra*), songs for Holy Days, among which Purim, Simḥat Torah, and Pesaḥ are especially rich, and festive dance-songs performed at life-cycle celebrations known generically as *toi*, especially at marriages or circumcisions. In Bukhara and Samarkand, groups of female Jewish entertainers (*sozanda*) operated like a guild, singing and dancing at both Jewish and Muslim *tois*, and accompanying themselves on frame drums (*dâyra*) and stone castanets (*qayrak*). All these forms of paraliturgical singing share a tendency towards the alternation of solo verse and choral refrain, encouraging communal participation in music-making.

With the increasing freedom to practise their religion that accompanied the break-up of the Soviet Union, Bukharan Jews came under the influence of missionaries from the ḥasidic Lubavitcher sect, who introduced changes intended to bring the Bukharan liturgy in line with Orthodox practices. At the same time, many Bukharan Jews emigrated from Central Asia to New York and Tel-Aviv.

By the end of the 20th century, Central Asian liturgical traditions were arguably more alive in Tel-Aviv and New York than in Transoxania.

(v) India (Bene Israel, Cochini and Iraqi). By the 20th century the Jewish population in India comprised a variety of extremely diverse communities of different (and sometimes obscure) origins and with distinct musical traditions. The basic groups are the Jews of Cochin (Kerala), the Bene Israel ('Sons of Israel') and the Iraqi (Babylonian) Jews. Although the musical traditions of these communities have been studied in recent years, much still remains to be done.

The religious music of the Jews of Cochin reflects the complex history of this community, which is internally subdivided into the Paradesi, or 'white' Jews (Portuguese, Syrian and Ashkenazi Jews who settled in Cochin from the 16th century onwards) and the Malabari, or 'black' Jews (descendants of the original Jewish population of the area). Several influences may be detected in their religious music and poetry, especially notable is a Yemenite layer. However, there is no noticeable influence of Indian music from the surrounding culture, although a possible relationship with the music of the Syriac Church in Kerala still needs to be explored. The Cochini liturgy also includes folk melodies known as 'Shingli' tunes (after



16. The Bukharan singer and ḥazzan Izra Malakov (b 1938) from Queens, New York, wearing the traditional ceremonial blue and gold gown of the Bukharan Jews

the Jewish name for Cranganur, where the original Jewish settlement of Kerala was located until the 16th century).

The traveller Moses Pereyra de Paiva visited the Cochini community in the mid-17th century while on a mission on behalf of the Portuguese Jewish community in Amsterdam, and later described its musical life, stressing the use of instruments to accompany the singing of the liturgy (*Notisias dos judíos de Cochin*, Amsterdam, *c*1687; Portuguese trans. by M.B. Amzalak, Lisbon, 1923); unfortunately the nature of these instruments is not known. The prayerbooks and manuscripts brought by Pereyra de Paiva from Amsterdam as a gift to support their eroding religious life had a permanent influence on the religious repertory of the Cochini Jews. However, no Portuguese Jewish musical influence may be detected in the present-day oral tradition. Of particular interest are the *piyyuṭim* in the Sephardi style brought to India from the 16th century by Jewish emigrants from Yemen and later from the Ottoman Empire (particularly Syria). Local Cochini Jewish poets also began to compose new songs following the Sephardi models. These religious songs were collected in manuscripts and printed anthologies that are still used today. An exceptional feature is the participation of Cochini women who are versed in Hebrew in the singing of this religious poetry in the synagogue. Almost all the Jews from Cochin emigrated to Israel in the 1950s, settling in agricultural communities where their religious musical traditions are tenaciously perpetuated.

The Bene Israel trace their mythical origins to Jews who settled in India either in the time of King Solomon or after the persecutions of the Jews by Greek King Antiochus from 175 to 163 BCE. They settled in Bombay and its environs after the British conquest of this city in 1661. Before the 18th century the Bene Israel had extremely tenuous links with normative Judaism, but they returned to more traditional religious observance under the influence and coaching of immigrant Cochini Jews. Most of the Bene Israel moved to Israel in 1948 settling in several cities, especially Lod, where their central synagogue is now located. Their liturgical music is based on a set of modes, each of which is reserved for a specific occasion (Krut-Moscovich, 1986). Two main styles of performance are employed in the synagogue – 'straight singing' (phrases in syllabic style made up of simple motifs of three to four notes) and 'singing with melody' (elaborated versions of the same motifs and phrases in melismatic style); both styles employ a flowing rhythm. Religious poems in Hebrew and Marāṭhī are performed outside the synagogue, sometimes to the accompaniment of the portable harmonium and the *bulbultaraṅg* that were adopted from Indian music. A special genre of religious songs is the *kīrtan*, poetic paraphrases of biblical stories, both in Hebrew and Marāṭhī, performed by a singer called *kīrtankār*.

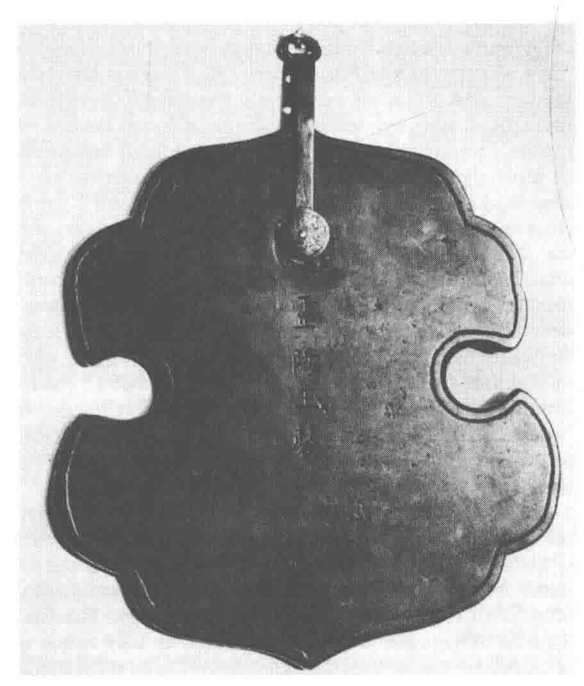
Iraqi Jews settled in Bombay and Calcutta from the early 19th century, especially after the religious persecutions of 1825–35 in Baghdad, and reached a peak population of 5000 in the 1940s. Despite the birth of several generations of Indian-born Iraqi Jews, this community maintained a fierce attachment to its original Baghdadi ancestry. Thus, their religious music, especially the singing of religious poetry (*pizmonim*) is in fact a branch of the Iraqi tradition (see §III, 6 above). Since the independence of India from British rule, Jews of Bombay and Calcutta have emigrated to Great Britain and the USA.

(vi) China. Although Jews are known to have lived in what is now China's Xinjiang Uighur Autonomous Region from as early as the 8th century CE, the most lastingly influential of all Jewish groups was that which came from India or Persia and settled in Kaifeng (once capital of Henan Province) between the 10th and 12th centuries. Completely isolated from other Jewish centres and absorbed into the surrounding Chinese Han and Islamic environment, this community went into decline during the 17th century and within about 200 years had effectively disappeared. From the mid-19th century, modern Jewish communities were established in concession cities (e.g. Shanghai, Harbin, Tianjin and Hong Kong) by British-Iraqi Jewish merchants from India, and immigrants from Russia, especially after the 1917 Revolution. However, the greatest influx of Jews into Shanghai resulted from Nazi persecution. All the modern communities, except those in Hong Kong, began to disintegrate after 1949.

Information concerning the Kaifeng Jewish community comes from local inscriptions and eye-witness reports of Christian missionaries. Although little is known about its music, brief and tantalizing observations have been made, often with vague and ambiguous terminology. The first Kaifeng synagogue was built in 1163. It was called a 'mosque' by the local people and looked from the outside like a typical Chinese Buddhist or Taoist temple. In its heyday, the Sabbath, Pesaḥ and most other solemn occasions (except Ḥanukkah) were strictly observed, and

the three periods of daily prayer were also kept. But there was also a powerful Chinese influence in rituals, the most indicative being the worship of the ancestors of the Jews, which took place in the synagogue twice a year.

In the 12th century Persian was the vernacular language of the Kaifeng community, and the overall character of the ritual was similar to that of the Persian Jews, with part of the *piyyuṭim* of Rabbi Sa'adyah Gaon (882–942) and all rubrics (except for a few prayers and songs in Aramaic) recited in Persian, and with the schedule for reading the Torah and the 54 divisions of the Pentateuch following the Persian scheme. Some rituals, however, were very similar to those of the Yemenite Jews (e.g. Pesaḥ *Hagadah*). The ritual followed talmudic prescriptions: the faithful prayed aloud or silently, and the Hebrew readings (pronounced with a Chinese accent as well as Chinese melodic intonation) were chanted without instrumental accompaniment. Wearing blue head-dresses and taking off their shoes, the worshippers stepped and bent forwards and backwards and bowed to the left and right as they intoned certain portions of the liturgy. A 'monitor' (a *manla*, from Arabic *mullah*), stood by the *ḥazzan* and corrected the reading or chanting. Where necessary, the *manla* was likewise attended by another monitor. The *ḥazzan* in Kaifeng was also a rabbi; originally he was known as an *ustād* (Persian), but later as a *zhang-jiao* (Chinese-Islamic). Processional rituals, especially the festival of Simḥat Torah, are known to have been celebrated with the chanting of prayers. To call worshippers to pray, the leader of the synagogue would beat a jade chime (fig.17), a gong of black marble or a pair of wooden clappers; all of these are typical Chinese Buddhist temple instruments. This practice, however, is paralleled among Chinese Muslim *muezzins*, who, in some cases, summon the faithful with the above instruments instead of the human voice.



17. Jade chime used by the Jews of Kaifeng (Royal Ontario Museum, Toronto); the inscription reads: 'The jade chime which calls to the spirits of the departed and the living'

Among the four Jewish communities in Shanghai, the British-Iraqis, especially during the 19th century, strictly adhered to the traditional Sephardi practice, taking instructions on religious customs directly from Baghdad. Their chant featured responsorial and perhaps even choral singing. The liturgy of the Russian Jews in Shanghai originally followed Sephardi practice, but it was later completely taken over by more Orthodox elements from the Polish refugees in the early 1940s. The majority of the Austro-German refugees, from the Reformist Liberal synagogue, created a congregation of their own, and employed the harmonium, a mixed male choir and even female soloists in their services. After 1938 there were about 20 *ḥazzanim* active in both Sephardi and Ashkenazi services; they formed the Gemeinshaft jüdischer Kantoren Shanghai in 1939.
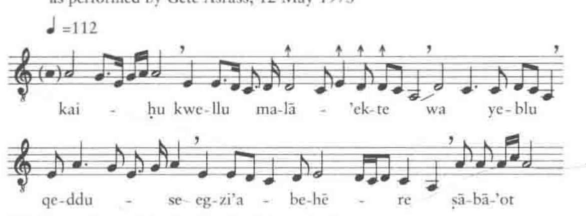
The Jewish community in Hong Kong, the only one now surviving in China, are mainly of Iraqi and European origin, most belonging to the Orthodox denomination. Ohel Leah, built in 1901, is the only synagogue holding regular services in East Asia.

9. Ethiopia (Beta Israel/Falasha). The community today known as the Ethiopian Jews has historically been known in Ethiopia itself by two names, 'Beta Israel' ('House of Israel') and 'Falasha'. Thought to descend from indigenous Agau peoples, the Ethiopian Jewish community apparently emerged out of a complex interaction with Judaized Ethiopian Christian monks in the 14th and 15th centuries. The first, isolated reference to the Beta Israel occurs in a 15th-century Ethiopian source; subsequent evidence proliferates only from the 16th century onwards. There is no documented contact between the Beta Israel and Jews of other traditions before the mid-19th century, and sustained relationships with other Jewish communities began only in the early 20th century.

The textual, liturgical and musical content of the traditional Beta Israel liturgy, the outcome of the complex Beta Israel history in Ethiopia (itself the subject of a vast literature), varies significantly from universal Jewish models; its origins seem to lie in traditions inherited from the Ethiopian Orthodox Church (*see* Ethiopia, §II). No literary or musical genres corresponding to the *piyyuṭ* and related paraliturgical chants were known in the Beta Israel community, nor was there any cyclical recitation of the Bible. The liturgical texts, which can be dated from the 14th century onwards, are in classical Ethiopic (Ge'ez), which was also shared by the Christian Church, occasionally interspersed with an indigenous Cushitic language (Agau); no Hebrew was known or used by the Beta Israel until its introduction by Western Jews in the mid-20th century. The Beta Israel observed a short morning ritual (*sebḥata negh*) and evening service (*wāzēmā*) daily, as well as more elaborate liturgies beginning well before dawn on annual Holy Days and extending through the night on important fasts.

While there are prayer texts preserved in manuscripts and a small Beta Israel literature (non-liturgical), the liturgy and its music was learnt and performed exclusively as a sung oral tradition. Until the 20th century, liturgical transmission was guided primarily by Beta Israel monks and performed by specially trained musicians (*dabtarā*). With the decline of these divisions of the clergy, responsibility for liturgical and religious practice was assumed by ordained priests (*qēs*), who performed all the music.

Ex.29 Beta Israel prayer *Kalḥu kwellu malā'ekt* set in *qwāmi zēmā*, as performed by Gete Asrass, 12 May 1973



['All the angels proclaimed and said: "holy Lord of hosts".']

By the 20th century the male congregation could not participate actively because they did not understand Ge'ez. Traditionally women played no role in Beta Israel worship.

Beta Israel liturgical melodies, known as *zēmā*, supported the performance of lengthy, primarily strophic, texts paraphrasing the Bible and the *Psalms*. As late as the 1970s, Beta Israel priests still performed the complete liturgy in village prayerhouses and were able to name three categories of *zēmā*, two of which (*kaffettaññā*: 'high', 'lofty', and *qwāmi*: 'steady', 'usual') could be defined through ethnographic observation and analysis of recordings. *Kaffetaññā zēmā* is based on a hemitonic pentatonic pitch set, while *qwāmi zēmā* may be described as outlining a series of 3rds of variable inflection. Ex.29 is a transcription of the prayer 'Kalḥu kwellu malā'ekt' ('All the angels proclaimed'); set in *qwāmi zēmā* it is sung before dawn as part of the Night Office on weekdays, Sabbaths and Holy Days (it also occurs in the Ethiopian Orthodox church liturgy).

Except on the Sabbath and fast days, much of the liturgy was accompanied by a repeated five-beat rhythm played on the kettledrum (*nagārit*) and metal gong (*qachel*); some prayers are sung in a free rhythm. Unison or heterophonic textures dominated the liturgy, often performed in antiphony; on Holy Days the priests sometimes joined together in liturgical dance.

Changes in Beta Israel religious life throughout the 20th century culminated in the migration of the entire community to Israel by the early 1990s. Active transmission of the musical liturgy in Israel is limited. Excerpts are occasionally performed by elderly clergy in private and at public events, but most Ethiopian Jews have tended to join existing synagogues and to adopt the Hebrew liturgy.

Studio recordings have been made in Israel at the National Sound Archives of the Hebrew University in Jerusalem. A few published recordings and a collection of field tapes deposited in the Indiana University Archives of Traditional Music provide documentation of the Beta Israel musical tradition during its final decades in Ethiopia. Recent research on the Ethiopian Christian *zēmā* provides further insights into musical and liturgical concepts and structures once shared by the Beta Israel.

10. Karaite. In the 8th century CE Judaism was split by a schism into Karaites (named from *miqra*, the Hebrew designation of the Bible) who upheld the teaching of the Old Testament alone as emanating from divine provenance, and Rabbanites, who regarded later interpretations in the Mishnah and the Talmud as sacred sequels of the Bible.

Although Jerusalem was the holy centre of Karaite Judaism, other Karaite communities also flourished from the Middle Ages, mostly in Byzantium and later in Turkey, the Crimea, Poland and Egypt. In Egypt during the rule of Muhammad Ali (1805–48) and especially after the British occupation in 1882 the ancient community of Cairo increased in size and emerged as the largest Karaite population, attracting immigrants from Istanbul and the Crimea, such as Hakham ('the Wise') Tovia Babovitch. World War II brought about the dispersal of the Karaite communities in eastern Europe. The number of committed Karaite Jews has dwindled during the past few centuries to about 40,000 worldwide.

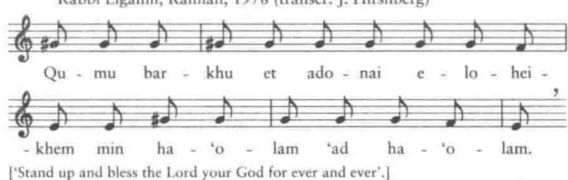
The Karaites of Cairo developed a cohesive community around the synagogue at the Harat el Yahud ('Jewish Quarter') and a second synagogue opened in the Abassiyeh Quarter in 1931. The musical tradition of the Karaites is entirely liturgical and paraliturgical, that is, there is no 'secular' Karaite music. The Cairo community claimed that its musical heritage was markedly different from that of the surrounding Egyptian culture, though mutual influences were frequent. Most salient was the case of the Karaite musician Da'ud Ḥusni (1876–1937), who acquired national fame with his operas and songs, some sung by Umm Kulthum. Ḥusni's songs were set both to Arabic secular texts and to Karaite paraliturgical rhymed poetry. The nature of the relationships between the musical heritage of the Karaites of Cairo and that of mainstream Egyptian music still awaits systematic study.

The deterioration of political relations between Egypt and Israel in 1948 led to the persecution and eventual expulsion of the entire Cairo community between 1950 and 1970. Most Karaites settled in Israel, where they received religious autonomy and established their centre in Ramlah, and the ancient 'Anan Ben-David shrine in Jerusalem was restored. A smaller group settled in the USA, where an active and well-organized community has developed in the San Francisco Bay area. Such radical displacement has put the future existence of world Karaism in jeopardy, and the preservation and reconstruction of the musical heritage has become an important factor in unifying the community.

The Karaite prayerbook (*siddur*) is completely different in structure from those of the Rabbanite Jews, although many verses are shared. The Karaite *siddur* consists mostly of verses from the Scriptures, especially from the *Psalms*, to which *piyyuṭim* were gradually added. An important element in the Karaite prayers and customs is mourning for the destruction of the Temple. The *siddur* is the same for all Karaite Jews, yet the orally transmitted musical traditions differ from one centre to another. So far the music of only the Cairo community has been documented and studied, although sporadic recordings of less accessible or disbanded centres are kept in the National Sound Archives (Jerusalem) and elsewhere.

The Karaite service is held twice daily, morning and evening. Services on the Sabbath and on High Holy Days are much longer and elaborate. Whereas the texts were canonized in the *siddur*, the music was orally transmitted. The verb signifying cantillation is *le-nagen* ('to inflect the tune') hence the use of the noun *nigun* signifying recurring patterns of intervals, unlike its meaning in ḥasidic music. The *nigunim* can be loosely defined as modes, although there is no strict modal system in Karaite cantillation. The *siddur* contains frequent rubrics referring to modal change, such as *nigun galut* ('exile mode') for sad texts, or simply *vetakhlif* ('change' the tune). Most of the service ed in responsorial style, that is, the cantor and the congregation alternate verses or half-verses, in accordance

Ex.30 Weekday mode, morning prayer (*Nehemiah* ix.5), as sung by Rabbi Elgamil, Ramlah, 1978 (transcr. J. Hirshberg)
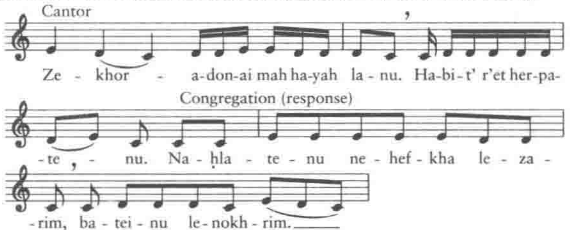


['Stand up and bless the Lord your God for ever and ever'.]

with the parallel structure of the *Psalms*. In fewer cases, mostly in lamentations, the congregation keeps repeating the first verse as a litany while the cantor proceeds through the chapter.

The cantor prays standing on the carpeted floor facing the shrine of the Torah Scroll and the members all stand in rows behind him. There are distinctions between the weekday mode (ex.30), the mode for the Sabbath, and

Ex.31 Exile mode, Rabbi Eli Marzuk, Ramlah, 1986 (transcr. J. Hirshberg)

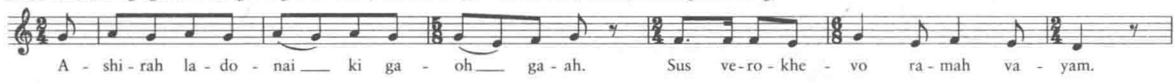


['Remember, O Lord, what is come upon us. Consider and behold our reproach. Our inheritance is turned to strangers, our house to aliens.']

the exile mode for lamentation (ex.31). The exile mode differs from the weekday mode not only in its intervallic patterns but also in its much wider melodic range. The cantor varies the melody in accordance with the number of syllables and his individual way of stressing important words, whereas the alternating response of the congregation remains unchanged. A few climactic sections are rendered as metric choral songs, such as the Song of the Sea (ex.32). The weekly portions of the Torah are recited according to the Karaite system of Masoretic accents.

The Karaites employ no professional cantors. Rabbis lead most services, yet any competent lay member may be invited to act as celebrant. Notable members of the congregation are entrusted with chanting certain important verses or blessings. Women never lead the service and they pray from an enclosed area in the back of the

Ex.32 Metric congregational song: Song of the Sea (*Exodus* xv.1), San Francisco, 1984 (transcr. J.Hirshberg)



['I will sing unto the Lord for he hath triumphed gloriously. The horse and his rider hath he thrown into the sea.']

synagogue, although a prominent woman may frequently be entrusted with an important verse in the course of the service. No instruments are ever used in the synagogue.

The dispersal of the Cairo Karaites into eight communities in Israel has inevitably led to the emergence of local variants. The religious leaders have attempted to maintain a central tradition by organizing festive services, such as the traditional gathering in Jerusalem at Pesaḥ and at Sukkot, as well as by seminars for rabbinical candidates and summer camps for the youth.

The Karaite paraliturgical songs (*siddur*, iv) are rhymed poems (*piyyuṭ*) sung on many occasions of the life cycle, such as following the liturgical wedding ceremony. Many of the old tunes were lost in the trauma of the expulsion from Cairo, although young Karaite rabbis have recovered a few from older members of the community and private recordings, such as the slow, ornamental song preserved in a recording by the venerable rabbi Lieto Nono (ex.33). Yet most Karaites have preferred a more recent and livelier version for the same poem (ex.34). The Karaite folk composer Moshe Baruch Tanani (1927–98) invented new melodies approved by the Chief Rabbis. These tunes became popular among Karaites in Israel, but gained no foothold in the San Francisco community. They reveal external influences, for example *Ya petaḥ na* follows the symmetrical rhythmic dance pattern and the accompaniment with finger drumming typical of many ḥasidic dance songs (ex.35). At the end of the 20th century Tanani was the only new composer in the community. In 1997 the Karaites also founded the Ahva youth choir which has performed on many occasions and recorded a selection of the paraliturgical melodies arranged for choir with rhythm group.
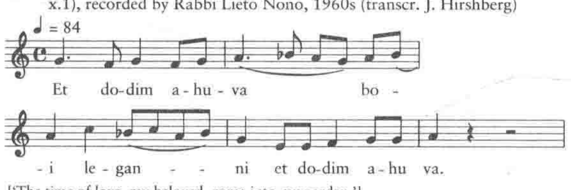
11. 20th-century developments.

(i) Sephardi. The consolidation and imposition of the 'Jerusalem-Sephardi' style of liturgical music has been the main development in 20th-century Israel. This style is based on the Arabic *maqāmāt* of the modern Middle Eastern urban music that has replaced the Turkish *makamlar*, reflecting the growing importance of Palestine, and specifically of Jerusalem, as the liturgical music centre of modern Sephardi Jewry. The 'Jerusalem-Sephardi' style incorporates older layers of the Ottoman Sephardi traditions from Turkey and Syria (particularly Aleppo), combined with new melodies adopted from current Egyptian art and popular music (e.g. by Muḥammad 'Abd al-Wahhāb and Farīd al-Aṭrash). Sephardi cantors, many of whom are now trained in formal schools of cantors in Israel, are expected to conduct the liturgy using the Arabic *maqāmāt* (*see* Mode, §V, 2) and to be acquainted with new Arabic songs released on the market in order to incorporate them into the services. Each service, especially the complex Sabbath morning liturgy, is based on a single *maqām*. During the course of the service, the cantor adapts the *maqām* to different musical genres: for the fast recitation of texts in prose he uses only the basic tetrachord and cadential patterns of the *maqām*; for the singing of opening or closing texts of key sections in the liturgy he may develop a *mawwwāl*, an elaborated improvisation in which the entire range of the *maqām* is explored and modulations to other *maqāmāt* appear; finally, poetic sections are set by the cantor (with the congregation joining him on the refrain or throughout the song) to metric melodies in the *maqām* of the service.

The Jerusalem-Sephardi style developed around the élite rabbinical academics of Jerusalem and has been adopted in Israel by most non-Sephardi 'Oriental' Jews (e.g. Iranian, Kurdish, Bukharan, Iraqi, Yemenite) because of its social prestige and musical appeal. Distinguished Jerusalem-Sephardi cantors are generally of non-Sephardi origin. Some, such as Asher Mizraḥi, Mordechai Halfon
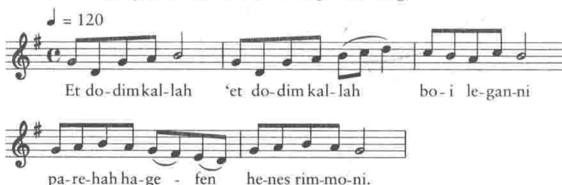
and Rahamim Amar, were also composers of original pieces for soloist and choir. This style has also influenced considerably the liturgical practices of the entire Sephardi diaspora since World War II via wandering cantors from Jerusalem and, more recently, through the use of cassettes, compact discs and videos produced in Israel.

Ex.33 Old paraliturgical song (paraphrase of *Ezekiel* xvi.8 and *Song of Songs* x.1), recorded by Rabbi Lieto Nono, 1960s (transcr. J. Hirshberg)



['The time of love, my beloved, come into my garden.']
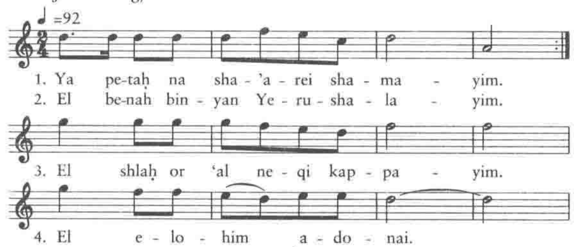
Ex.34 A more recent paraliturgical setting of the same song as in ex.33, recorded in Jerusalem, 1978 (transcr. J. Hirshberg)



Further impetus to the Jerusalem-Sephardi style was provided by the custom of the paraliturgical *baqqashot*. Originating in the Ottoman tradition (see §III, 4(ii) above), the *baqqashot* developed in the city of Aleppo (Syria) in the second half of the 19th century and was sanctioned in Jerusalem in the early 20th. It consists of the singing of Hebrew poems early on Sabbath mornings during winter. The poems are mostly set to Arabic melodies, particularly *muwashshaḥāt*, and are performed antiphonally by two choirs. Each poem is in a different *maqām* and they are linked to each other by psalm verses which the soloists in each choir use as modulatory bridges between the *maqāmāt*. Proficiency in the singing of the Jerusalem-Sephardi *baqqashot* is considered as a high musical achievement for any cantor in Israel today. The drive to perform these (and other) sacred poems with instrumental accompaniment (forbidden on Sabbaths) led to the development of concerts of Sephardi religious poetry and cantorial music held on weekdays.

In North Africa, the French and Italian colonial protectorates (beginning in Algeria in the 1830s) exposed the Jews of the urban centres of the Maghrib to Western styles of music as well as to modern popular Arabic music. This exposure led to the development of modern popular Arabic music among Jews and its emergence as a distinct influence in their liturgy. A major source of this influence was the schools of the Alliance Israélite Universelle, a network of secular vocational schools promoted by French Jews. Musical elements from the 19th-century synagogues of Paris, for example the use of trained choirs and original compositions, were adopted. A prayer book, *Sefer tehilloth yisrael* (1906), printed by Joseph Cohen of the 'progressive' Portuguese community in Tunis, contains notations of melodies by Beethoven, Mendelssohn, Meyerbeer and Rossini, amid Maghribi and Middle Eastern popular songs, all set to liturgical texts. Ashkenazi musical influences on the Sephardi liturgy in North Africa resulted from the activities of the Ḥabad and the religious Zionist movements in these areas. The impact of Egyptian popular music on the Maghrib also affected the Sephardi Jews of North Africa. Following this impact, the Jerusalem-Sephardi style exercised a major influence in the Maghrib. The famous Jerusalemite cantor and composer Asher Mizraḥi (1890–1967), who served in Tunis from 1929, was the major representative of this style in North Africa. Despite the ongoing Jerusalemite influence on Maghribi cantors in Israel, their particular style and repertory (based on Andalusian modes and melodies) is still heard in the synagogues of towns in Israel where the majority of the population is North African, as well as in synagogues of Maghribi Jews in France, the USA and Canada.

Ex.35 Recent paraliturgical song by Moshe Tanani, Ramlah, 1989 (transcr. J. Hirshberg)



['Lord, please open the gates of heaven. Lord erect the edifice of Jerusalem. Lord, let your light glow on the righteous, Lord my God,']

The towering figure of Rabbi David Buzaglo (*d* 1975), a Hebrew poet and expert in the Moroccan Andalusian tradition, was crucial to the survival of the main *baqqashot* tradition in Morocco and later in Israel, to where he emigrated in 1965. Like his Arabic contemporaries in Morocco, Rabbi Buzaglo widened his musical horizons by adopting contemporary Egyptian music into his repertory, setting new Hebrew songs to popular Egyptian, as well as Algerian and Tunisian melodies.

(ii) USA. 20th-century developments, especially those after 1950, are characterized by many innovations in American Jewish musical content and liturgical performing practice. All have been influenced by three watershed historical events: the culmination, around 1920, of the mass migration of central European Jews to the USA; the annihilation of most of the remaining European Jewish community by 1945 in the Holocaust; and the establishment of the State of Israel in 1948. One important outcome was a renewed emphasis upon Hebrew language worship pronounced in a Sephardi style; another was the institutionalization of American Jewish religious musical life by three denominations, including the founding in 1947 of the School of Sacred Music at Hebrew Union College, New York (Reform), the Cantor's Institute in 1951 at the Jewish Theological Seminary (Conservative), and the Cantorial Training Institute in 1954 at Yeshiva University, New York (Orthodox). Cantorial schools provided settings in which liturgical continuity and purposeful change subsequently interacted, ranging from a shift from the German to the east European tradition following World War II (Schleifer, 1995, p.62) to the introduction of the female cantor in the 1970s. The professionalization of the cantorate, the emergence of the cantor-scholar and the open discussion of musical values and change at annual meetings and in sectarian publications have served to reposition much of the debate about musical innovation and change, extending it to the musical practitioners themselves, as well as rabbinical circles. At the same time, widespread interest remains in

cantorial singing and its repertory, a tradition that has its roots in the 'Golden Age' of cantorial performances and recordings of the first half of the 20th century (Schleifer, 1995, pp.66–7).

Pluralism in American religious life has encouraged diversity in the American Jewish community, which has led to multiple streams of Jewish musical tradition, most of which are centred in synagogues that serve both religious and social needs. Musical practice in the Reform Movement has been deeply influenced by the folk music revival of the 1950s and 1960s, which brought openly experimental performing practices, including dance, into many synagogues (Shelemay, 1987). The compositions of both Jeff Klepper and Debbie Friedman have gained an enthusiastic following and, through their accessibility, have spurred an increase in congregational singing. While many Reform (as well as some Conservative) synagogues continue to use a choir accompanied by an organ to perform the liturgy, the number of new art music compositions, as well as the special occasions on which they are performed (such as the annual Friday Evening Liturgical Music Service mounted by the Park Avenue Synagogue of New York City), appear to have declined since 1980.

Innovations have also taken place in more traditional quarters. The Ḥavurah, usually considered a 'traditionalizing trend' shaped by the 1960s counter culture, is credited with inventing a practice of using traditional chants for Torah cantillation with English texts (Weissler, pp.2, 17). While the value placed upon the maintenance of tradition has limited large-scale liturgical and musical innovation in the Orthodox domain, the popular music of Israel and the USA has had a major impact on various Orthodox and ḥasidic practices.

A variety of techniques are used to refresh the liturgy, such as the Syrian Jewish practice of improvising melodies in the Arabic *maqāmāt*. American synagogues have continued the time-tested practice of incorporating familiar secular or popular melodies into their liturgies. A prominent source of borrowings from the late 20th-century onwards has been Israeli folksongs, such as 'Jerusalem of Gold', which is widely used to set the *qaddish* prayer in synagogues of all denominations in the United States.

Similarly, a wide array of American musical forms provide rich resources for liturgical contrafacta, allowing melodies to cross boundaries in unexpected ways. Lubavitcher *Ḥasidim* have used the melody from a popular soft-drink commercial to compose a new *nigun*, while Syrian Jews have adapted American show tunes and patriotic songs for paraliturgical and liturgical use. Many American synagogues stage elaborate Holy Day rituals with colourful musical content, such as the integration of popular American tunes into the Simḥat Torah observance at the Tremont Avenue Shul in Boston.

IV. Non-liturgical music

1. Introduction.

(i) Definitions. Jewish folk music emerges from the dialectic between two contrasting conditions in Jewish culture and history, and the response of music to these conditions. It functions either to maintain and reproduce what is essentially Jewish or to interact with and transform the non-Jewish. Definitions of Jewish folk music, therefore, stress its ability to express internal traits or to change in accordance with external traits. These definitions, however, are themselves contested, and they produce considerable disagreement in both theory and practice. The concern over the definitions of Jewish folk music reflects constantly changing relations between Jewish culture in the Diaspora and that in Israel, as well as the fragile framework characterizing the debates over what is and is not Jewish.

The dialectic underlying definitions of Jewish folk music extends to a broad range of musical concepts and practices. At one extreme, folk music is local, transitional and specific to a community or place. The languages or dialects in which it may be sung and the customs with which it is associated are similarly local and shared entirely neither by other Jewish communities nor by non-Jewish cultures. In contrast, some definitions argue that folk music must be globally present to be truly Jewish. Repertories should extend across community and linguistic boundaries in order to express a core of customs linking the Jews as a people.

The elements of Jewish folk music bear witness to this conceptual and definitional dialectic: song texts may be in Jewish (e.g. Hebrew or Ladino) or non-Jewish languages (e.g. Russian or Arabic); song contexts may be sacred or secular; performing practices may require an insider's knowledge or an experience outside the community; repertories may be shared by many in a community or highly specialized; song and instrumental music may fall into entirely different cultural domains.

Concepts of Jewish folk music reflect the historical ambivalence or conflict about Jewish music in general. Orthodox religious interpretation may hold that music abstracted from text, notably instrumental music, should not be allowed in the synagogue or elsewhere. Strictly speaking, folk music that reveals influences from non-Jewish contexts becomes inappropriate, if not suspect. Such concepts may exclude instrumental practice, for example, and excoriate specialized musicians. Strict definitions often go one step further, actually redefining acceptable practices by insisting on an unbroken connection to biblical practices or pre-diasporic repertories. Early 20th-century scholars such as A.Z. Idelsohn (1914–32/*R*) and J. Schönberg (1926) applied traditional concepts of folksong to Jewish repertories to various degrees, arguing that oral transmission had undergirded historical connections to the distant past, further lending folksong great age. As Jewish folk music was redefined for modern purposes it retained also its local qualities and contexts for the family, ritual and community. New definitions, for example those stressing the possibility of Israeli nationalism (Nathan, 1994), stressed and expanded the potential for folk music to be Jewish.

Jewish folk music lends itself to definition only in relation to concepts and practices of folk music in the larger cultures of which a given community is a part. Folksong in eastern Europe, for example, differs conceptually from that in central Europe, as does that in North

Africa from practices in the Middle East or Central Asia. Ashkenazi and Sephardi concepts of folk music differ greatly. Within Sephardi folksong, moreover, distinctions may result from connections to Iberian narrative genres or the interaction of Balkan and Turkish practices with the musics of Muslim neighbours (Katz, 1972–5).

There are many ways that the Jewishness of folk music is maintained from within. Text plays a particularly important role in defining the inside of Jewish traditions. Songs with texts in Jewish languages strengthen the inside and hinder oral tradition from extending beyond Jewish practices. History, especially the connectedness of the Jewish present to Israel, is a persistent internal trait for many repertories. Historical connectedness may also assume local forms, as in the pilgrimage songs of Iraqi Jewish women, the Judeo-Arabic texts of which articulate links to the shrines of ancestors (Avishur, 1987). Folk music synchronically serves as a means of using Jewishness to negotiate the connections between private, semi-public and public spheres in Jewish society, thus spinning a musical and cultural web of which family, synagogue and everyday community experiences are equally a part.

Folk music indexes many of the confrontations between Jewish and non-Jewish traditions, and it thereby participates in the negotiations between self and other. Throughout the Diaspora Jewish folk music regularly absorbs non-Jewish components, for example language, melodic structures, or scalar and modal forms, as Moisey Beregovsky (1892–1961) observed in his studies of Ashkenazi folk music in Russia and Ukraine (Slobin, 1982). Looking for music in isolation on the island of Djerba, Tunisia, during the 1920s, Robert Lachmann discovered instead that the folk music of Jewish communities was indistinguishable from that of the surrounding Muslim and Maghribi cultures (1940; repr. 1978). Folk music in Middle Eastern Jewish communities makes full use of the modal systems of the region, for example *maqām* in Syrian and Egyptian Jewish repertories. The dance forms of the Ashkenazi *klezmer* ensembles (e.g. the widespread *doina* from Romanian folk music) similarly locate Jewish practices in the midst of non-Jewish traditions (Salmen, 1991). Border-crossing sometimes proceeds so far that it negates the boundaries between inside and outside, for example in the ballad *Die Jüdin* ('The Jewish Girl'), which appears in the standard German ballad repertory and in Yiddish variants (see Ginsburg and Marek, 1901/*R*; Bohlman, 1992).

To some extent the definitional dialectic marks the distinction between folksong and folk music. Broadly derived from folksong and folk-music scholarship since Herder, this distinction is particularly important in Jewish practices. Concepts of folksong often reflect the internal markers of identity, especially language and liturgical function; concepts of folk music, especially folk dance, reflect external markers. Folksong results from everyday practice; folk music is possible only because of specialization and professionalism.

Creativity and composition play a particularly powerful role in concepts of Jewish folksong. As it is usually understood, however, composition is a matter of creating the new from the old. *Pizmonim* (Heb., sing. *pizmon*) form a genre of songs composed for special occasions, often in the life cycle, by utilizing pre-existing materials, often combining them in especially creative ways (Shelemay, 1988). Collecting and anthologizing folksong, which results from the widespread cultural motivation to remember and conserve the past, usually involves recomposition in one form or another, such as settings for piano and voice or mixed chorus (Nadel, 1937; Rubin, 1950; Nathan, 1994). The historiography of Jewish folksong may be calibrated according to the moments when conscious attempts to compose from folksong were especially evident. Similarly, improvisation has a special significance in concepts of Jewish folk tradition, for it results from recombining the traditional through performance to create the new, for example through processes of contrafaction in the ghettos and concentration camps of the Holocaust (Flam, 1992; see §V, 2(iv) below) or in the ensemble music of Iraqi Jewish immigrants to Israel (Shiloah, 1983). Composition and improvisation, furthermore, serve as a link between popular Jewish music (e.g. Yiddish theatre) and folk music. Not only does song from the Yiddish theatre adapt folksong for the stage, but Yiddish folksong frequently evolves through oral tradition from the transformation of popular theatre songs into folksongs (Slobin, *Tenement Songs*, 1982).

The definitional dialectic is strikingly paradoxical: although Jewish folksong and music is overtly tradition- and past-bound, it responds to change and modernity. Song is traditional because of its malleability and adaptability. The newness of folk music, for example in the *haskalah* (Jewish enlightenment) or on *kibbutzim* in Israel, reflects folk music's capacity to index the past. Accordingly, the recent history of Jewish folksong and music reveals the emergence and invention of new forms and genres. Very distinctive bodies of folk music, for example, represent Israeli nationalism (Bohlman and Slobin, 1986; Nathan, 1994), albeit at a level of considerable multi-culturalism and ethnic diversity. The revival of Jewish folksong, too, bears witness to this paradox; perhaps the best example is the renewal of interest in Yiddish song and *klezmer* music in eastern Europe after the fall of communism. The ability to negotiate between past and present, old and new, sacred and secular, and self and other gives folksong and folk music a powerful presence in Jewish society.

(ii) Performance contexts. Folk music is generally perceived as the 'secular' Jewish music. Such a perception evades the critical role of religion in all aspects of traditional Jewish life. Thus, the content or style of Jewish folk music may not be related to religious themes but its contexts of performance are founded on the prescriptions of religious life. Secular contexts properly exist in moments of privacy, such as when a mother rocks her baby.

Jewish folk music is performed within assigned social contexts: rites of passage, communal celebrations and entertainment. Vocal music predominates while instrumental music plays a secondary role. Folksongs in vernacular Jewish languages are generally performed by women, contrasted with the dominance of male voices in liturgical and most paraliturgical music. However, religious hymns in Hebrew performed by men are sung to tunes that often overlap with those of folksongs in the vernacular sung by women. Jewish folk instrumentalists are usually male, but there are cases (e.g. Iraq, Yemen and Morocco) in which professional women singers accompany themselves with percussion instruments.

Jewish law (*halakhah*) prescribes the occasion and manner of celebration of rites of passage in which folk music is performed: the period between the birth of a

male infant and his circumcision at the age of eight days, the naming of a baby girl, the entrance of young boys to adult society at the age of 13 (bar-mitzvah), engagement and wedding, and the seven-day period of mourning.

The wedding is the richest musical event of the Jewish life cycle. It consists of a series of events, usually spanning a week, that includes parties in which gifts are exchanged between the families, the presentation of the dowry, the ritual bath of the bride, the ceremonial hairdressing and dressing of the bride, and, in Islamic countries on the night before the wedding, the *ḥenna* ceremony in which red vegetable dye is applied to the hands and feet of the bride. The actual wedding ceremony takes place under a canopy, followed by the festive *sheva' berakhot* ('seven blessings'). The reading of the Torah by the groom in the synagogue on the following Sabbath and the first meal cooked by the bride occur after the wedding ceremony. The texts of the songs sung during these ceremonies describe the associated customs and their meaning, and treat the roles and characteristics of the participants, in particular the mother-in-law. The use of instrumental music in weddings is encouraged following the talmudic deed 'to gladden the groom and bride' (*Berakhot* 6b). However, instrumental music is banned, as a sign of mourning for the destruction of the Temple, from weddings held in Jerusalem by some of the city's ultra-Orthodox Ashkenazi communities.

Religious folk festivals such as the Moroccan *mimuna* (the night of the seventh day of Pesaḥ) or the Kurdish *saharane* (Sukkot) serve as an important setting for the performance of folk music. A major religious festival shared by all Jews (North African and ḥasidic in particular) is the *hillulah* of Rabbi Simeon Bar Yoḥai held in Meron (Upper Galilee) on *Lag ba-omer* (the 33rd day between Pesaḥ and Shavu'ot). All these festivals include the performance of instrumental music and Hebrew and secular songs by folk musicians who entertain the public on formal or informal stages. These festivals have been revitalized in Israel in recent decades.

In addition to sanctioned life-cycle events and religious festivals, folksongs appear in many other contexts. The lullaby repertory is rich in most Jewish communities. In many cases, songs unrelated to a child's environment are sung as lullabies, for example, the Sephardi *romances* (see §IV, 2(ii) below). Courting songs are found in communities where premarital social relations between couples became customary. Folksongs are also used as educational tools, for instance to teach the alphabet in elementary schools. The singing of epic songs, either of Jewish content, such as biblical episodes or events related to the history of the community, or adopted from surrounding cultures, is found in such Eastern communities as the Kurdish Jews and those of the Caucasus, Central Asia, India and Iran. The function of these songs is to entertain or educate the family or the community after working hours or during winter nights.

The decline of traditional folk music followed the mass migrations and urbanization experienced by most Jewish communities since the 19th century. Electronic media have had a critical impact on Jewish folk music. Traditional music, reconstructed in commercial recordings produced in Europe, the USA and the Middle East, often substituted for live performances, and instrumental folk tunes became popular in new arrangements. Only some of these folk tunes are still functional at weddings; most are now intermingled with pop music performed by rock bands or disc jockies. More recently the mass media have revived older styles of folk music after periods of decay. The case of *klezmer* instrumental music from eastern Europe is the most remarkable (see §IV, 3(ii) below). Mediated folksongs in Yiddish and Ladino that are distributed commercially appeal today to Jewish and non-Jewish audiences. Most of these reconstructed songs comprise the bulk of Jewish songs known today to the public at large.

2. FOLKSONGS IN JEWISH LANGUAGES.

(i) Judeo-Arabic.

(a) Yemen. The Yemenite Jews recognize two kinds of non-liturgical music: 'men's singing' and 'women's singing'. The first, regarded as the more prestigious, is based on texts from the *Diwan*, the traditional collection of Hebrew, Aramaic and Arabic poems written mainly by Rabbi Shålöm Shabbazi (1619–80), and is performed only by men. The second, based on Arabic poems transmitted by means of oral tradition, is sung by women. These two repertories developed directly from the singing and dancing at family parties, especially wedding ceremonies, that take place within two simultaneous circles: one male, the other female.

'Men's singing' consists of cycles of songs divided into three parts according to the literary structure of the poems: *shirim*, *shirot* and *hallelöth*. All the lines of a *shir* (pl. *shirim*; Arabic *nashid*), the first type of poems, are identical not only with regard to their metrical structure but also their rhyme scheme. The men sit in a circle and one singer, at the request of his friends, assumes the role of leader. The latter holds the *Diwan* and decides which poem to sing and the tune to which it will be sung. He also determines where to disrupt the continuity of the melody in order to insert ornaments or improvisatory passages. In addition, he decides if and when the tempo should be quickened up or slowed down, and where to switch from one tune to another. The non-measured, recitative-like character of the singing is based on an antiphonal style of performance: the leader begins, and after one or two lines those sitting near him join his melody while others contribute the response. After performing the written text, the singer adds a verse built of phrases from the *Psalms* (*'Annå 'adhönåi, höshi'åh nå; 'Annå 'adhönåi, haṣliḥåh nå*) and sung to a fixed melody that serves as a bridge to the tune of the following poem.

A *shir* usually precedes a *shiråh* (pl. *shiröth*), the second type of poems. The prosody of every *shiråh* is generally in *shir ezor* form (the Arabic *muwashshaḥ*), consisting of about 7–12 textual units, each composed of three stanzas. The first stanza contains three or four two-part lines, the second (*tawshiḥ*) includes three or four short lines, and the third has one or two lines identical in form, metre and rhyme to the lines of the first stanza. The musical style of *shiråh* differs from that of the previous *shir* in its fixed rhythmical and metrical patterns, but here, too, the musical phrase is repetitive and parallels a complete line. The melody of the second stanza differs slightly from the melody of the first, but, again, is repetitive and parallels each line. Dancing, with added drumming accompaniment, takes place when the *shiråh* is performed on weekdays. When dances occurs, melodic differences are also expressed by a change in the pattern of the steps. The tune of the third stanza may differ from those of the two

previous stanzas or it may resemble the tune of the first one. The leader begins singing the first one or two lines, then those sitting nearest him join in singing the opening parts of the phrases, and those furthest away responding with the closing parts. The mounting excitement provides the soloist with an opportunity to display his talent: he ornaments his singing and the *shiråh* itself by extending the musical phrases with trills at fixed points, and by longer improvisations between each line and especially between stanzas. The soloist makes gradual or sudden changes of tempo, as well as sudden switches of tunes. For the last line of the *shiråh*, the leader performs a new recitative which leads directly to the subsequent poem. During this recitative all the dancers return to their seats and prepare themselves for the singing of the final poem of the cycle, the *Hallaluyåh*.

The poems of this third part, the *hallelöth*, differ from other *Diwan* texts in style, form and social function. Most consist of four to ten verses, of different length but uniform rhyme. Every poem begins and ends with the word '*wa-Hallaluyåh*', and all lines are unified by the musical formulae to which they are sung. The leader starts the poem by singing '*wa-Hallaluyåh*', followed by the first verse, performed according to a fixed recitative tune based on a non-measured rhythm. The participants continue singing the poem along the same melodic course but now in a measured rhythm based on two values, short and long, sung syllabically though still without metrical groupings. Parallel vocal parts at the intervals of a 4th or 5th are occasionally added.

In 'women's singing' the leadership role is assumed by two women who are known among members of their community to possess a special knowledge of the musical tradition, especially their ability to remember many melodies and texts and to render the songs successfully by improvising new lines. One leader beats a drum, the other a *ṣaḥn* (flat metal platter on which a small metal object is tapped). The rhythms produced on the drum determine the rhythmic pattern for a desired dance, while the playing of the *ṣaḥn* fixes its beat. There are four types of tunes: (1) a slow, opening tune with a simple rhythmic but non-metrical pattern, usually performed by one group of participants seated near the leaders in alternation with another group of women; (2) a dance – *da'ase* – in a seven-unit rhythmic metre and with tunes generated from an initial musical phrase for the first line of text and a concluding phrase for the second; (3) tunes in regular metre and with a fixed rhythmic pattern (ex.36), played

Ex.36

♩ ♩. ♪ ♪ ♪ ♩

immediately after the *da'ase* without a break in the drumming; (4) tunes in regular metre and with a fixed rhythmic pattern that includes syncopation (ex.37), also

Ex.37

♩ 𝄾 ♪ 𝄽 ♩

performed immediately after the previous dance without a break in the drumming. During the performance of the last three dances the tempos gradually accelerate and their melodies are sung at two dynamic levels: in sung phrases the drumming is less intense so that the words and the tune can be clearly heard; once the singing phrases end, the drummers immediately increase the volume and continue playing until the singer begins the next phrase. Another characteristic of women's singing is the *ḥijer* – long and high tones created using the head voice with ululation; one of the women begins ululating, and others immediately join her, continuing for some five to ten seconds. The *ḥijer* is performed especially during pauses between singing musical phrases.

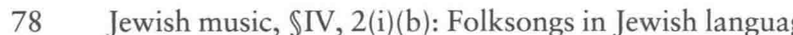
(b) Iraq. Judeo-Arabic songs of the Jews of Iraq are associated with non-synagogal events, both religious and secular, generally related to annual and life cycles: the Pesaḥ *seder* ceremony celebrated at home, with each section of Hebrew or Aramaic text followed by the Judeo-Arabic translation; religious and secular pilgrimage songs particularly associated with the festival of Shabu'oth; women's songs for the prenuptial *ḥenna* ceremony; men's songs for wedding celebrations; and lullabies. The extant texts form a valuable record of Jewish life in Iraq, particularly during the 19th and 20th centuries.

The Judeo-Arabic language includes elements of local Arabic vernaculars and Hebrew. In folksongs it ranges from a literary vernacular or, more specifically in Iraq, literary Judeo-Baghdadi, to colloquial Judeo-Baghdadi, which is also spoken by many Jews elsewhere in Iraq. However, most folksongs in the repertory of the Jews of Iraq are composed in an Arabic dialect similar to that of local Muslim song (Avishur, 1987). Judeo-Arabic texts appear in Hebrew characters, either printed in block letters or handwritten in *rashi*-style characters. In addition to printed religious and semi-religious texts, many secular songs have survived in 19th-century manuscripts: a number of these are now reproduced in standard printed Hebrew (Avishur, 1987; 1990–91; 1994). The songs are also well known in the oral tradition and show the influence of Arab music.

The following music examples are drawn from the repertory of the Jews of Baghdad, the main centre of Iraqi Jewish life. Other Jewish centres, such as Basra, Al'Amārah, 'Ānāh, Mosul, Kirkūk and Khānaqīn, share this repertory with local variations. Ex.38 demonstrates the opening section of the Pesaḥ *hagadah* sung in (*a*) Aramaic and (*b*) a semi-literary Judeo-Arabic that mirrors the word rhythms of the Aramaic text. It is an unmetred song-like chant that is sung communally. The *hagadah* also includes metred song and narrative solo sections.

The *piyyuṭ* (Judeo-Arabic *shbaḥ*: 'praise song') *Ṣuri ġo'ali yahh* (Heb.: 'My rock, my redeemer is the Lord') serves as an introduction and chorus to the light-hearted, semi-religious Judeo-Arabic *qunāgh* ('way-station'; Shiloah, 1992, pp.167–8) songs, which map the route to the tomb of the Prophet Ezekiel, near Al Ḥillah, Iraq, or other holy sites in Israel. In a text of 1927 the author expresses a wish that the pilgrims ride in a *ṭrāmbél* (automobile). Earlier secular songs refer to pilgrims riding on a mule and other hardships encountered en route (Avishur, 1987, pp.163–92).

Some pilgrimage songs refer in later versions to bridegrooms and are classified in religious song books as *pizmonim le-ḥathan* ('bridegroom songs'; Mansour, 1953–4). The song *Yānabi* ('O prophet'; Manasseh, 1997, pp.90–91) and that shown in ex.39 were originally dedicated to the Prophet Ezekiel and Ezra the Scribe respectively. They are sung in colloquial Judeo-Arabic, to the *igrug* rhythm unique to Iraq. In Iraq these songs were performed by the *abu shbaḥoth* ('master of praises') who



Ex.38 *Pesaḥ hagadah* song, as sung in (a) Aramaic and (b) Judeo–Arabic (transcr. S. Manasseh)

(a) Aramaic

Nahawand ♪ = 200

Hé lāḥ - ma ʿān - yaa dī ā - kha - lū āb - ha - tha - na bbé - ār - ʿaa

(b) Judeo–Arabic

Hā - đa khabz əl - mis - kīn əl - lađ - i ak - lū e - ba - hā - tə - nā fī

dé - miṣ - ra - yim. Kol di - khə - fīn yé - thé wé - yé - khol kol di - sə - rīkh

ba - lad mā - ṣər. Kil jū - ʿān yi - jī wə - yyā - kəl kil ma - ʿ - tāz

yé - thé wé - yif - sāh... Hāsh - sha - ta ha - kha ʿāb - déi

yi - jī wī - fas - seh... Has - sa - na naḥ - na hon ʿə - bīd

lé - sha - nah hāb - ba - ah bbé - ār - ʿah dé - yis - ra - él

sant ij - jā - yā fī ba - lad yis - rā - īl

bé - néi ḥo - rīn.
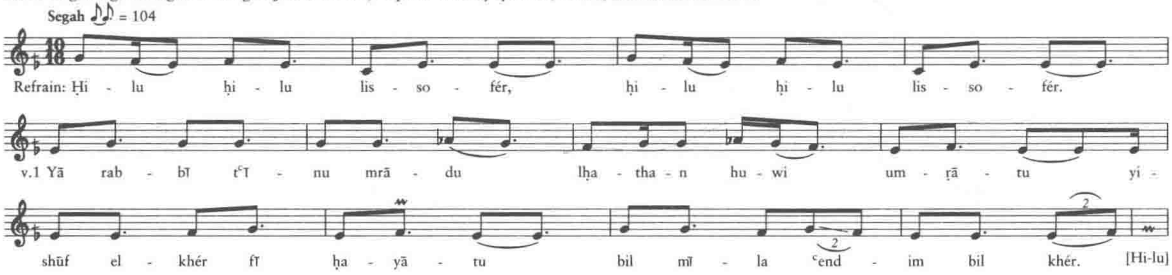
bī - nīn əl - miṭ - lū - qīn.

['This is the bread of poverty, that our ancestors ate in the land of Egypt, all those who are hungry, come and eat, all those in need, come and celebrate the passover . . . This year we are here as slaves. Next year we will be free in the land of Israel.']

sang *shbaḥoth* in both Hebrew and Arabic at religious and social occasions.

Music for the *ḥenna* celebration before weddings was performed by the *daqqāqa* who sang and played the *naqqāra* (pair of small kettledrums) and a chorus of two or three women who each played a *daff* (frame drum with rattles). Most *daqqāqa* songs are in the *igrug* rhythm. With the virtual demise of their profession, their repertory is no longer associated solely with women's groups. Ex.40*a* is a transcription of their most famous song, in typical Judeo-Baghdadi dialect, sung somewhat acrimoniously, as though by the groom's mother to the bride's mother. It was also performed by men as a *pasta* (light, metric song following a performance of Iraqi *maqām*),

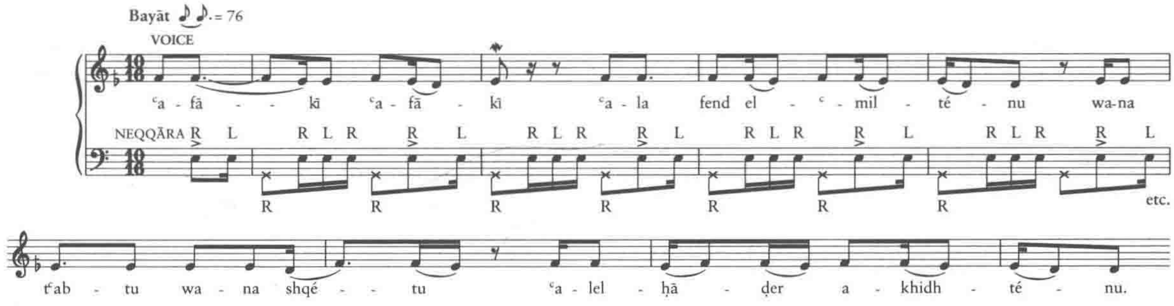
Ex.39 Pilgrimage/bridegroom song in Judeo-Arabic, as performed by Ḥibbah, 1980s, transcr. S. Manasseh



['How sweet is the scribe. O Lord grant him his wishes, to the groom and his bride. He should have plenty all his life and a circumcision at their home'.]

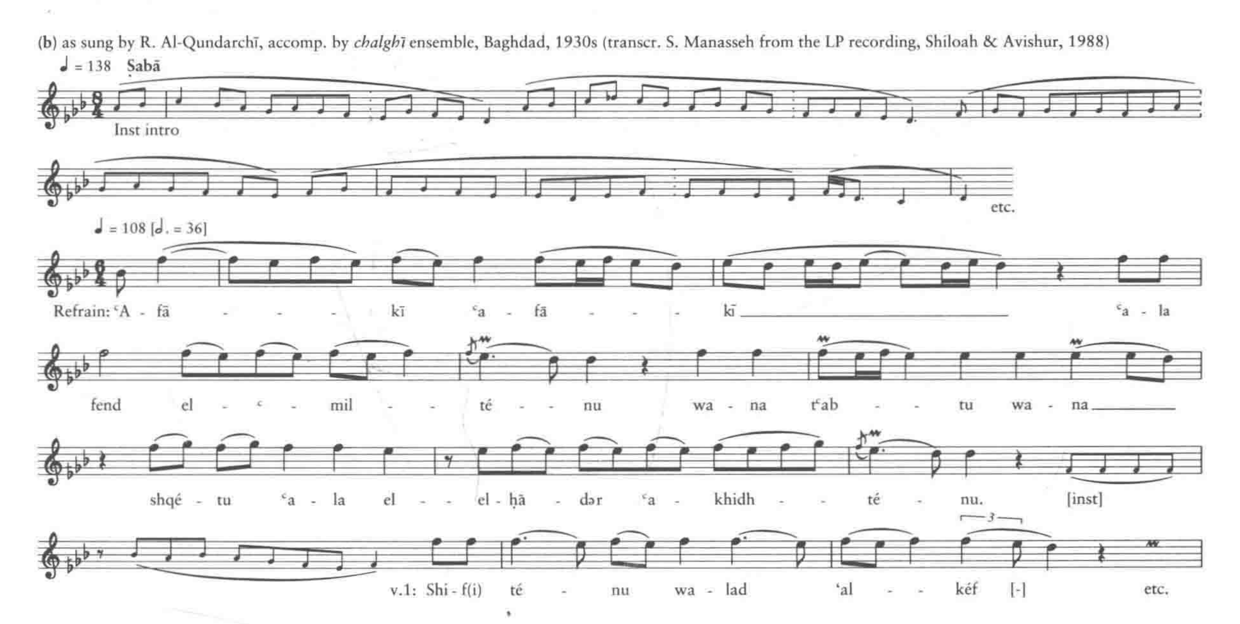
Ex.40 '*Afākī*, song for the henna ceremony in Judeo-Baghdadi dialect (transcr. S. Manasseh)

(a) as performed by S. Ḥalaby (voice/naqqāra) in Israel, 1992



['Bravo to you on the tricks you've played. I tired myself and laboured, and you've got him "ready-made".']

(b) as sung by R. Al-Qundarchī, accomp. by *chalghī* ensemble, Baghdad, 1930s (transcr. S. Manasseh from the LP recording, Shiloah & Avishur, 1988)

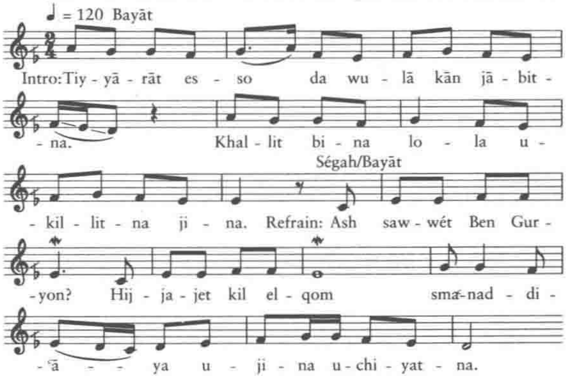


and was recorded in the 1930s by Rashid al-Qondarchi, the leading Muslim singer of Iraqi *maqām* (ex.40*b*). All these songs remain in the Iraqi Jewish repertory, in Israel and elsewhere, though in changed circumstances. The relatively recent text of ex.41 (mixed Judeo-Arabic dialect and modern Israeli Hebrew) was composed in Israel after the mass emigration of Jews from Iraq (1950–51) and expresses the stark social conditions initially endured by the community in the abrupt transition to their new homeland.

(c) North Africa. The Jewish communities of the Maghrib (Morocco, Algeria, Tunisia and Libya) developed folksong repertories in Hebrew and in local Judeo-Arabic dialects. Two strikingly different groups of Maghribi Jews exist: those of large cities on the coasts who are influenced by urban musical styles and in the 20th century by modern trends of mainstream Middle Eastern Arab songs, and dwellers of remote inland areas such as the Atlas Mountains or the Sahara Desert who show Berber influences.

The folksong genres of urban Moroccan Jews include the *malḥun* and *qaṣīdah* sung by men, *nuwwah* (Arabic; mourning songs) and *arubi* and *mawwāl* sung by women. The most popular of these genres is the *arubi*. Performed at weddings, circumcisions, and other social gatherings such as the visit of an important guest, the *arubi* consists of five-line stanzas of ten syllables with fixed rhyme patterns (up to 50 stanzas). The melodies are adopted from a standard repertory which the singer adapts in the process of extemporizing the text. The topics of the *arubi* include love, the beauty of nature, the suffering and pain of loneliness, cursing of an enemy, and current events (e.g. a song cursing Adolf Hitler was composed during

Ex.41 *Ash sawwét Ben Guryon*, song in Baghdadi dialect and modern Hebrew (transcr. S. Manasseh from the LP recording, Shiloah and Avishur, 1988)



['That black plane – if only it hadn't brought us. It put doubt into us and we all came. What did you do, Ben Gurion? You worked us all up. We heard the propaganda and we came and dived straight in.']

World War II). The *arubi* takes the form of a dialogue between a man and a woman, and includes witty lines. The *malḥun*, with texts from the 16th century to the present, is based on modes and melodies from Andalusian music (*see* MOROCCO, §2(ii)). The songs treat social issues, ideological stands and historical events of the community.

Malḥun songs appeared in commercial recordings. Among the famous Jewish artists of this genre are Sami al-Maghribi and Zohara al-Fasiya. Social issues appear in the *qaṣīdah*, too, such as the *L'qaṣīdah de-skhina* which describes the preparation of the traditional meat-stew of the Sabbath. Maghribi Jewish songs, which combine Hebrew with Judeo-Arabic, are known as *matruz*. They treat religious and secular topics such as the praise of wine and the complaints of a poor teacher lacking funds for Pesaḥ.

Folksongs of the Jews from the Middle and High Atlas are characterized by pentatonic scales and responsorial and antiphonal styles of performance similar to Berber music. Men dance shoulder to shoulder, sometimes in lines or circles, and are accompanied by songs performed by a female soloist with a frame drum. These songs are performed at weddings and recall the Berber *ahwash*. The *ziyyāra* pilgrimage to the tomb sites of venerated saints is another important occasion for the performance of folksongs.

Robert Lachmann, in his survey of 1940 (repr. 1978), found that the Judeo-Arabic folksongs sung by Jewish women on the island of Djerba off the coast of Tunisia bear the musical characteristics of general Tunisian folk music genres.

The bulk of this repertory is connected with wedding events. The characteristic manner of performance is responsorial: a soloist accompanies herself with a *darbukka* (goblet-shaped drum), while a group, sitting around her, responds. Since the 1920s Jewish singers from Tunis (such as Habiba Mssika) excelled in the performance of popular songs based on folk elements, similar to the Moroccan *malḥun*.

(ii) Judeo-Spanish.

(a) Judeo-Spanish languages. The Spanish language spoken by Jews at the time of their expulsion from Spain in 1492 conformed not only to a variety of regional dialects spoken by the Christians, among whom they lived, but also embodied Hebrew, Aramaic and Arabic elements. The exiled Jews who established communities in the Eastern Mediterranean region (Ottoman Empire) also absorbed linguistic elements of other national populations (mainly Turkish, Greek and other Balkan tongues), whereas those who settled in Northern Morocco absorbed Arabic. It is these linguistic components that distinguish the Eastern from the Western Sephardim. From the mid-19th century, French and Italian had a decisive impact on the language of the Eastern Mediterranean Sephardim, as did Modern Andalusian Spanish on the speech of Sephardim in Morocco. English, Standard Spanish and Modern Hebrew tended to replace the traditional dialects of Sephardim who emigrated to North and South America after World War I, and to Israel after 1947. Though the language has been referred to as *judezmo*, *koiné*, *spanyol* in the Eastern realm and *haketía* in North Africa, Judeo-Spanish appears to have gained wide currency as the best term for both the pre- and post-exilic language. *Ladino*, another highly popular term, refers more precisely to the Spanish calque language that developed from the literal translation of Hebrew into Spanish.

Scholarly studies dealing with the various secular and paraliturgical musical genres rendered in Judeo-Spanish have appeared with increasing frequency since the 1980s. These studies have for the most part concerned orally transmitted materials (both sung and recited) that were collected and recorded among Sephardi informants of both Eastern and Western traditions residing in the USA, Canada, South America and Israel.

(b) The Iberian period. Jewish communities existed among the various populations of the Iberian Peninsula from at least the first millennium BCE until the expulsion of the Jews from Spain (1492) and from Portugal (1497), and doubtless shaped a secular culture quite separate from that of their Ashkenazi and Middle Eastern counterparts. Before the Islamic invasion of Spain in the early 8th century there were musical exchanges between Christians and Jews.

Medieval Spanish literature continues to be combed for information concerning Jewish musical practices. Jewish, together with Christian and Muslim musicians, participated in the varied performances of the *Cantigas de Santa Maria* produced at the Castilian court of Alfonso X el Sabio (1252–84), and sung in the Galician-Portuguese language. Whether Jews assisted in composing their melodies is not known. Although numerous Peninsular sources reveal the names of Jewish musicians, minstrels and poets, there is no evidence that they represented a manifestly Jewish musical tradition.

At the time of their expulsion, the Spanish Jews had incorporated many of the contemporary popular poetic and song genres such as the *romance* and the *villancico* into their secular music tradition. Yet, the extent to which their tradition reflected the varied musical styles and tastes current on the Peninsula and what remained of their Iberian tradition during the generations that followed may never be clear.

(c) The Sephardi diaspora. M.J. Benardete viewed the Sephardi diaspora as two waves of emigration, the medieval Jewish exiles and the Renaissance converts who sought to re-embrace Judaism. The former comprised those Jews who settled in North Africa and the Eastern Mediterranean region, where they continued as folk societies and preserved their Hispanic culture; the latter embraced those who settled in various parts of western Europe and North America and whose rapid Westernization led to the elimination of most traces of their Hispanic past.

Musicologists have focussed their attention on the Sephardi diaspora, particularly on the extant orally transmitted repertory of the widely scattered 20th-century Sephardi communities. Thus, it is mainly from Moroccan and Algerian communities of North Africa (particularly Tanger, Tétouan, Larache and Oran), and those of the Eastern Mediterranean region (particularly Sarajevo, Salonika (now Thessaloniki), Istanbul, Izmir, Edirne, Rhodes and Jerusalem) that most ethnographic information has been obtained. This information enabled modern investigators to characterize the musical heritage of the Sephardi diaspora not only as a collective entity but also as regionally distinct groups. Moreover, a distinction may now be drawn between those elements that persisted since pre-Expulsion times and those that were borrowed from

the peoples among whom the Sephardim settled after their exile from Spain.

(d) The Romancero. An important genre of Sephardi secular poetry and music is the Judeo-Spanish *Romancero*. This tradition represents an early stage in the development of the Spanish ballad, not only in its 15th-century Castilian lexical and phonological features, but also in its retention of numerous ballad themes current in medieval Spanish balladry. Also included in the Sephardi ballad repertory are themes from medieval French sources, events from Spanish history, subject matter from the Bible and classical antiquity, and a variety of adventures that blend lyric and narrative elements. The Judeo-Spanish branch also shares numerous themes with the pan-Hispanic (Spanish, Portuguese and Catalan) *Romancero*.

In its typical form, the *romance* embodies a 16-syllable verse divided by a medial pause into two octosyllabic hemistichs, the former without rhyme, the latter rhyming in assonance. The *romancillo* comprises two hexasyllabic hemistichs. Both are sung to strophic tunes with the quatrain strophe predominating.
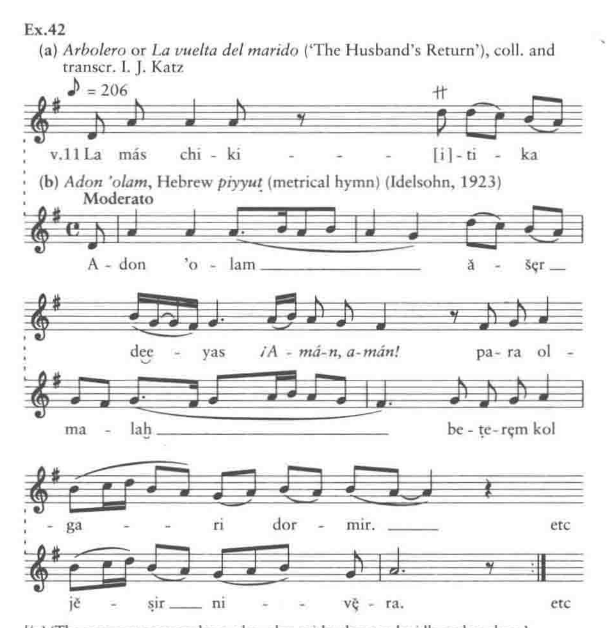
Sephardi ballad scholarship begins with the *Catálogo del romancero judío-español* (1906) by R. Menéndez Pidal (1869–1968), which listed over 140 ballad themes current among the Sephardim in their diasporic communities. Since then, numerous scholars have been actively collecting and studying Judeo-Spanish ballads, among whom M. Alvar, P. Bénichou, R. Benmayor, D. Catalán and A. Librowicz have sought out collaborators to provide musical transcriptions for their publications. Since 1959, through the collaboration of S.G. Armistead, J.H. Silverman and I.J. Katz there has been more systematic fieldwork involving the collecting and editing of texts and tunes with the aid of recording equipment in the USA, Israel and North Africa. Menéndez Pidal's *Catálogo* has been superseded by Armistead's *Catálogo-índice* (1978).

A detailed survey of musicological research focussing on the Judeo-Spanish *Romancero* from about 1900 to the early 1960s was published by Katz in 1972, and subsequent musicological fieldwork has been undertaken by E.N. Alberti-Kleinbort, J.R. Cohen, E. Gerson-Kiwi, A. Petrović and S. Weich-Shahak. Among composers and musicians, A. Hemsi, L. Algazi and I. Levy collected and incorporated ballad tunes in their musical anthologies. M. Manrique de Lara, a close associate of Menéndez Pidal, conducted earlier fieldwork in the Balkans and Middle East (1911–12), and in northern Morocco (1915–16), during which time he gathered almost 2000 ballad texts and transcribed over 450 tunes directly from oral tradition. Decades later, A. de Larrea Palacín (1952) collected 270 texts and 285 tunes from the ballad tradition of Tétouan, Morocco. Interestingly, the earliest notations we possess for Judeo-Spanish ballad tunes were made by L. Kuba, in Sarajevo, 13 years prior to Menéndez Pidal's *Catálogo* (Weich-Shahak, 1979–80).

Well over a century after the Expulsion there was still active communication between the exiled Sephardim and the Iberian Peninsula. During this period, the most popular ballads from Spain continued to circulate throughout the greater Mediterranean region. By the late 1600s, however, contact with Spain became increasingly sporadic, particularly in the Eastern Mediterranean region where relations among the varied Sephardi communities were slowly disintegrating, thus marking the beginning of the ballad's decline. Numerous Castilian ballad books and broadsides made their way to the Moroccan Sephardi communities, and from these sources and from the headnotes in the Hebrew hymnals published in Amsterdam, Venice, Istanbul, Salonika and Safed (*c*1525–1819) those ballads that were current at that time have been inventoried and categorized. Their headnotes cited the initial verses (*incipits*) of ballads and other songs (in Spanish, Arabic and Turkish) whose tunes were widely known and which served as tune indicators for the hymns to which they were sung. This practice (*contrafactum*), already known in Spain among the Hebrew poets (*payṭanim*) who created liturgical hymns (*piyyuṭim*) during the Golden Age of Hispano-Hebraic poetry, had its ancient origin in the Book of *Psalms*. Here follows an example (ex.42) of the ballad tune for *La vuelta del marido*, which served as a tune contrafact for the popular liturgical hymn *Adon 'olam*.

To whatever degree each community strove to maintain the tunes associated with ballad *incipits*, their replacement by tunes from the new surroundings must have begun a century after the Expulsion. Essential stylistic differences in the individual ballad repertories of the Eastern Mediterranean and Moroccan Sephardi communities began to appear on textual levels, while even greater divergences emerged in the music.

While research to date has not yet traced extant ballad tunes back to 15th-or 16th-century Peninsular sources in *cancionero* and *vihuela* collections, romanticized notions have continued to characterize the diaspora tunes accompanying known Iberian ballad texts as 'traditional Hispanic melodies'. A novel, but unconvincing, attempt to link ballad tunes from the extant tradition with the aforementioned collections has been undertaken by J. Etzion and S. Weich-Shahak (1988). Furthermore, the stylistic differences between the ballads of the Eastern and Western tradition, and the possibility of identifying tune families have been discussed by Katz (1968; 1988) and Etzion and Weich-Shahak (1988; 1993).



(e) The copla. Another important genre that has lately been studied in greater depth is the Judeo-Spanish *copla* (var. *compla, kompla*) highly favoured among the Eastern Sephardim. Deriving its subject matter from biblical stories, Jewish history and tradition, and contemporary events, the *copla* has also been used to impart communal values. Composed, for the most part, in octosyllabic quatrains, it was suited to strophic melodies that were current in surrounding regional and local cultures.

Coplas were printed on *pliegos impresos* (broadsides) and circulated throughout the Eastern Sephardi diaspora, especially in Salonika and Istanbul. Thus, the *copla* circulated more as a written tradition than an exclusively oral one. In Salonika, in particular, it enjoyed continuous popularity throughout the 17th and 18th centuries.

Sung mainly in private homes, the *coplas* comprised a large repertory of paraliturgical songs for celebrating the more festive Holy Days of the Jewish religious calendar and for commemorating various stages of the life cycle (i.e. circumcision, weddings etc.). Unlike the *Romancero* tradition, cultivated principally by women, *coplas* were sung primarily by men. Their texts are also rich in Hebrew, Turkish and Greek lexical items.

(f) Lyric songs. *Canticas* or *cantigas*, as they are known among the Eastern Sephardim, or *cantares* or *cantes* among the Western, constitute the richest and most variegated repertory of the three genres discussed here and embody vestiges of pre-Expulsion popular Peninsular poetry. M. Attias (1972), traced its history from the Expulsion to modern times with ample textual documentation. Interestingly, Attias pointed out that from the end of the 18th century until the first half of the 19th, liturgical songs in Judeo-Spanish were more dominant than secular songs, which, like the *romances*, were on the decline. M. Alvar's pathfinding study (1971) uncovered numerous survivals of pre-1492 metrical patterns and poetic conventions in the Moroccan Judeo-Spanish wedding songs.

Unlike the *romances* and *coplas*, the lyric texts focus on more universal themes, the predominant category being love songs. In the Eastern tradition, many texts are translations of Turkish and Greek songs. Sung mainly as octosyllabic quatrains to strophic tunes, they also exhibit musical structures that vary considerably from those of the *romances* and *coplas*. Many of them contain *estribillos* (refrains). In general, lyric songs are shorter than ballads and *coplas*, and their themes are appropriate to all stages of the life cycle. Among the love songs, the *şarkis* combine consecutive stanzas of diverse origin that are thematically unrelated. Songs of this type are also popular among the Turks and Arabs.

(g) Music in secular life. An overview of the musical traditions of Sephardi secular life must take into account the life cycle and liturgical calendar, for both are richly endowed with songs. Accompanying the various events of the life cycle there are lullabies, children's songs, love songs, wedding songs and dirges. *Endechas* (dirges) are sung at funerals and during the week preceding Tish'ah be-av (the 9th day of the Hebrew month of Av, commenorating the destruction of the Temple). *Romances* have permeated all facets of secular life, and some, because of their elegiac subject matter, have entered the *endecha* repertory. Religious occasions (e.g. circumcisions, bar-mitzvahs and weddings) and gatherings on Holy Days (e.g. the Passover *seder*, Ḥanukkah and Purim) permit the singing of secular songs. Weddings predominate as the most elaborate of all the ceremonies, whose varied stages involve not only vocal but also instrumental music. Sung by individuals or groups of singers, lyric songs were, at times, accompanied by the *pandero* (shallow, circular single-headed frame drum).

(iii) Yiddish and central European languages.

(a) Ashkenazi Europe. The folk music of Ashkenazi Europe is both unified and differentiated by the history and languages of central and eastern Europe. Historical issues are essential to understanding Ashkenazi folk music, for Jewish folk music, like 'folk music' in general, is the product of changing ideas about music, what it represents, and how it functions, which in the case of Ashkenazi Jews must also be understood as products of Europe and European concepts of music.

During the initial central European phase of Ashkenazi culture, traditional music already fitted the social structures and institutions of the Jewish presence in German-speaking Europe. Private and public religious practices provided a setting for folk music, not least because of the predominance of oral traditions. The urban cultures of medieval Jewish cities contrasted with rural folk traditions, just as local repertories were distinct from regional traditions and those practised by all Jews. Jewish traditional music, moreover, embraced practices unique to the Jewish community and those from surrounding, non-Jewish cultures.

The core of Jewish culture in the Rhine valley was frequently subjected to acts of prejudice and violence, but in the 14th century several major pogroms forced the Rhineland Jews into eastern Europe. Still retaining the Middle High German of the medieval Rhineland, with an essential complement of Hebrew words and orthography, the Jews of eastern Europe established new centres of culture where the Yiddish language developed and became the basis for east European Jewish folksong. The history of Ashkenazi folk music, therefore, unfolded from the schism between central and eastern Europe, and reflects the relation between these two parts of Europe until the present.

Distinctions of genre in Ashkenazi folk music result from religious and aesthetic distinctions between vocal and instrumental music. Vocal music, or folksong, contains more privileged genres because vocal music receives more approbation in religious attitudes about music. Religio-aesthetic judgment places folksong closer to the core of the community, not least because of the anchoring role of texts in Hebrew and Yiddish dialects. Folksong genres often reflect the polyglot nature of traditional Jewish society. Instrumental music often accompanies less strictly Jewish activities, such as dance, which has a much older presence in European communities than usually realized. At least as early as the Middle Ages, Rhineland communities could claim dance halls, where *leytsonim* (instrumental musicians) performed, perhaps the forerunners of *klezmer* musicians who first appear in the Early Modern Era (see §IV, 3(ii) below; see also Salmen, 1991).

Other concepts of genre reflect other functions, repertories and social structures in Ashkenazi Europe. Early 20th-century scholars (e.g. A.Z. Idelsohn and J. Schönberg) regarded synagogue song as 'folklike', especially when it used melodic and modal materials from folksong. Ḥasidic genres have developed in eastern Europe and spread throughout the Diaspora and to Israel with the

mystical and ecstatic traditions of the practitioners (Vinaver, 1985). There are also genres that admit to the presence of outside traditions, but also stress their integration into Jewish uses and functions.

Though the settings and contexts for Ashkenazi music in Europe fall into two major categories, secular and religious, Ashkenazi folk music often bridges these categories and negotiates between them. Family traditions depend on religious repertories, such as *zemirot*, performed most frequently at Sabbath meals; *zemirot* have Hebrew texts and follow oral tradition, but they regularly borrow melodic material from other sources. Synagogue song in both central and eastern Europe regularly borrows from secular and sacred sources, Jewish and non-Jewish, which are then moulded into liturgies that undergo variation in a manner similar to secular folksong.

Secular contexts for folk music are present in both private and public spheres. Much Yiddish folksong in the home, for example, reflects the responses of women to life events, child-rearing and challenges to the family from non-Jewish society (e.g. conscription of sons into the army). Dance, both as a component of Holy Days such as mid-winter Purim, with its *Purimball*, and as an accompaniment to wedding celebrations, takes place in settings that cross the boundaries between sacred and secular. The folk music of political and ideological movements reconfigure Jewish traditions for functions in a changing public sphere. Accordingly, repertories of ḥasidic songs (Vinaver, 1985) and Zionist songs (Taich, 1906; Glaser, 1914) disseminated Jewish folk music to Jewish communities throughout Europe and the Diaspora. Finally, the stage is an important setting for folk music, which constantly interacts with popular music in Ashkenazi traditions (Slobin, *Tenement Songs*, 1982).

References to Jewish folk-music specialists appear in both Jewish and non-Jewish sources as early as the 12th century. Specialists have most often been instrumentalists within the Jewish community, for example *klezmer* musicians, or they have performed at events where instrumental music was necessary. Specialization and professionalism in Jewish folk music characterize domains in which the acceptability of music-making may be questionable, especially in more Orthodox communities. Folk-music specialists effectively assume responsibility for many forms of secular music-making, thereby negotiating the conceptual barriers between secular and sacred musical practices. The presence of *badḥanim* (Yiddish *badkhónim*) at weddings reflects the ways in which they were once ritual specialists and tricksters.

Records documenting payment to folk-music professionals often reveal considerable mobility and frequent interaction with non-Jewish musicians (notably Roma musicians) and events (especially dances), both of which accounted for processes of exchange within regions and between central and east European folk-music traditions. In many areas, specialists provided music for folk drama or for wandering dramatic troupes. Within such historical contexts, Jewish folk musicians found their way to cabaret and popular stages in central Europe and to Yiddish theatres in eastern Europe (see below, §IV, 2(iii) (b)).

Specialization increasingly characterized the musicians of the synagogue in the wake of the *haskalah* (Jewish enlightenment). The *ḥazzan* not only won a place for his performances in the religious life of a community, but he also often contributed to secular traditions, both Jewish and non-Jewish. *Ḥazzanim*, moreover, moved from synagogue to synagogue, transforming melodic traditions and repertories through the introduction of new styles and the alteration of old ones. Cantors such as A.Z. Idelsohn were among those earlier 20th-century specialists who consciously collected and adapted folk traditions from Jewish communities throughout the world for the creation of new, international canons of Jewish folk music.

As a result of transformations in Jewish identity during the 19th and 20th centuries, there was growing interaction between folksong and other domains of music-making, within the Jewish community and without. Oral traditions in central European synagogues incorporated melodic and formal materials from secular and non-Jewish traditions, transforming these into new sacred identities. Collections of Jewish folk music appeared in published form and were then disseminated by the beginning of the 20th century, serving as the basis for growing attempts to compose new works based on Jewish folk melodies (e.g. Loewe, 1894; Ginsburg and Marek, 1901/*R*; Grunwald, 1924–5).

A recognizably European Jewish folk music had therefore emerged to form distinctive repertories and canons by the 20th century, and this Jewish folk music took its place alongside other national traditions whose roots could be philologically traced and whose distinctive representation of modern history grew from both textual and contextual uniqueness. As European Jews began to settle in the *Yishuv*, the Jewish community of modern *Ereṣ Yisrael* ('land of Israel'), a new historical phase emerged in which Hebrew folksongs and folk dances took their place within European collections next to German or Yiddish repertories. Folk music responded to 20th-century modernism and internationalism by representing Jewish identity in even more complex and diverse ways (Bohlman, 1989; Nathan, 1994).

Despite the massive destruction of Jewish communities during the Holocaust, Jewish folk music has gradually but steadily gained a new presence, albeit with radically different functions and roles. In many areas of eastern Europe, folk music was inaudible as Jewish communities maintained low public profiles. Professional musicians may have participated in other ethnic and national traditions, whereas the oral traditions of synagogue music preserved folk-influenced liturgies while membership dwindled through death and emigration. In the first decades after the Holocaust, until the 1960s new anthologies appeared as means of memorializing the Holocaust, but these also provided a store of Jewish folksongs for the German folk-music revival in the 1960s and 70s, and for the use of some east European state ensembles in the 1970s and 80s.

In the 1990s the folk music of Ashkenazi Europe underwent a widespread revival. New collections of older repertories (Lemm, 1992; Freund and others, 1992) complement fieldwork and the discovery of Jewish musicians who survived the Cold War era. Many east European Jews, especially Poles and Russians, have emigrated to Austria and Germany, where they introduced Eastern Ashkenazi traditions into religious and sacred practices of central European communities. *Klezmer* ensembles, with and without Jewish members, proliferated, and folk-music ensembles of all kinds included Jewish dances in their repertories. Historical and modern

recordings juxtaposed Ashkenazi folk music in a post-modern mix, transforming it to a widely disseminated form of 'world music', that is, international popular music. With different functions but many of the same historical contradictions, the folk music of Jewish Europe continues to represent the changes in and challenges to Jewish communities throughout the world.

(b) Composed song and Yiddish theatre. Music composed to Yiddish-language texts in the form of composed song and music for the theatre is a phenomenon of the later 19th century and is related to the contemporaneous European nationalist movements. Theatre music first appeared with the creations of Abraham Goldfaden (1840–1908), an itinerant writer and performer who established the first professional Yiddish theatre company, in 1876 in Iaşi, Romania. Goldfaden's touring companies were enthusiastically supported by the east European Jewish masses, and gave rise to a proliferation of rival organizations. Untrained in music but with an ear for adaptable melodies, Goldfaden drew on and borrowed a variety of sources for use in his self-authored stage productions, including synagogal chants, Jewish and Slavonic folksongs and dances, and west European operatic and popular music. While Goldfaden never fully consolidated these influences, the composers who followed him were able to fashion a musical idiom from his legacy suited to the emerging Yiddish theatre. Important features of this style were already present in Goldfaden's work, most notably the conjoining of musical and literary motifs from east European Jewish folk culture with Western harmonic and formulaic procedures. An illustration of this process may be found in Goldfaden's popular lullaby, 'Rozhenkes mit mandlen' (Yiddish: 'Raisins and Almonds'), from the 1882 operetta *Shulamith*. The song's poetic subject descends from a cluster of Yiddish folkloric cradle songs using the phrase 'raisins and almonds'; its minor-mode melody stems from a different source in Jewish folksong. Goldfaden composed an original text around the folk motif and adapted the folk melody to 3/4 waltz time.

Goldfaden's most important successor in theatrical composition was Joseph Rumshinsky (1881–1956), a conservatory-educated musician with a professional background in liturgical, choral and stage music. Born in Russian Lithuania, Rumshinsky emigrated to the USA in 1904 and eventually settled in New York City, which had by that time become the world centre of Yiddish theatre because of the Tsarist ban on public performance in Yiddish throughout the Russian empire. Rumshinsky's early productions, often in collaboration with the actor and impresario Boris Thomashefsky, included several large-scale operettas. These works, modelled after European light opera, mark an advance over Goldfaden's idiom with respect to stylistic unity and professional polish; they also reflect, in their opulent production values, the spectacular success of the American Yiddish theatre during the first decades of the 20th century. The 1916 production *Tsubrokhene fidele* ('The Broken Violin'), for example, called for a pit orchestra of near symphonic dimensions. Under Rumshinsky, music for the Yiddish stage underwent a process of Americanization: European light opera style gradually yielded to Tin Pan Alley fashions and formulae (see §V, 2(vi) below). This trend increased after World War I when the American-born children of immigrants began to make up an important segment of the theatre-going public. The influence of American popular music on compositions for the Yiddish stage may be located in form (verse/refrain), structure (4×8-measure phrase units), style (syncopated melodies) and content (American themes and vocabulary within song texts).

With the compositions of Rumshinsky and his younger colleagues, particularly Alexander Olshanetsky (1892–1946), Sholom Secunda (1894–1947) and Abraham Ellstein (1907–63), Yiddish theatre music had reached the apex of its popularity by the late 1920s to early 1930s. The works of these songwriters represent the genre's classic phase. Olshanetsky was prized for his artful harmonies and Russian-Gypsy melos, Secunda for a directness reminiscent of folksong (two of his songs, 'Bay mir bistu sheyn' and 'Dona, dona' became crossover hits), and Ellstein for bringing the vitality of jazz and swing music to Yiddish popular song. By the 1920s, American Yiddish music had an international following, as performers toured venues in Canada, Latin America, Europe, South Africa and Australia. The style was particularly well received in many Polish cities, where the Yiddish theatre, re-established in independent Poland, had begun to institute post-Goldfaden conventions of its own. Music for the Yiddish stage in Poland and the former Soviet Union has attracted little scholarly attention (see, however, Fater, 1970; *Pamietnik teatralny*, xli, 1992; Michalik and Prokop-Janiec, 1995).

The 'golden age' of Yiddish theatre music coincided paradoxically with the decline of the American Yiddish stage, whose patronage by the late 1920s dwindled as a result of restrictive US immigration policies and the assimilation of its patrons into the American cultural mainstream. The theatre's decline led to a refinement of the style, as songwriters responded increasingly to the demands of the recording industry, radio and dance halls. A noteworthy aspect of this later phase is the ethnic coding evident in many songs, accomplished through selective use of the melodic augmented 2nd. This device, adopted from traditional cantillation modes, was already quite common in Yiddish theatre music. However, during the genre's final stage of development, the augmented 2nd interval also took on a symbolic function, which, together with a minor-key melody (and, of course, the Yiddish text), effectively established a song's pedigree for its increasingly assimilated audience. After World War II, the altered social circumstances of its Jewish American patron base, in addition to the extermination of its parent culture during the Nazi Holocaust, spelt an end to the great creative phase of the America Yiddish theatre.

The origin of Yiddish composed song (art song) may be traced to the 1897 meeting in the Moscow hotel room of composer Joel Engel (1868–1927) and Russian music critic Vladimir Stasov, during which the nationalist Stasov challenged Engel to seek musical inspiration in his own Jewish heritage. Engel and several colleagues soon set to work, publishing in 1901 a landmark anthology of Yiddish folksong texts (*Evreskaya Narodnaya Pesnya v Russie*, ed. Dinsburg and Marek) and founding in 1908 the Jewish Folk Music Society (with branches in St Petersburg, Moscow and elsewhere), whose chief objectives were the collection, harmonization and publication of Jewish folksongs and the creation of 'art' compositions based on the content or spirit of these materials. During its ten-year existence, the Society subsidized numerous

publications, among them many songs composed to texts drawn from folk poetry or from the works of contemporary Yiddish writers. Apart from Engel, important contributors to the nascent repertory included Ephraim Shkliar (1871–?1942), Solomon Rosowsky (1878–1962), Lazare Saminsky (1882–1959), Mikhail Gniessen (1883–1957), Alexander Krein (1883–1951), Joseph Achron (1886–1943) and Moses Milner (1886–1953). When the Society disbanded in the wake of the Russian Revolution, many members relocated to the West where they continued to propagate the cause of Jewish musical nationalism.

The work of the St Petersburg Jewish Folk Music Society composers derived from the Russian Romantic tradition epitomized by Rimsky-Korsakov, the group's mentor at the St Petersburg Conservatory. As it developed and spread, however, the genre attracted composers of various backgrounds and styles: Yiddish texts, therefore, rather than any particular set of stylistic features, remain the defining element of this repertory. By the 1920s, Yiddish art songs were being published and performed in the USA and Latin America as well as many European nations. Composers prominent in the post-Engel generation include: Samuel Bugatch (1898–1984), Michel Gelbart (1889–1962), Vladimir Heifetz (1894–1970), Henech Kon (1890–1972), Solomon Golub (1887–1952), Leo Low (1878–1960), Maurice Rauch (1910–94), Jacob Schaeffer (1888–1936) and Lazar Weiner (1897–1982), all in the USA; Leon Wajner (1898–1979) in Argentina; Shaul Berezovski (1908–1975) in Israel; and Solomon Fayntukh (1899–1985), Leyb Yampolsky (1889–1972) and Zinovii Kompaneetz (1902–87) in the former Soviet Union.

The earliest publications of the St Petersburg Jewish Folk Music Society included artful arrangements of Yiddish theatre pieces erroneously ascribed as folksongs. With the passing of time, the distinction between 'theatre' and 'composed' song has grown increasingly artificial. Many performers presently regard the enduring melodies of both categories as equal in the heritage of Jewish national song.

(iv) Central and South Asian languages. Jews spread eastwards at the time of the First Temple exile and settled in the Caucasus, Central Asia, Iran and India. In each location they created a folklore in local Jewish dialects which, musically, has strong ties with the surrounding non-Jewish cultures. The folk music of these Jews has been studied only sporadically.

Of the two major Jewish castes that coexisted in Cochin along the coast of Malabar (state of Kerala), the Malabari or black Jews and the Paradesi or white Jews, only the former developed a local folksong repertory. Malabari women sing folksongs in Malayalam, a dialect of Tamil from Kerala. Some of these songs date to the 13th century and were transmitted by oral tradition. They treat Jewish themes, such as the blessing of Abraham, mythological figures (e.g. Evarayi, the wise man from Jerusalem), stories about the origins of their community and lyrical topics.

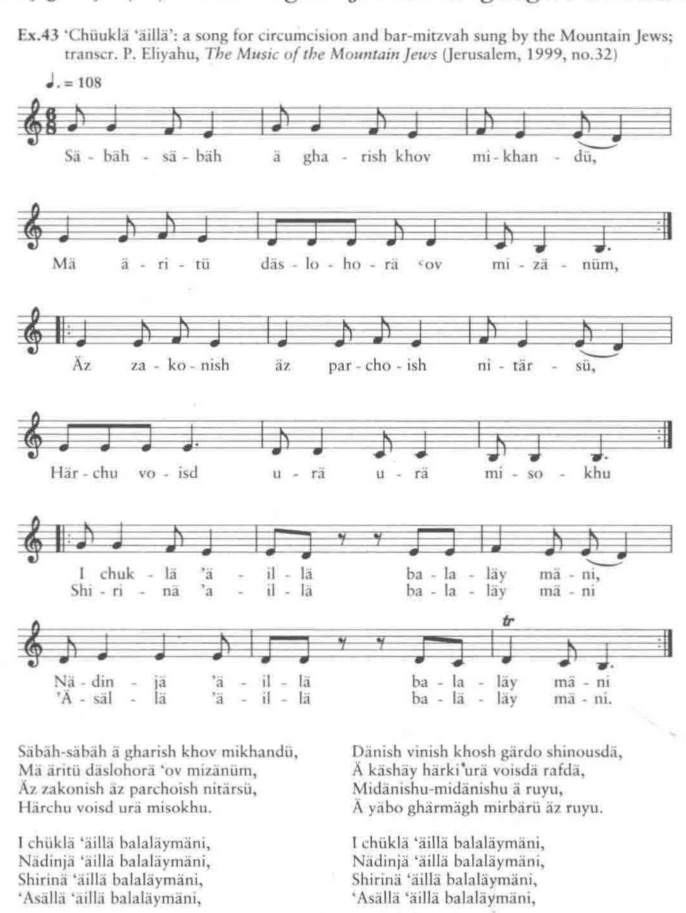
The Kurdish Jews (mostly from Iraq) sing in a dialect of Aramaic known as Lishna Yahudyya or Lashon ha-Targum of Jebali, as well as in the local Kurdish language, Kurmanji. The singing of ballads and folk epics is a distinctive feature of Kurdish Jewish culture, a common heritage of Jews and Muslims in this region. Two biblical epics sung in Aramaic are the stories of Joseph and of David and Goliath. These songs are strophic with a refrain and rhythmically flowing. Most songs of this genre, however, are in Kurmanji. Folksongs are also performed to accompany folkdances of three types: open-half circle and line dances with arms linked tightly, *diwanki* (solo dances) and dancing in processions. The dances, accompanied by a *dola-zirne* ensemble, are performed successively without interruption. Songs are responsorial or antiphonal with the lead singer facing the line of singers. Dances are associated with the songs they accompany. *Diwanki* are performed at home during evening gatherings for the purpose of entertaining. Stories, songs, instrumental tunes and virtuoso solo dancing were performed while the public sat in a circle. Procession dances are performed by individuals. They occur mainly during the bar-mitzvah and wedding ceremonies along the way from the synagogue to the home.

The Mountain Jews from the eastern and northern Caucasus developed a rich folksong repertory in Juhuri, their vernacular language, and in Azeri. There are two musical traditions: *därbandi* (northern Azerbaijan, southern Daghestan up to Khäytogh) and *khäytoghi* (Khäytogh, northern Daghestan, Chechen Republic and Kabardino-Balkaria). Before the Mountain Jews settled in large cities in the early 20th century they were an agricultural society that depended on the changing of seasons, and they marked the routine of nature with rituals of pagan or Zoroastrian origins which include *shä'mä vasal* (spring ritual) songs and *gudil gudil* (songs for rain). Lullabies improvised by mothers and grandmothers while rocking babies describe their wishful thoughts regarding the future of the child. *Mä'nihoy 'ärüsi* (wedding songs) comprise the bulk of the folksong repertory. They are performed with instrumental accompaniment by semi-professional singers and are influenced by the modes, rhythms and forms of Azerbaijani art and popular music. Ex.43 is a circumcision and bar-mitzvah song performed by the Mountain Jews.

Folk stories of epic content (e.g. sections from the Persian epos *Irani-pehlevi*) or episodes of the local Jewish history (e.g. the recruiting of Mountain Jews to the Russian Army after the conquest of the eastern Caucasus in the mid-19th century) are sung by professional male singers (*ovosunächi* or *mä'nikhun* in Juhuri or *ashugh* in Azerbaijani) at homes, the centre of the Jewish quarter or the synagogue. *Giryä* (laments) are sung by women at the home of the deceased during the seven days of mourning. Singers of *giryä-khundä* have prominent status owing to their knowledge of this repertory. The highly metaphorical texts and the melody are improvised responsorially between a solo singer and chorus of mourners. As the days of mourning pass and the songs are repeated incessantly, they acquire a fixed form.

Songs in Persian appear in manuscripts as early as the 14th century, when the Jewish poet Shaheen was active. His songs continued to be performed up to the modern era. Other Persian Jewish poets are Amrani, Biniyamin ben Mishael and Siman Tov Melamed. Songs were preserved in the *dastakh*, a manuscript pocket book owned by singers. In certain areas of Iran (particularly Shiraz) the Jews distinguished themselves as musicians and also served the Muslim society, such as Isaac under Nasser al-Din Shah (1848–96) and the singer Yonah Dardashti (*b* ?1905) (see §V, 1 below).

Ex.43 'Chüuklä 'äillä': a song for circumcision and bar-mitzvah sung by the Mountain Jews; transcr. P. Eliyahu, *The Music of the Mountain Jews* (Jerusalem, 1999, no.32)



Wedding songs are close in their structure to the Persian *Tarane-hai mahali*. They consist of short phrases repeated many times based on motifs of selected *dastgāh*. In addition to the general Jewish Persian repertory, there are local songs of individual communities, such as Isfahan and Mashhad.

The repertory of the Bukharan Jews (Samarkand, Bukhara, Tashkent and Dushanbe) includes traditional songs in Persian, Uzbek and Tajik. Some genres have a specific function as the *gakhvorabandon* (putting the newborn into a special cradle), *koshchinon* (ritual painting of a bride's eyebrows) and *haqqoni* (laments). At weddings and other celebrations professional female Jewish singers-/dancers perform elaborated dances from the *sozanda* genre.

3. Instrumental music.

(i) The Islamic world. Jewish musicians were of particular importance in the performance and composition of instrumental music throughout the Islamic world, despite their lowly status both among Muslims and within their own communities. Jewish ensembles, sometimes including non-Jewish musicians or accompanying Muslim male and female singers, perpetuated the repertories from the various classical music traditions in North Africa, the Middle East, Iraq, the Caucasus, Iran and Central Asia, serving as agents of musical exchange between the different regions of the Islamic world. In most cases Jewish ensembles served both Jewish and Muslim audiences at life-cycle events (notably weddings) and for pure entertainment (e.g. playing in coffeehouses and private residences). Although 'Jewish musicians' in the present context generally refers to male performers and composers, there are cases of Jewish women who crossed the boundaries of their traditional community confines and became performers of instrumental music in Jewish and, more rarely, non-Jewish events (see §V, 1(i) below).

Jewish musicians were active in the practice of the Arabic-Andalusian music traditions in Morocco, Algeria and Tunisia. In earlier periods there is evidence of gentiles performing instrumental music for Jews in North Africa – as Rabbi Abraham Ibn Musa (*c*1680–1733) testified (*GB-Lbl* Add.440, f.164*v*):

> I witnessed a scandal ... [Jews from Tunis] bring to their houses on Holy Days, and sometimes on weekdays, gentiles that play *kinnor* (*kamanja*) and *nevel* (*'ūd*) and *tof* (drum, probably *ṭār*) and *ḥalil* (wind instrument, perhaps the *ghayṭa*) ... and men intermingle with women.

However, since the 19th century Jewish instrumentalists appear to have attained prominence, as testified by travellers such as the Italian Jew Samuel Romanelli and the French painter Eugène Delacroix, as well as by the evident esteem with which the Sultans (e.g. 'Abd al-'Azīz; ruled 1894–1908) regarded Jewish musicians.

The cities of Marrakech and Mogador in particular have a history of Jewish performers of *al-'alā al-andalusiyya* (Moroccan-Andalusian music). Among the famous ensembles from Marrakech in the early 20th century was the Arba'a al-kbīra (Arabic: 'large' or 'double four', because it included twice the number of each

instrument: *'ūd*, *rabāb*, Western viola, and *ṭār*) led by Samuel ben Dahan. In Mogador the leading ensemble was that of Yosef Zdidi, whose musicians were trained by the Muslim master Mahdī Ibn Ṣūṭa (Ben Ami, 1970). Jews were also active in the perpetuation of Andalusian musical traditions. In Algeria the Jewish musician, publisher and impresario Edmond-Nathan Yafil (1877–1928) founded the musical society al-Muṭribiyya and was considered a central figure in the renaissance of Algerian-Andalusian music (Bouzar-Kasbadji, 1980, pp.39–86). Among the Jewish masters of the Algerian *nūba* in the 20th century has been Saud El Medioni, also called Saoud l'Oranais. Later, instrumentalists such as Raymond Leyris and Sylvain Ghrenassia continued to excel in the performance of the Algerian-Andalusian tradition. Jewish and Muslim Arab musicians were still sharing performances in North Africa in the 1970s (e.g. on the Isle of Djerba, Tunisia; see Davis, 1999). The peace process in the Middle East has allowed for a renewal in the relations between Moroccan Muslim and Jewish musicians, with mutual exchanges and performances being staged in Israel and Morocco.

Ottoman Jewish musicians from Constantinople (Istanbul), Edirne, Salonika and Izmir were involved in the development of Ottoman classical music from the early 17th century. Among them were the *miskalî* (player of the *miskal*, an Ottoman panpipe) Yahudi Yako and the *tanburî* (player of the string instrument *tanbur*) Yahudi Kara Kash, and the composers Çelebiko (an instructor of the famous Ottoman musician Prince Cantemir), Moshe Faro (known as Musi or *Tanburî Ḥakham* Mushe, *d* 1776) a leading musician at the court of Sultan Mahmud I, Aharon Hamon (known as Yahudi Harun, *d* after 1721), and Isaac Fresco Romano (known as *Tanburî* Isḥāq, 1745–*c*1814), who was the most prominent Jewish musician of the Ottoman Empire and who served at the court of Sultan Selim III. Among the distinguished Jewish musicians and composers of more recent generations in Turkey were Shem Tov Shikiar (1840–1920), from Izmir, and Abraham Levy Hayyat (Missirli Ibrahim, *b* 1881), who was active in Istanbul.

In Iraq Jews were conversant in all musical genres and played a particularly important role in the development of the traditional *maqām 'irāqī* in the 19th and 20th centuries (Warkow, 1986). The instrumental ensemble established by Jewish musicians, called *al-schālghī al-baghdādī*, consisted of a singer (*qāri' al-maqām*) accompanied by a *santūr* (a version of the Persian 72-string box zither played with two wooden sticks), *jūza* or *al-kamāna al-baghdādiyya* (3- or 4-string spike fiddle), *dumbuk* (clay drum) and *daff* (small frame drum with metal discs). More modern ensembles incorporated the Western violin, *qānūn*, *nay* and *'ūd*. At the International Congress of Arabic Music held in Cairo in 1932 the official Iraqi delegation included many Jews. They were led by the famous *'awād* (*'ūd* player) Ezra Aharon ('Azzūrī Effendi) who was involved in the introduction of 'modern' (i.e. Egyptian) music to Iraq. Another prominent Iraqi Jewish musician of that period was the violinist and composer Ṣalāḥ al-Kuwaytī, a founding member of the Iraqi Radio Orchestra in 1936. Aharon left Iraq for Palestine in 1934 to become a leading figure in the development of modern Arab music in Israel/Palestine and the leader of the 'Oriental' Orchestra of the British-sponsored Palestinian Broadcasting Authority (later Kol yisrael, the Israeli Radio); the orchestra included Jewish immigrants from Iraq and Egypt as well as local Muslim and Christian Arab musicians (Warkow, 1987).

In the Kurdish territories of Iraq, Jews shared the instrumental repertory for *zurna* (double reedpipe) and *doira* (large barrel drum that hangs from the shoulder and is played with sticks) with their Muslim counterparts. This instrumental music accompanies group dancing at Jewish weddings and other family celebrations (Squires, 1975).

In Iran (Persia) Jews played a substantial role in the conception and transmission of instrumental art and folk music. This phenomenon was particularly noticeable in Shiraz (Loeb, 1972). A census of 1903 counted 60 professional Jewish instrumentalists and singers in this community of 5000. Jewish experts on the Persian *dastgāh* are known by name from the late 19th century. The *kamancha* virtuoso Musa-Khan Kashani (1856–1939), who served under Prince Thal Al-Sultan, was considered one of the great creative geniuses of Persian classical music. In the 20th century the outstanding Jewish musician was Mortaza Ney-Davud (*b c*1904), a disciple of Aqa Huseyn-Qoli and Darwish-Khan, who recorded his *radif* in the 1970s on behalf of the Iranian government (Netzer, 1984).

In the Caucasus, from Baku to Nalchick, it was customary for Muslims to engage musicians from the Mountain Jews to play at their festivities (Eliyahu, 1999). The music profession was handed down from one generation to the next within families, and therefore the Jewish ensembles consisted of relatives. Among the musical genres performed by Jews are sections of the Azeri and Daghestani *mugam* repertory, with a marked preference for the modes *bayati shiraz*, *segah*, *mahur hindi*, *chargah* and *shur*. Suites consisting of a *mugam* (improvised section), *täsnif* ('song') and *räng* ('dance') are regularly played at weddings. Among the outstanding Mountain Jewish musicians were the *garmoshka* (Asiatic accordion) virtuoso Shamil Navakhov (1920–81) and the members of the Avdalimov and Izrailov ensembles from Derbent.

The instrumental music of Jews from Azerbaijan and southern Daghestan is mainly associated with dances, such as *täräkämä*, *ovshori* and *khars*. *Täräkämä* melodies are performed by a leading instrument (e.g. *zurnov*, *tar* or *komonchä*) accompanied by a *dämkäsh* (playing a bourdon) and *ghovol* (frame drum), and are usually played in *mugham segah*. In the northern Caucasus the dances of the Jewish communities are the *yir*, *lezginka* and *suydum tayaq*. The former consists of an opening improvisation in free rhythm based on motifs from well-known songs, a short middle passage hinting at the rhythm used in the next sections, a sudden return to the improvisation of the opening, and a final section that consists of several melodies, each faster than the one preceding. Occasionally the *yir* is performed as a purely instrumental piece without dancing, being played on the *garmoshka* and *ghovol*. A fragment from the opening section of the *yir* may be used as an introduction to an autonomous dance, such as the *lezginka*, or a song. The *lezginka*, a widespread dance from the northern Caucasus, has several melodies, each named after the village of its origin. It takes the form of a theme and variations and is played mainly on the *zurnov* (but often now on the clarinet) accompanied by the *garmoshka* and *govhol*. The

suydum-tayaq (Kumiq: 'love stick') dance for couples is, like the *lezginka*, a theme and variations and is characteristically in 3/4 time; it is played on the *garmoshka* and *ghovol*.

Outstanding Jewish performers were also involved in the transmission of the *shashmakom* tradition of Uzbekistan and Tajikistan. The old Jewish style of *shashmakom* was chamber-like, being performed only by the Uzbeki *tanbur* accompanied by the *doira* (large frame drum). Under Soviet influence, larger ensembles were formed consisting, in addition to the traditional instruments, of the *dutar* (two-string lute), *chang* (hammered zither related to the Persian *sanṭūr*), *ghijak* (upright spike fiddle), *nāy* (transverse flute) and clarinet. Among the distinguished Jewish *shashmakom* performers in the 20th century are Levi Bobohonov, Gabriel Mullokandov, the Talmasov brothers, Berta Davidov, Barno Izhakova and the Eliezerov family who reached Palestine in the 1930s and perpetuated their tradition there (Slobin, 1982). After the collapse of the Soviet Union, Jewish musicians from Uzbekistan and Tajikistan, who comprised a relatively large percentage of the professional performers in their original countries, resettled in Israel and the USA (especially in the New York area), where they continue to develop their art today.

Female Jewish instrumentalists in the Islamic world have chiefly been percussionists who accompanied ensembles of female singers. From the 19th century onwards, however, there is evidence of Jewish women playing other musical instruments, but always in internal gatherings. The traveller Victor Guerin witnessed in mid-19th century Rhodes Sephardi girls and women who met regularly at the fountain in the main street and knew how to play 'a guitar that resembled a Spanish mandolin and accompanied singing and dancing at celebrations' (1856). The playing of string instruments such as the *'ūd*, mandolin and even the *qānūn* was customary among East Sephardi women in the early 20th century as part of the modernization processes affecting their communities during this period.

Examples of semi-professional female ensembles are the *daqqāqāt* from Iraq, a group of four or five drum players who entertained audiences at Jewish weddings and parties. Similar to them are the *tañedoras* in the Sephardi communities of the Ottoman Empire. Jewish women performing outside their community, however, were frowned upon. A rabbinical *responsum* by Rabbi Moshe Israel from the Island of Rhodes (*d* 1782; see *Moshe yedabber*, f.57*a*) recalls two Jewish merchants who witnessed a group of non-Jewish men and women leaving a social gathering playing drums and wind instruments. Among them were two Jewish women, who were singing and rejoicing along with the others. The merchants reported the incident to the Rabbi who summoned the women to a meeting at which he warned them about their inappropriate conduct. The women replied that while they did indeed attend the parties of gentiles, they did so solely in a professional capacity, not to socialize with the non-Jews but to sing for payment.

(ii) Klezmer. The Yiddish term *klezmer* (pl. *klezmorim*; from the Hebrew word for musical instruments), was first used for the professional musician in the 17th century by Jews in eastern Europe. The *klezmer* profession originated in the older Ashkenazi centres of central Europe, where the Jewish musician had formerly been termed *leyts* (pl. *leytsonim*, from Heb.: 'clown').

The link between the west and east European *klezmer* traditions seems to have been Bohemia. The characteristic four to five-piece ensemble, consisting of lead violin, contra-violin (sekund), cimbalom (cimbal), bass or cello, and occasionally a flute, seems to have spread from early 17th-century Prague both eastwards and westwards. In western Europe it was adopted by non-Jews only in the 18th century, and in parts of the east during the 19th. The clarinet was accepted as a second lead instrument by the early 19th century in Moldavia, Ukraine, Lithuania and possibly other areas. In the later 19th century an ensemble of 10–15 men, featuring brass as well as strings, appeared in the cities and towns of the Tsarist Pale of Settlement and also Bessarabia. After 1900 it was recreated in the USA.

Throughout the territories of the Polish-Lithuanian Commonwealth (Poland, Galicia, Lithuania, Belarus', Ukraine), landowners encouraged the development of the *klezmorim* as a Jewish guild. During the 19th century, however, after most of these territories had come under Tsarist rule, the guild-like structure of the *klezmer* ensembles (*kapelye*, *khevrisa*) declined, surviving mainly in Austrian Galicia and Ottoman Moldavia. Professional *klezmorim* formed an occupational caste, intermarrying at times with the families of wedding jesters (*badkhón* or *marshalik*). *Klezmorim* spoke their own Yiddish professional jargon (*labushaynski*). By the beginning of the 18th century *klezmer* ensembles were exclusively male. Traditionally, the leader was the first violinist, who usually passed on his position to his son or son-in-law. While the first violinist was usually a full-time musician, the bandmembers often held secondary professions, often that of the barber.

In most of the northern areas, where Gypsies (Rom) were never particularly numerous, the *klezmorim* constituted the majority of the professional musicians. Principally located in the private towns on the large estates of the Polish nobility, there were also several urban centres of *klezmer* music, especially Vilna and Lemberg (Lwów, now L'viv), as well as Iaşi, the capital of Ottoman Moldavia. Depending upon their legal status, *klezmorim* played many genres of popular dance music for the nobility and for the urban gentile population. Non-Jewish sources between the 17th century and the 19th speak of the high regard in which the nobility held the best Jewish violinists and cimbalists. At the same time *klezmorim* from lower-status *kapelyes* worked as individual musicians at taverns and at peasant weddings.

While Jewish professional musicians (both male and female) were well-known in West Asia and North Africa, a distinctive Jewish instrumental repertory, style and system of genres is documented only in eastern Europe, with its derivatives in America and Israel. The genres and style of European *klezmer* music originated mainly in the Polish-Lithuanian Commonwealth, probably before the middle of the 18th century. Most of the European repertory known today developed between 1800 and 1900. This repertory displays both Western and Near Eastern/Balkanic features, but reveals relatively little influence of purely local musics, except those of Moldavia and Wallachia. Since the 18th century at least – during the era of Greco-Ottoman rule in Moldavia (1711–1828) – *klezmer* music shared a deep mutual connection with

both Moldavian and Greek instrumental traditions, resulting in the creation of a Jewish Moldavian repertory, generally performed by mixed ensembles of Jews, Gypsies, Romanians, Greeks and Russians.

The most common *klezmer* dance-genre was known variously as the *freylakh*, *khosidl*, *rikudl*, *hopke*, *karahod* or *sher*. Most of these tunes were created in a scale employing an augmented second degree ('freygish'), but a significant number used a minor scale. Some degree of harmonic accompaniment was present in even the simplest *klezmer* performance. The development of the chromatic *klezmer* tuning for the cimbal seems to have been a product of this early harmonization. Three-section tunes generally feature modulation and passing-note alterations. Syncopations and rhythmic contrasts within the sections of the *freylakhs* are striking.

Only a small fragment of the original *klezmer* repertory is extant today. The leading *klezmorim* based their performances on extended metrical or unmetred improvisations (*gedanken* and *taksim*), interspersed with dance-tunes for listening (*skochne*). Some Near-Eastern inspired pieces were performed with the Turkish violin tuning (*tsvei shtrines*: 'two strings'). These *klezmorim* created their own versions of liturgical or paraliturgical pieces (*shteyger*, *khsos*, *tish-nign* etc.), as well as individual compositions (*zogekhts* etc.). Among the prestigious composed wedding genres were the *dobriden* and *mazltov*. One of the major genres of the wedding ceremony proper was the improvised *kale-bazetsn* or *kale-baveynen*. *Klezmorim* performed their Jewish repertory principally at Jewish weddings, and at Holy Days such as Simḥat Torah, Ḥanukkah, Purim, sometimes Sukkot, Pesaḥ and Rosh-hodesh and at the end of the Sabbath. At weddings *klezmorim* also accompanied the rhymes of the wedding jester – otherwise they would not accompany any Jewish vocal music. Apart from both Jewish and gentile dance-music, the leading *klezmorim* utilized the wedding table (*tish*) of wealthier Jews, as well as certain Holy Days (such as Ḥanukkah) to perform their finest compositions and improvisations. Several ḥasidic courts, such as Liubavich and Sadegora in the 19th century, encouraged the development of *klezmer* music, either by employing local *klezmorim*, or by keeping their own *kapelye*.

Composer-*klezmorim* of the 19th century included Abraham Kholodenko of Berdichev, known as 'Pedotser' (1828–1902), Shepsl of Kobryn, Marder Ha-Godol of Vinnitsa, Khayim Fiedler of Orhei, Shmuel Weintraub of Brody and Khone Wolfstahl of Tarnopol (1853–1924). The first *klezmer* to achieve fame on the European concert stage was the Belarusian cimbalist Mikhl Guzikow (1806–37). In 19th-century Moldavia, such *klezmorim* as Itsik Tsambalgiu and Lemish of Beltsi were performers and composers of the local urban music that was also performed by Gypsies. Similar trends existed in Hungary, where Jewish musicians seem to have played exclusively non-Jewish popular pieces. The descendant of a Hungarian *klezmer* family, Mordekhai Rosenthal (Rózsavölgyi, Márk, 1787–1848) became one of the first composers to introduce the popular national style (*verbunkos*) into Western-style symphonic and chamber music; such a practice among Jewish musicians, however, seems to have been unique to Hungary.

Music notation seems to have been first accepted by ensemble leaders in the early 19th century, at least in the larger centres. While some leaders wrote down their compositions, they were never published, but handed down only to their successors in the *kapelye*. The majority of small-town *klezmorim* remained illiterate until late in the 19th century. The acceptance of Jews into Russian and Austrian conservatories in the last third of the 19th century affected both the performance style and professional opportunities of *klezmorim* in larger cities and towns. After World War I *klezmorim* were increasingly integrated into various forms of European musical life, while sometimes also maintaining a role in the communal music of the Jews. The Holocaust put a complete end to *klezmer* music in Poland, while the genre and profession were largely surpressed in the Soviet Union.

Documentation of *klezmer* music began only in the early 20th century. Between 1908 and 1911 the Columbia, Victor and Odeon labels recorded violin and cimbal duets through their studios in Lemberg (L'viv). Between 1912 and 1913 the Warsaw-based Sirena and the Kiev-based Stella companies recorded many sides by the 'Belf's Romanian Orchestra'. In this era a few sides were issued in Istanbul by the Odeon and Orfeon labels. Scientific collection of *klezmer* music began between 1912 and 1914 in Tsarist Ukraine and Belarus', principally by Joel Engel (1868–1927), working with S. An-Ski (1863–1920). In the 1930s they were followed by Moisey Beregovski (1892–1961) at the Ukrainian Academy of Sciences in Kiev, who amassed the single most significant collection of *klezmer* music. Moshe Bik's small but important collection from Orhei, Bessarabia was published in Haifa in 1964. In New York the *klezmer* violinist Wolf Kostakowsky published a major commercial collection of dance repertory in 1916. Between roughly 1912 and 1929 American record companies issued a large number of *klezmer* recordings featuring large ensembles, clarinetists or violinists. A more purely American *klezmer* repertory was issued in the 1940s and 1950s.

Previously unknown repertory is emerging from older Jewish musicians from the former Soviet Union. Certain ḥasidic groups in Israel and America still preserve some of their instrumental traditions; several ḥasidic vocal repertories are also closely related to *klezmer* music. In addition, a small independent repertory exists among Orthodox musicians in Israel. Of the numerous *klezmer* manuscripts that once existed, many were destroyed in the 20th century, but some may still survive in eastern Europe and Israel. During the early decades of the 20th century, several Jewish musicians, most of them students of either Rimsky-Korsakov or Liadov at the St Petersburg Conservatory, composed pieces based in part on the *klezmer* repertory. The major figures in this movement were Joel Engel, Joseph Achron (1886–1943), Alexander Krein (1883–1951), Mikhail Gniessin (1883–1957) and Jacob Weinberg (1879–1956). The clarinetist Simeon Bellison (1883–1953), an early associate of Engel, continued to perform this repertory with his Zimro Ensemble (1918) and, after 1920, with the New York Philharmonic.

In America, following the mass immigration from eastern Europe in 1881, much of the *klezmer* repertory and its distinctive performance style were lost. It was only during the 1920s that an American *klezmer* music began to emerge, chiefly in New York. Its most influential figures were the clarinetists Naftule Brandwein (1889–1963) and Dave Tarras (1897–1989). Tarras's music, which combined a mainly Romanian repertory with a classically-influenced clarinet tone, became the model for most

American Jewish dance music during the early 1960s. By this period most of the American-born children of the *klezmer* families abandoned Jewish music, entering the classical or various popular fields. Only a small minority of these musicians continued to perform parts of the American *klezmer* dance repertory for parochial Jewish communities in New York, Philadelphia, Boston or Toronto.

The revival of *klezmer* music occurred in two distinct stages, the first *c*1970–85, and the second from 1985 to the present. In the early 1970s Giora Feidman, a clarinetist with the Israel Philharmonic, began to popularize American *klezmer* music in Europe. In the mid-1970s young musicians from non-*klezmer* families in New York and California (the Bay Area 'Klezmorim') began to relearn some of the *klezmer* repertory and style, mainly from old American recordings. In New York Zev Feldman and Andy Statman (cimbal and clarinet) were apprenticed to Dave Tarras, and their 1978 concert with him became a milestone in the revival. Statman went on to become a major voice of *klezmer*. The following decade witnessed a revival of both American *klezmer* and Yiddish theatre music, by such groups as the Klezmer Conservatory Band in Boston and Kapelye in New York. In 1985 Henry Sapoznik (founder of Kapelye) instituted the yearly 'KlezKamp' which fulfilled an important role in teaching *klezmer* and other Yiddish music.

In the mid-1980s a largely non-Jewish audience for both more traditional European and innovative *klezmer* styles emerged in the USA and Germany. This led to the formation of several influential groups and eventually to regular concert programmes and festivals in Europe and elsewhere featuring *klezmer* and other Yiddish music. Among the major groups formed at this time were the Chicago Klezmer Ensemble, Brave Old World and Budowitz, featuring such musicians as Kurt Bjorling, Joel Rubin, Michael Alpert, Alan Bern, Stuart Brotman and Joshua Horowitz. A somewhat younger group of musicians began to take *klezmer* music in new directions, with the support of a growing audience in Germany, especially after the unification of 1989. Klezmer Rock'n'Roll took its most influential shape with the Klezmatics (formed by Frank London and Alicia Svigals), while the clarinetist David Krakauer created a sophisticated *klezmer* jazz. Zev Feldman and the violinist Steven Greenman formed Khevrisa, performing European *klezmer* compositions. By the early 1990s Germany was the home to an increasing number of *klezmer* ensembles and performers, followed by the Netherlands and other European countries. In Israel a small group of Orthodox *klezmorim*, led by Musa Berlin, perform a largely American-derived, but partly local, repertory especially at religious pilgrimages.

V. Art and popular music in surrounding cultures

1. The Islamic world.

(i) To 1900. Jewish musicians performing outside their own communities are documented from as early as the Middle Ages. In general, the social contexts for such activities were the palaces of Muslim rulers and the aristocracy. Unlike musicians of other religious and ethnic denominations living under Islam, the Jews were generally not slaves. However, they were compelled to appear at the courts whenever the monarchs ordered it. This status is reflected in a Jewish folk tale found in various versions throughout the Islamic countries: a Jewish musician is ordered to play or sing in the midst of a Jewish Holy Day against his religious precepts, thus creating the dilemma of whether to remain faithful and face the consequences, or to betray his faith; in some versions of the story the Jewish musician commits suicide, in others he saves his life by intoning a song of the corresponding Jewish Holy Day.

The names of several Jewish musicians serving at the Muslim courts of Spain are recorded. For example, in the semi-mythological history of Ziryāb, the founder of the Western Arabic school, a Jewish musician, known as al-Mansūr al-Yahūdī, who was active at the court of Al-Hakīm I and 'Abd al-Rahmān II in Cordoba, is sent to Algesiras to receive the great musician coming from the Eastern Caliphate. Rabbi Eliyahu Capsali (1483–1555) from Constantinople related the story of a Jewish musician, a refugee from Spain, called Abraham who was nominated by Sultān Bāyazīd II (1481–1511) to the highest musical position in the seraglio after the monarch in disguise heard him play at the Jewish quarter (Capsali, 1976, i, 91ff). Sometimes, Jewish musicians served as the means of linking the Jewish community to the centres of political power. In Libya Jewish men gained access to the palace 'by virtue of their abilities as singers' (Goldberg, 1990, p.26).

The acquaintance of Jewish thinkers with Arabic music theory from the time of Sa'adyah Gaon (882–942) forms another point of contact with the surrounding Islamic music culture. Gaon's passage on the rhythmic cycles in his *Sefer emunot ve-de'ot* is apparently indebted to the works of Al-Kindī (836–901). This involvement continued in Spain. Yehuda ibn Tibbon's Arabic translation of the famous passage on singing in the *Sefer ha-kuzari* by Yehuda Halevy (1075–*c*1141) is indebted to the terminology of the *Kitāb al-mūsīqī al-kabīr* by Al-Fārābī (873–951). The source of a passage on music in the *Sefer ha-mevaqqesh* by Shem-Tov ben Yosef ibn Falaqera (1225–95) appears to be the 'Epistle of Music' composed by members of the Brotherhood of Purity sect (*Ikhwān al-Safā*; Shiloah, 1978).

(ii) 20th century. European colonialism in North Africa and the Middle East since the 19th century granted the Jews a more secure status and created for Jewish artists new opportunities in the musical life in the major cities of these areas. The development of the publishing houses, broadcasting and the recording and film industries boosted this Jewish presence. Jews were also actively involved in live musical performances in coffeehouses. Thus, while Jewish musicians and music entrepreneurs continued to be involved in the performance of the classical traditions (see §IV, 3(i) above), they also commanded the emerging secular popular music styles stemming from the recording industry and the movies, especially in North Africa. Notable among performers in the popular Algerian styles are the blind singer and *'ūd* player Reinette Sultana Daud, also called Reinette l'Oranaise, Raymond Leyris from Constantine, the violinist Sylvain Ghrenassia, Edmond Atlan, and Enrico Macias, son of Sylvain, who attained a great success in France (Teboul, 1987). In Tunisia, the French- and Egyptian-influenced popular song of the city of Tunis has been

composed and performed since the early 20th century mostly by Jews, such as the sisters Shamama and Leila Qfez, Raoul Journo, Habiba Mssika (*d* 1931), Luezia Tunsia, Simon Amiel (born in Egypt), Bishi Slama (called Khaisa) and the cantor Asher Mizraḥi, who came from Jerusalem and also recorded secular songs (Taieb, 1989). Among the performers of popular music genres in Morocco are Zohara Elfassiya, Ibrahim Suiri, Elma'alma Nejma and Sami Elmaghrebi. The latter, who was influenced by another prominent Jewish singer from Algeria, Salim Halali, also became a prominent performer for the immigrant communities of Moroccan Jews in France, Canada and Israel. In Israel the chief programmer of Moroccan popular music is Sheikh Muizo (Moshe 'Attar).

Jewish participation in the European-influenced popular urban culture of the Islamic countries from the 20th century onwards is one of the many signs of the weakening of traditional Jewish life and of the authority of the religious leadership during this period. As a means of avoiding the influence of the entertainment industry and of the coffeehouses, some rabbis allowed the composition of Hebrew sacred songs texts set to the melodies of the most popular songs of the day. An expert in this field was Rabbi David Buzaglo from Morocco.

There were cases in which the deep involvement of Jewish artists in the entertainment industry, coupled with the nationalist policies of the mass media of the Islamic countries, forced them to convert to Islam as a mean to reach the summit of success, as for example the great Egyptian Jewish singer Layla Murād. Those who refused to follow this trend sometimes had no choice but to leave their native country. Such appears to have been the case of cantor Isaac Algazi (1889–1951), an expert in the Turkish *ghazal*, who emigrated in the early 1930s to South America.

2. The Christian world.

(i) Introduction. The concept of 'Jewish music' was controversial in the case of Western art music compositions that acquired 'Jewish' connotations through the explicit intent of composers or through an audience's interpretation. Devoid of religious contexts, Jewish connotations were created by titles or by the Jewish origin of their composers, necessarily linked with vague musical properties. The confusion was illustrated when, in 1946, a survey held by the Palestine Broadcast Service revealed that listeners labelled Varlaam's aria from *Boris Godunov* as 'Jewish' (Hirshberg, 1995, p.252). The existence of Jewish music was questioned, especially in response to Wagner's 'Judentum in der Musik'. Most of the papers read at *The Jewish Music Forum* (founded in New York, 1939) struggled with the definition of their own titles. Faced with the challenge of his bibliography Sendrey wrote that 'every statement regarding the style . . . must be viewed . . . as a more or less arbitrary opinion' (1951, p.xxi).

Since the 1920s three models have emerged:

(1) The contextual model, which regards the inclusion of Jewish chant melodies or folk tunes as a precondition for the Jewishness of a concert composition (Werner, 1978). However, this model has been precarious from the outset; Idelsohn, for example, defined Bruch's *Kol nidré* as 'German' music despite the quotation of a Jewish liturgical melody (1929/*R*, p.466). Wolpe, however, argued that the audience's recognition of folk material within a concert piece was not a necessary condition for the identification of music as 'Jewish', and that radical transformations of the folk material should be allowed when used in art music (1946).

(2) The sociological model, which considers Jewish communal life, such as existed before World War II in eastern Europe, as a precondition for Jewish folk music (Stutschewsky, 1935) and regards Jewish art music as a development dependent on the establishment of Jewish territorial entity in Palestine (Idelsohn, 1929/*R*; see also Hirshberg, 1995, p.243). In 1943 Sachs convened a symposium in which he claimed that music merely of the Jews (Meyerbeer's) or for the Jews (Sulzer) was 'not Jewish music', and that national music can develop only 'within a nation on its own soil'.

(3) The genetic-psychological model, which identifies certain general musical traits as emanating from the inner Jewish soul. Nadel (1923) adopted Idelsohn's characteristics of synagogue music (recitative, melodic diatonicism, anapaestic rhythm and structural parallelism), to which he added meditative tendencies, mixed tonalities and irregular rhythmic changes – all of which also fitted polyphonic art music (see Ringer, 1990, p.194). Berl (1926) considered 'Jewishness' to be embedded in the Asiatic character of the 'autonomous melody' and vocal expression of Jewish composers, including Meyerbeer and the converted Mendelssohn. Berl considered Jewish music a fresh inspiration for the renewal of European music following the 'Romantic crisis'. His approach was adopted by Felber (1928) and Fromm (1978), and theoretically refined in Ringer's concept of 'affective inheritance' (Ringer, 1990, p.201), which was applied to Mahler, Bloch and Schoenberg as the epitomes of Jewish musical expression.

(ii) Pre-Emancipation. Evidence indicates that some Jews actively participated in the music of the surrounding Christian culture as early as the Middle Ages. Mahieu le Juif, for example, was a French trouvère poet-composer who is thought to have lived during the 13th century, and Jews are known to have been involved in performances of the *Cantigas de Santa Maria* at the court of Alfonso el Sabio (1252–84) in Castille. Such evidence, however, remains exceptional and Jewish art music was a relatively late development in the general history of the Western music tradition, appearing in Italy only at the end of the 16th century. The problems of explaining why Jewish art music developed so late and what motivated its formation in the first place must, therefore, be addressed.

The 'late start' may partly have resulted from rabbinical antagonism to all kinds of music that break with traditional song as practised in the synagogue. With the destruction of the Second Temple, Jews were expected to be in perpetual mourning, and hence not to display art. The rabbis condemned secular music and the use of instruments, frowning upon music as a source of entertainment (Maimonides). Synagogue chant, for prayers and the cantillation of the scriptural readings, was not considered to be 'music', but rather a melodic inflection of sacred texts; from a rabbinical standpoint it sufficed to fulfil the ritual needs of the community.

Yet there are other reasons for the late start: synagogue music itself has traditionally been monophonic and this defining characteristic limited other forms of music-making. Art music (polyphonic music in particular) was associated with Christians, and Jewish authorities hardly

encouraged the imitation of 'Christian ways' (*ḥukat ha-goy*) in prayer services or communal activities. A further problem that had to be overcome before a tradition of art music could develop was notation. Because Hebrew is written from right to left, the Western system of notation could not ensure an adequate correlation of notes with the syllables of Hebrew texts. Except for isolated examples of Hebrew chants before the 17th century (three hymns from the 12th century, and examples of cantillation in 16th- and 17th-century humanist writings on Hebrew grammar), the earliest fully fledged notation of Hebrew polyphony was that in Salamone Rossi's sacred songs published in 1622–3.

The motivation for an art music tradition came from various quarters. First, the practice of hymn composition: hymns, or *piyyuṭim*, were introduced into the synagogue as early as the 5th century, only to become associated, after the 10th, with strophic metrical forms (see above, §III, 2(iv)). Three elements were crucial: the iterative structures of the verse; its quantitative or sometimes qualitative measurement; and the melodies to which the verse was performed – some drawn from secular or non-Jewish sources and often wed to the Hebrew texts as contrafacta. In this respect the *piyyuṭ* differed from biblical cantillation, which usually had free rhythms, prose texts and ekphonetic motivic patterns. From the very beginning 'new' melodies were often cultivated in its performance; the 13th-century *Sefer ḥasidim* ('Book of the Pious') orders singers of *piyyuṭim* to 'seek for melodies and when you pray employ a melody which will be beautiful and soft in your eyes'. By contrast, the 'melodies' of the cantillated texts were not to be tampered with, for they were thought, by legend, to have been delivered to Moses on Mount Sinai. With the gradual rise of the *ḥazzan* to a position of prominence in the synagogue liturgy, there was a concomitant tendency to favour the introduction of a 'new' repertory suited to displaying his increasingly professional skills.

Another element in the formation of an incipient polyphony was the *meshorerim* practice of the Ashkenazi rite from the 16th century (or perhaps even earlier) onwards. The *ḥazzan* was supported at times by two assistants, one a boy with a higher voice, the other an adult with a bass voice; they punctuated various portions of the *ḥazzan*'s phrase, particularly its cadences, creating three-part harmony (see §III, 3(iii) above). Still other elements might have been influential: the use of music as an adjunct to joyous Holy Days (e.g. Simḥat Torah, Purim) and to private and communal festivities (banquets, weddings, circumcisions, the consecration of a synagogue, the inauguration of a Torah scroll); the efforts deployed by rabbis of a more liberal tendency, in particular Leon Modena (*d* 1648), to introduce part singing into the synagogue; the service of Jewish musicians in the Italian courts (Mantua, Turin), where they became acquainted with, and eventually adopted, the latest styles of Christian art music. Jewish musicians also performed in the Mantuan Jewish theatre, which, from the mid-16th century to the early 17th, provided theatrical entertainment with musical interludes for Christian audiences, especially during the Carnival season. In justifying their interest in art music, Jews often cited the example of the glorious music practised in the ancient Temple, which Salamone Rossi, among others, was thought to have revived in his own day (according to Leon Modena's preface to Rossi's Hebrew collection).

Art music by Jewish composers began in Italy, particularly Mantua, in the late 16th century, then spread to Amsterdam and southern France in the 17th and 18th centuries. Its practical remains are limited. Secular vocal music (madrigals, canzonettas etc.) is represented by collections of the Jewish composers David Sacerdote (1575), Salamone Rossi (eight books; 1600–28), Davit da Civita (1616) and Allegro Porto (three books; 1619–25), although with the exception of Rossi's the collections are all incomplete, lacking one or more voices. The only known instrumental works are the four collections by Rossi (1607–22; containing sinfonias, sonatas, gagliardas, correntes etc.). Sacred art music with Hebrew texts seems to have been introduced into the synagogue in the first decade of the 17th century, spreading from Ferrara to Mantua, Venice and other mainly northern Italian centres. Such music may have been largely improvised, for only two early Italian collections are extant: Rossi's *Ha-shirim asher li-shelomo* and the presumably eight-voice pieces, of which only one of the voices survives, in an anonymous manuscript (*US-CIhc* Birnbaum 4F 71; ?Venice), which most likely dates from the late 1620s or the 1630s. From the late 17th century to the end of the 18th, a small number of cantatas and liturgical songs was composed for use in Venice (or perhaps Modena), Casale Monferrato and Siena, in connection with celebrations of religious confraternities or the dedication of a new Torah scroll: their composers are either unknown or Christian (e.g. Carlo Grossi, 1681; Volunio Gallichi, 1786, 1796). In Amsterdam during the later 17th century, sacred music was performed in the Great Synagogue of the Portuguese Jewish community, although the earliest known sources (cantatas, choral works) date from the 18th. Of the various composers two were outstanding: Abraham Caceres (a Jew) and C.J. Lidarti (a Jesuit Christian). From southern France remains a single cantata; composed about 1680–1700 by Louis Saladin (a non-Jew) to celebrate a circumcision, it consists of preludes, dances and choruses.

The most important early Jewish composer was Salamone Rossi. In addition to his 12 secular collections he may be credited with the first polyphonic set of Hebrew sacred songs (*Ha-shirim asher li-shelomo*). His activity as an art music composer was paralleled by utterances of contemporary writers, among them Judah Moscato, who, in a sermon on music (printed in 1588), expanded on the symbolism of the number eight (the octave, hence perfection; Simḥat Torah, the joyous eighth day of Sukkot; the *scientia divina*, or eighth science that forms the culmination of the seven liberal arts); Leon Modena, who debated the legitimacy of using art music in the synagogue in a *responsum* published in 1605; and Abraham ben David Portaleone, who, in his voluminous treatise *Shilṭei ha-gibborim* ('Shields of Heroes', 1612), described the music in the ancient Temple after the example of the forms, practices and instruments of 16th- and 17th-century Italian art music.

(iii) Emancipation to World War II. The 150-year period that began with the French Revolution and culminated in World War II saw some of the most dramatic social upheavals and cultural developments in European Jewish history. Until the end of the 18th century, European Jews had generally been forced to live in ghettos or *shtetls* (Jewish villages) and had been severely restricted in their

choice of profession. There was comparatively little interaction between Jews and their Christian neighbours, and participation in the musical arts – conducted usually under the auspices of the Church and Court – was closed to all but a few privileged Jews. However, a thorough musical education was prevented not only through the official blocking of access to institutions of higher learning, but also from within the Jewish community itself, as sacred vocal music, for prayer and praise of God, was the only musical expression fully approved of by the rabbinical authorities. *Klezmer* musicians had been tolerated only because the entertainments provided by this low stratum of east European Jewish society evoked a suitably lively atmosphere at weddings and other communal festivities. Therefore, talented individuals with an interest in 'serious music' had no legitimate outlet except as synagogue cantors or choristers, who taught and learnt their art according to an internal system of apprenticeship. Consequently, no framework existed for the training of composers.

In the 19th century, as the effects of the Emancipation spread throughout Europe, the physical and psychological walls of the ghetto were gradually dismantled, and Jewish integration, acculturation and assimilation became evident everywhere to a greater or lesser extent. In eastern Europe, the Jews reflected the current mood of other ethnic groups, who chose to rediscover and consolidate their respective identities. This new national awareness was expressed through *haskalah* (religious and philosophical enlightenment) and the absorption of environmental elements for the purpose of enriching their Yiddish and Hebrew literature. Although the consequences of political emancipation in the West were felt from the beginning, they were slow to penetrate fully the Russian 'Pale of Settlement' (a swathe of land in which Jews were permitted to live); only specially privileged Jews were allowed to inhabit the larger cities, and a *numerus clausus* obtained in most educational institutions. Those who wanted a musical training had to travel to the conservatories of the West. Many Orthodox cantors and choirmasters learnt the necessary skills to enable them to create an effective and sensitive synthesis of classical Western harmony within the melos of traditional synagogue chant without destroying its modal essence. In Poland Jews were able to participate more actively in the musical life of their surrounding culture: they regularly attended concerts, theatre and opera performances, established Jewish music societies, played in orchestras and sang in choirs – as both professionals and amateurs.

From the 1880s onwards, a steady stream of east European Jewish refugees fleeing from pogroms settled in the West, especially in the relatively philo-Semitic USA, where they could choose whether to maintain or relinquish their Jewishness. In western and central Europe from the early 19th century onwards there were energetic moves to dispense with national and religious barriers and to recognize the universality of the human race. Jews, now full citizens of the lands they inhabited, could be part of this new society; they could enjoy a liberal education and contribute freely to the development of science and the arts. For the first time they had access to conservatory training and opportunities to perform music with their Christian neighbours. Indeed, France was the first European country in which a Jewish composer could receive the highest national honours. Halévy, for example, became the first Jew to win the Grand Prix de Rome in 1819. Synagogue cantors in Vienna, Paris, London and elsewhere, much to the consternation of their more traditional congregations, developed a taste for opera and Lieder, and some became leading exponents of these art forms.

With the rise of capitalism and the middle classes, a wider public gained access to concerts, ballet and opera, and this in turn created a growing demand for composers and performers. Despite the hitherto almost complete gulf between the practices of traditional Jewish music and those of Western art music, Jews rapidly became active – a few achieving notable international success – as composers, conductors, performers, scholars, teachers, directors, editors, publishers, critics, impresarios, patrons and piano manufacturers. Paradoxically, this new liberty brought its own problems and complexities to the issue of Jewish identity, especially for composers (who are the principal subjects of this survey). A few resolved the matter of identity by composing primarily for the synagogue. The Reform Movement, which began in Germany in the early 19th century, enlisted the services of trained musicians – both Jews and Christians – who remodelled liturgical settings for the newly built 'Temples' (the designation used to this day for German and American Reform synagogues) in the style of contemporary classical and church composers. Admittedly, the influence of the West was pervasive: traditional modes and motifs were standardized into major and minor tonalities and harmonized accordingly.

The majority of Jews, however, especially in the French- and German-speaking countries, became anxious to be seen as full members of the nationality, culture and society in which they lived. This desire was often expressed in a self-conscious and exaggerated manner, which created tensions both within the Jewish community and between Jews and Christians. Orthodox and Traditional Jews viewed assimilated Jews as opportunists, and those who converted to Christianity as traitors. However, those who had left the Jewish fold by default or by formal conversion – either at the behest of their parents (who had them baptized) or of their own volition as adults – felt justified in expressing their alienation from Judaism as a religion, their desire for the perceived benefits of speedier emancipation or their wish to protect themselves from accusations of 'double allegiance'. In any event, hostility from outside did not disappear. No matter how earnestly Jews attempted to compose European music for European audiences, there were those who never failed to remind them of their original identity. Wagner, in at least two of his essays (*Das Judenthum in der Musik* of 1850, revised in 1869, and *Erkenne dich selbst* of 1881), attacked the rootlessness and lack of indigenous art music of the Jews, accusing even the greatest of them of mimicry, lack of depth and an inability to be truly creative. But if there were a tendency among Jewish composers to emphasize intellectuality, craft, mastery of the rules of formal design and technique, and in some cases to develop a taste for satire and irony, it may have been because they felt vulnerable and sensed the need to protect themselves by disguising or even suppressing any exposure of their inner life and deeper emotions in the interests of proclaiming their newly evolved musical identity.

Five of the greatest Jewish-born composers of the Romantic era came from culturally Jewish backgrounds

and clearly identified themselves as Jews: Meyerbeer (1791–1864), Halévy (1799–1862), Mendelssohn (1809–47), Offenbach (1819–80) and Mahler (1860–1911). But were there any traits in their works that could be described as distinctly Jewish? Were there any conscious or subconscious reminiscences of traditional elements from childhood?

As a child, Meyerbeer had a private Hebrew teacher as well as a Jewish tutor for general subjects. His father, Herz Beer, was a wealthy German banker who opened a Reform Temple in his own home, for which Jakob (later Giacomo) composed a setting of the Sabbath text *Uvnucho yomar* for five-part mixed choir. He is on record as stating his belief that the instruments of the ancient Holy Land (harps, horns, trumpets etc.) should be used in modern Temples. Although he wrote numerous psalm settings and biblical romances, and was an active member of Reform congregations in Paris and Berlin, none of his mature stage works was based on Jewish subjects. However, he accepted an invitation to write an anthem for the Seitenstettengasse Tempel in Vienna and was only prevented from fulfilling this commission by the onset of his final illness.

Halévy's father, Elias Levy, was a cantor, teacher, Hebrew poet and scribe who compiled the first ever Hebrew–French dictionary and edited the weekly Parisian journal *L'israélite français*. He chanted his son's setting of Psalm cxviii at his synagogue in the Rue St. Avoye for the first time at the High Holy Day services of 1819. This work was later included in the first volume of *Zemiroth Israel* ('Chants of Israel'), music for the entire liturgical year by the Parisian cantor and composer Samuel Naumbourg. Halévy, an active member of the *Consistoire israélite* in Paris, wrote several works for the synagogue, including Hebrew settings of Psalm cxxx and of the Sabbath prayer *Yigdal* for cantor and three-part mixed choir. Of his 30 stage works *La Juive* (1835), based on Lessing's *Nathan der Weise*, is the most frequently performed. Others with Jewish associations include *Le Juif errant* (1852), *Le Nabah* (1853) and *Les plagues de Nil* (1959). *Noé* was completed posthumously by his son-in-law Bizet.

Mendelssohn, though a sincere and practising Lutheran, remained conscious not only of the literary and philosophical heritage of his illustrious grandfather Moses, but also of political and social issues affecting the Jews of his own day (as evidenced in copious correspondence with various members of his family). His admiration for the music of other Jewish-born musicians encompassed not only the classical compositions of Ignaz Moscheles and Ferdinand David, but also the *klezmer* performances of the folk musician Mikhl Gusikow, whom he described enthusiastically as a genius. Some scholars have pointed to Mendelssohn's use of a popular melody for the Sabbath *Yiğdal* hymn (based on the 13 articles of faith as formulated by Maimonides, 1135–1204) in one of his early String Symphonies, as well as a traditional High Holy Day chant *Adonai, adonai, El raḥum* in 'Behold, God the Lord passed by' towards the end of *Elijah*. Others have speculated that the contours of the melody presented at the beginning of the Violin Concerto show a clear affinity with motifs associated with certain Ashkenazi prayer modes. Mendelssohn wrote a German setting of Psalm c for the Reform Temple in Hamburg and planned an oratorio on the subject of Moses.

Offenbach's father, Cantor Isaac Juda Eberst, wrote about 300 songs and recitatives for the Sabbath and Festivals. At the age of 18 Offenbach composed a piano suite entitled *Rebecca*, as well as a collection of waltzes based on Jewish motifs.

Much has been written about the Jewishness of Mahler. Whereas this factor was an essential part of his psychological and spiritual make-up, the question of specifically Jewish elements in his music is more obscure and debatable. Some melodies do show an affinity with the east European ḥasidic style in particular, but ḥasidic music has always borrowed freely from the non-Jewish environment and Mahler also felt a close connection with Bohemian and other folk and popular styles. Although he became Catholic in 1897 in order to facilitate his appointment as conductor of the Imperial and Royal Court Opera in Vienna, he was still able in later life to recall the synagogal chants of his youth and to improvise piano accompaniments to them.

In addition to the aforementioned, a number of 19th-century Jewish composers in the European mainstream showed a passing interest in historical or religious Jewish themes: Charles-Valentin Alkan, Karl Goldmark, Ferdinand Hiller, Josef Joachim, Isaac Nathan and Anton Rubinstein to name a few. (So, also, did some Christian composers such as Beethoven, Bruch, Massenet, Musorgsky, Saint-Saëns and Schubert.) Others born Jewish, such as Dukas, Heller, Moscheles, Moszkowski and Wieniawski, found their sources of inspiration elsewhere. It seems that none of the above was motivated to express a specifically Jewish ethos through music.

The 20th century was entirely different. The seeds of a vibrant Jewish consciousness in music were sown in both eastern and western Europe at the turn of the century and began to bear fruit during its first decade. The collection of sacred and secular traditions gained new momentum with the invention of the phonograph. Composers soon realized how valuable these resources would be as a means of expressing the mood and experience of the people. The resulting acculturation and eclecticism produced a kaleidoscope of contemporary styles in which Jewish history and legend, text and symbol, modality and tone colour could be blended into the richness of the mainstream. In a short survey it is possible only to examine a small representative sample of the sudden proliferation of Jewish art music that emerged in the four decades before World War II.

In eastern Europe this musical burgeoning took the form of what might be described as a 'school' of composition, consolidated through the foundation of the St Petersburg Jewish Folk Music Society in 1908. Ever since the especially severe pogroms of the 1880s Jews had been leaving eastern Europe in large numbers, mainly for Palestine and the USA. But in spite of this mass emigration (which continued right up to the outbreak of war in 1939), Jews in Russia and Poland were growing in number and congregating in the larger cities, to the extent that they formed about 70% of the world Jewish population at this time. Deeply traditional in their upbringing, they developed a vigorous cultural life, based on the synagogue and on Yiddish lore, literature and music. Many Russian non-Jewish composers, such as Balakirev, Glazunov, Glinka, Ippolitov-Ivanov, Liadov, Musorgsky, Rimsky-Korsakov and Taneyev, became aware of the distinctive qualities of Jewish liturgical and non-liturgical music.

They stimulated the interest of the general Russian public and – more particularly – of Jewish composers. Indeed it was the non-Jewish music critic Vladimir Stasov who encouraged Joel Engel (1868–1927) to research local Jewish repertories. In 1900 Engel gave his first lecture on Jewish folk music to the Imperial Ethnographic Society in St Petersburg.

Branches of the Jewish Folk Music Society sprang up in other Russian cities. Its activities may be categorized into three main phases. First came the collection and publication of thousands of Jewish folksongs, dance tunes and – to a limited extent – cantorial chant that originated in Latvia, Poland, Galicia, Belarus′, Romania and elsewhere. Simple harmonization was the main feature of the arrangements made at this stage by composers such as Achron, Gniessin, Alexander Krein, Moses Milner, Solomon Rosowsky and Saminsky (see above, §IV, 3(ii)). In the next phase, folk material was used as the basis for original compositions, usually for chamber ensemble, in the form of rhapsodies, suites and the like. The third phase saw the development of large-scale choral and orchestral works in which the individuality of the composer took precedence over traditional elements. Some composers were engaged by the *Habimah* Theatre Company, based in Moscow until its transfer to Tel-Aviv in the 1920s, to write works of a national Hebrew character. Despite the disapproval of the assimilated Jewish intelligentsia on the one hand and of Orthodox Jewry on the other, the Society went from strength to strength until the advent of World War I. It enjoyed a brief revival after the Russian Revolution of 1917, but foundered during the early years of the Soviet regime. During its short existence it had organized over 1000 concerts.

Whereas there was no equivalent of the Jewish Folk Music Society in western Europe, the activities of a number of prominent individuals in the West gave expression to a new Jewish art music.

The most prominent composer of Jewish origin after Gustav Mahler was Arnold Schoenberg (1874–1951). Although his purpose was not to compose 'Jewish music' *per se*, he was aware of the tradition that had been passed down through many generations of cantors on his mother's side. Most of the works that exhibit Jewish elements were composed after World War II, but a few, such as the oratorio *Die Jakobsleiter*, the drama *Der biblische Weg*, *Credo* for unaccompanied chorus, and *Kol Nidre* for speaker, chorus and orchestra, were all written during or after World War I. Having converted to Lutheranism in 1898, he returned to Judaism formally in 1933, partly as a gesture of solidarity with 'Jewry in distress'. He wrote numerous analytical essays and political programmes as well as personal letters to friends concerning Jewish history and heritage. Some commentators have likened his particular system of musical serialism with ancient Near Eastern processes (not least in the pre-eminence of melody over harmony) and have suggested that his preoccupation with the Jewish liturgy left its mark on works in other respects wholly unconnected with religious texts or associations. The debate continues.

The motivation that produced the self-styled 'Jewish Works' of Ernest Bloch (1880–1959) was essentially spiritual, cultural and historical rather than religious, national or political. His grandfather was a celebrated lay-cantor in the north Swiss Jewish community of Lengnau, of which he was also President; his father had at one time intended to become a rabbi. Bloch often described his vivid childhood impressions of the Passover celebration at home. Some of the traditional synagogue chants his father used to sing found their way into youthful and mature compositions alike, not in the form of arrangements but as elements integral to the melodic, harmonic, rhythmic and textural character of the music. About a quarter of his works bear Jewish titles. Most of these were written before World War II. Some contain motifs borrowed directly from biblical cantillation modes, synagogue prayer modes and fixed chants. Others, without quoting directly from traditional sources, reflect many of the typical traits of Jewish sacred music, for example, the accentuation of short motifs into extended phrases, the use of Near Eastern scales, the microtonal inflection of melody, quasi-improvisational recitatives, frequent changes of metre and tempo, irregular phrase lengths, abrupt gestures and extremes of mood and range.

To dub Bloch a 'Jewish composer' would, however, be to oversimplify his complex musical and philosophical identity. The articles and letters he wrote at different periods of his life indicate many shifts in his attitude to composition. It would be misleading to discount the enormous influences of his teachers and the great masters from the turn of the 20th century, such as Bruckner, Debussy, Mahler, Musorgsky and Richard Strauss, as well as his strong affinities with plainchant, Renaissance, Classical, neo-classical and neo-romantic styles, and Swiss, American and Chinese folk idioms.

In many ways the music of composers such as Darius Milhaud and Mario Castelnuovo-Tedesco paint a similar picture. Both came from traditional backgrounds – Milhaud from one of the oldest Jewish families in the South of France, and Castelnuovo-Tedesco from old Italian Sephardi families. Both contributed a vast oeuvre to the mainstream repertory at the same time as writing a sizeable number of works with Jewish titles, utilizing directly and indirectly the traditional melodic materials of their respective locales.

Although a number of composers of Jewish descent had already settled in the USA during the 19th century, there was comparatively little Jewish art music activity there until the advent of the 20th century, when waves of refugees arrived, fleeing the pogroms in eastern Europe, and later the darkening political situation in Central and western Europe during the 1920s and 30s. Composers – many of whom were closely involved with the International Society for Contemporary Music – found the USA a land of enormous potential: the big cities were cosmopolitan, and the financial rewards were considerable. Advances in technology made recording and broadcasting ever more attractive media for the dissemination of new works and the gulf between liturgical and non-liturgical styles rapidly became narrowed as mainstream Jewish composers began to write religious works (such as 'Sacred Services') to be performed not only in the synagogue but also as concert pieces in churches and concert halls.

This was the perfect environment in which the polar Jewish values of tradition and individualism could flourish. There was room for all composers to express themselves as classically or progressively, as ethnically or internationally as they chose. This was the so-called 'new

emancipation' and led to far-reaching musical developments in Jewish music after World War II.

(iv) The Holocaust. In 1933 the persecution of Jews intensified with the coming to power of National Socialism in Germany and became the norm following the Nuremberg racial laws in 1935. Along with the confiscation of Jewish businesses, assets and property, came the gradual exclusion of Jews from cultural life. Under the Nazi concept of *entartete Musik* ('degenerate music'), all works by Jewish composers, and works by non-Jewish composers whose style was perceived as tainted by 'non-Aryan' influences, were banned. Jewish musicians remaining in Germany were permitted to establish all-Jewish performance societies (Jüdische Kulturbunde) for exclusively Jewish audiences, but by 1939 these gradually dissolved with the mass deportations of Jews from Germany and the occupied nations to ghettos and concentration camps.

In the ghettos of Łódz, Warsaw and Kraków, and in the fashionable apartments of Vienna, Berlin and Prague, some preservation of human values through art was treasured. Of particular significance is the repertory of original songs created in the ghettos and partisan outposts of occupied Europe. Written mostly to Yiddish texts, and often employing Polish and Russian popular melodies, there were songs documenting ghetto life, satirical songs and ballads, work songs and prayer songs. They served to remind singers and their listeners of a less troubled past, encouraged the toleration of present conditions and expressed hope for freedom. In the Vilna ghetto, the poet and partisan Hirsh Glik wrote songs with heroic messages of survival of the spirit. His marching song 'Zog nit keynmol az du geyst dem letstn veg' ('Never say that you have reached the final road') became the anthem for Jewish resistance fighters and has since been adopted by some denominations for use within the Jewish High Holy Day service. An important figure in the music folklore of the Holocaust is Shmerke Kaczerginski (1908–54), a poet and political activist who in 1943 escaped the Vilna ghetto to join the Jewish underground. He wrote and collected songs both during and after the war, and his anthology *Lider fun di getos un lagern* ('Songs of the Ghettos and Camps', 1948) is the most comprehensive collection of Yiddish songs from the Holocaust period.

Musical activity continued in the concentration and extermination camps, initiated officially by the Nazis and clandestinely by the prisoners. The Nazis used music as an additional instrument in their machinery of destruction, to deceive, pacify, humiliate and dehumanize their victims. They formed orchestras and bands from the prisoners and forced them to play. Auschwitz, for example, boasted six orchestras and Treblinka had a rich musical life with an orchestra, conducted for a while by Artur Gold (1897–1943). Camp orchestras played cheerful tunes to 'welcome' new arrivals, to anaesthetize musically victims being marched to the 'bath house', and to help to marshal the prisoners, accompanying them as they marched to and from work. This music may have given sustenance to otherwise tortured, starved and enslaved people and perhaps brought courage and calmed their last moments, but it was also regarded by prisoners as an insult and a deception. For the Jews playing in the orchestras, however, music was a lifeline, protecting them from the immediate death sentence imposed on all Jews under Nazism. The orchestra was a relative haven, with privileges and benefits, but survival was not guaranteed and the members had to stay in favour: they were kept alive only because they could provide a service to Nazism. Another characteristic of the camps was compulsory singing. Each camp had its special anthem; ironically two Austrian Jews composed the official Buchenwald hymn, unknown to the camp administration. Prisoners were forced to stand and sing for hours in all weathers, and anti-Semitic songs were specially composed for Jews, for example, 'O Du mein Jerusalem'. In Auschwitz, Jews had no choice but to sing this song again and again during roll calls, during exercises or whenever the Nazis fancied.

Cultural activity among the prisoners was forbidden and punishable by death. However, despite the risks, prisoners strove to preserve some small part of humanity. They formed clandestine chamber groups, sang and composed songs and arranged secret concerts in prisoner barracks. The women in Ravensbrück organized a cultural life for themselves and in Dachau concerts were performed in a disused latrine. In Buchenwald the German Communist Rudi Arndt, who was the senior block inmate despite his yellow star, encouraged gifted inmates to write poems and songs and succeeded in forming a string quartet that played Mozart, Haydn and Beethoven. Martin Rosenberg (*d* 1942), a professional conductor before the war, organized a secret chorus of Jewish prisoners while he was imprisoned in Sachsenhausen. According to Aleksander Kulisiewicz (also a prisoner at Sachsenhausen), in 1942 Rosenberg also wrote a parody of the old Yiddish folksong 'Tsen brider' ('Ten brothers'), in which the brothers are murdered in the gas chambers (Kulisiewicz, *Polskie pieśni obozowe, 1939–1945*, unpublished). In Majdanek, a simple song by an unknown Polish poet became the inmates' unofficial anthem, full of yearning and with the unspoken message of freedom. Making music encouraged solidarity among the prisoners, was a means of escaping reality and, most significantly, was a form of resistance.

While musical activity – including opera, symphonic, and choral concerts – took place and in some instances flourished for a time in the larger Polish and Lithuanian ghettos (e.g. Warsaw, Łódz, Kraków, Vilna and Kovno), few original art compositions created during this period have survived. Today one can only read contemporaneous accounts of works performed in their respective ghettos by composers such as Dawid Beigelman (1887–1945) of Łódz, or Vladimir (Wolf) Durmashkin (1914–44) of Vilna. The losses to Jewish music and to Polish music brought about by the German occupation and Nazi genocidal policies are of course incalculable. Of composers, the briefest necrology might mention (in addition to Beigelman and Durmashkin): Dawid Ajzensztadt (1890–1942); Zygmunt Bia'ostocki (*d* 1942); Mordecai Gebirtig (1877–1942); Israel Glatstein (1894–1942); Jakub Glatstein (1895–1942); Jósef Koffler (1896–1943); Joachim Mendelson (1897–1943); Marian Neuteich (1906–43); Nochem Shternheim (1879–1942); Izrael Szajewicz (1910–41), each of whom had made their mark in the realm of classical, popular, choral, theatre, film, or folk music. Signs that these and other once prominent figures are being reclaimed by scholars and the public include the recent (1997) appearance in Polish translation of Isachar Fater's 1970 study in Yiddish, Maciej Golab's full-scale study of Koffler (*Jósef Koffler*, Kraków, 1995), and the thriving market for 'nostalgia music' in post-communist Poland.

The most valuable case study of music inspired, performed and composed by Jews was in Terezín (Theresienstadt). This north-west Bohemian garrison town was used as a transit camp, where Jews were sent by the thousands between 1941 and 1944 before being transported east to extermination camps. Although it was a concentration camp, the Germans allowed the Jews to administrate autonomously everything connected with life there. Terezín was unique in that its inhabitants enjoyed a freedom of cultural life denied to other Jews throughout occupied Europe. Initially, music was forbidden and remained an underground activity, but in 1942 when the Germans realized its potential propaganda value they not only sanctioned it with the establishment of 'Freizeitgestaltung' (the administration of free time activities) but also encouraged it. Terezín was presented officially to a delegation of the International Red Cross in 1944 as a paradise ghetto sheltering its inhabitants from the ravages of the war, thus camouflaging the extermination of European Jewry from world awareness. Soloists, chamber music ensembles (especially string quartets), orchestras and choruses flourished, with performances of recitals, concerts, light music, cabarets, oratorios and even operas. Two particularly ambitious undertakings by the conductor Raphael Schächter were Smetana's *The Bartered Bride* and Verdi's *Requiem*, demonstrating the determination of the human spirit to triumph over adversity. Although not everyone was psychologically or physically in a position to care about these activities, the performances were still popular and programmes were often repeated up to a dozen times.

Among the composers who spent time in Terezín, five significantly active ones were Viktor Ullmann, Pavel Haas, Hans Krása, Karel Ancerl and Gideon Klein. Ullmann in particular produced a rich collection of works; with administrative permission, he was able to devote himself entirely to music, organizing concerts, writing reviews and articles, lecturing and composing. Especially noteworthy works composed in Terezín were Ullmann's last three piano sonatas, his third quartet and the opera allegory of the Third Reich *Der Kaiser von Atlantis*; Haas's *Study* for strings and *Four Songs on Texts of Chinese Poetry*; Krása's several pieces for string trio and the Terezín version of his children's opera *Brundibar*, performed more than 50 times and one of the most popular works in the ghetto; and Klein's piano sonata and string trio. These men also wrote original and/or arrangements of folksongs in Hebrew, Yiddish, Czech, Slovak and other languages for the many amateur choirs. Cabarets in Czech by Karel Švenk and in German by Martin Roman were appreciated and light music was performed in various venues, among them the ghetto coffeehouse, including quartet pieces by Egon Ledeč and František Domažlický and a Serenade by Robert Dauber for violin and piano. A number of specifically Jewish works were written, including settings of liturgical Hebrew texts, especially by Zikmund Schul (1916–44). Terezín was also teeming with professional musicians, many of whom survived to resume active careers, including the bass Karel Berman and the pianist Edith Kraus.

The rich and abundant musical life in Terezín, together with the other arts, maintained a level of spirituality, culture and human value in the ghetto, despite rampant disease, hunger, death and social tensions. The quality of the music composed in Terezín has often been questioned and, while it cannot be said that there was a 'Terezín style', certain elements clearly indicate the abnormal environment in which this music was created. There are musical quotations with clearly symbolic significance for listeners familiar with their original contexts, and vocal texts from both general literature and ghetto poets full of meanings relating to the realities of ghetto life. The music and musical life at Terezín for all its physical and informational isolation during its four years of existence, cannot wholly be viewed as separate from the previous worlds in which its prisoners lived. Whether considering the Schoenbergian-Stravinskian-Janáčekian compositional influences of its composers, the diversified tastes of its audiences and the often highly developed accomplishments of many of its artists, Terezín was an incredibly horrible, often intriguing and always intense experience, painful in the extreme and yet, for some, enriching and memorable. Ullmann summed it up, both practically and philosophically when he proclaimed 'it must be emphasized that Theresienstadt has served to enhance, not to impede, my musical activities, that by no means did we sit weeping on the banks of the waters of Babylon, and that our endeavour with respect to Arts was commensurate with our will to live'. In the 1980s and 90s, the music of Terezín, along with pre-war compositions by Ullmann, Haas, Krása and Klein and works by other composers, not in the ghetto but equally ostracized by National Socialist policies (including Erwin Schulhoff), has not only become well-known from scholarly research and publications of the music, but has also been justly reintegrated into international concert repertory. Without this activity, an important part of 20th-century music (especially Czech music), whose authors were brutally eradicated, might have been lost altogether.

(v) After World War II. In 1945 the world Jewish population stood at about two-thirds its pre-war total. At the time, North America became home to the largest number of Jews, and composers tried to come to terms with the trauma of the Holocaust in various ways.

Among these perhaps the most celebrated was Arnold Schoenberg, who wrote his own libretto for *A Survivor from Warsaw* (1947), a dramatic cantata describing the final battle of the ghetto and culminating in a proclamation of the *shema'* (the Jewish 'Credo'). Among other Jewish works from this period were his Hebrew setting of Psalm cxxx *Mima'amakim* ('Out of the depths', 1950) for six-part unaccompanied mixed choir based on a traditional ḥasidic chant, and ten psalm settings published posthumously. Unlike Bloch, Schoenberg became involved in the Zionist movement and expressed his political views vigorously in published pamphlets as well as in private correspondence.

Whereas Schoenberg submitted traditional Jewish melos to his evolving principles of serialism, Leonard Bernstein chose to develop a more tonally based American Jewish symbiosis. Prime examples of this approach are to be found in his symphonies entitled *Jeremiah*, *The Age of Anxiety* and *Kaddish* (all of which contain elements of biblical cantillation and synagogal prayer chant), the *Chichester Psalms* (in Hebrew), the ballet *The Dybbuk* (including references to kabbalistic numerology), *Ḥalil* for flute and orchestra, and the prayer *Hashkivenu* for cantor, mixed choir and organ. There are representations of the traditional blasts of the *shofar* in his operetta

Candide, and his *Mass* – a theatre piece for singers, players and dancers – combines Jewish and East Asian thought with Catholic ritual. He and 29 others composers – including Milhaud, Weill, Castelnuovo-Tedesco and the non-Jewish Roy Harris – participated in a project entitled 'Synagogue Music by Contemporary Composers' in which 38 works for the Sabbath Eve Service were commissioned by Cantor David Putterman of New York's Park Avenue Synagogue.

Many composers working in the field of synagogue music, particularly within the Reform and Conservative denominations, have written complete Sabbath and Festival services, for ritual purposes as well as for the concert hall, inspired by the early pioneering *Sacred Services* of Bloch and Milhaud. Traditional Jewish modality has been adapted to the melodic, harmonic, rhythmic and textural conventions of the 20th and early 21st centuries. In addition, there has been an ever-increasing proliferation of biblical cantatas, oratorios, psalm settings, concert arias, folksong arrangements, operas, stage works, ballets, symphonies, concertos, suites, overtures, tone poems and rhapsodies that directly or indirectly reflect Jewish life and society, history and dispersal, religion and philosophy.

The list of American Jewish composers who have attained international recognition since the second part of the 20th century is formidable. Among the many prominent individuals who forged new paths were Hugo Weisgall, one of the USA's most successful opera composers, who also wrote for the synagogue (*Evening Liturgies*, 1986–96), as did Miriam Gideon, the doyenne of American Jewish women composers. Lazar Weiner pioneered the Yiddish art song. Herman Berlinski is at the forefront of Jewish organ music, both as composer and performer. Steven Reich, who with Philip Glass placed minimalism firmly on the agenda of the late 20th century, acknowledges his Jewish heritage in *Tehillim* ('Psalms'). The jazz idiom is integral to liturgical settings by Kurt Weill (*Kiddush*) and Charles Davidson (*And David Danced before the Lord*). Avant-garde techniques, including electro-acoustic music, have been developed by composers such as Yehudi Wyner in their settings of ancient texts.

Numerous musicians of Jewish birth in the United Kingdom have felt moved, to a greater or lesser extent, to express their cultural or religious heritage in their works: George Benjamin, Brian Elias, Erika Fox, Alexander Goehr, Kyla Grunebaum, Joseph Horovitz, Wilfred Josephs, Malcolm Lipkin, Robert Saxton, Ronald Senator, Malcolm Singer, are among the vanguard of the modern generation. Significant repertories of new Jewish music are being produced in the large diaspora centres of South America, Australia and South Africa, as well as the newly revived communities on the western European continent.

In the 19th century, the most important synagogue composers paid homage to the great exponents of mainstream culture. The musical idiom of Louis Lewandowski of Berlin, for example, could be described as Mendelssohnian, and that of Salomon Sulzer of Vienna as Schubertian. Since the early 20th century, however, Jewish composers in many countries have explored the interface between tradition and innovation, and have been establishing themselves as mainstream composers in their own right. They attend conferences at universities, conservatories and seminaries around the world at which issues such as the notion of 'universality' vis-à-vis the role of 'ethnicity' in the life and work of the creative artist are energetically explored.

In conclusion, it may be premature to discern a consistent pattern in the music of Jewish composers, who have participated continuously and consistently only for the last 200 years in a musical tradition that has existed in the West for a millennium. Indeed, it may be more appropriate not to seek uniformity, but rather the opposite. Such composers have already shown themselves to be flexible enough to absorb serialism and electro-acoustic techniques, Near Eastern traditions, and the *shofar* as a melody instrument. Given the blossoming of confidence in its cultural identity that has largely superseded the desolation of the mid-20th century, why should Jewish art music not further celebrate its vitality in an ever-expanding multiplicity of intercultural idioms?

(vi) Popular music: Tin Pan Alley and Broadway. Life in Russia was harsh for Jews in the latter half of the 19th century. From 1869 onwards they were emigrating at the rate of about 4000 every year. Following the assassination of the relatively liberal Tsar Aleksandr II and the accession of the less benevolent Aleksandr III, pogroms and draconian new legislation became for many the last straw. The provision of cheap transport to the USA, the prospect of freedom and the 'promise' of a good income in the *goldene medine* (Yiddish: 'golden land') were irresistible to poor and frightened Jews. The fact that many had to suffer the pain of separation from their families in the 'old country', and were forced to function as little more than slave labourers in the sweatshops of New York's Lower East Side, did not inhibit endless waves of desperate emigrants from seeking a new life.

By 1900, about half a million east European Jewish refugees had arrived in North America, and of the one and a quarter million who reached the USA between 1900 and 1924, the vast majority remained in New York, their port of entry. The culture shock was overwhelming for these mainly Orthodox Jews coming into daily contact with the vast and varied minority groups that comprised the city's population, then as today.

Gradually, however, they and their children began to take an active part in the cultural life of the metropolis. Many, having been cantors or traditional folksingers, gravitated towards the Yiddish theatres on the Lower East Side for their entertainment. Two of the most famous songs of the inter-war period were Jack Yellen's 'A yiddishe mame' (1925) – as immortalized by Sophie Tucker – and Sholom Secunda's 'Bay mir bistu sheyn' (1933) – made famous by the Barry Sisters. These and many others like them had a deep impact upon American popular taste at large. But gradually the fascination that some Jews felt for the unfamiliar cultures on their doorstep led them to investigate different ethnic, social and religious themes. The most clearly identifiable pre-existing musical traditions were those of the English settlers from the 17th century, the Irish from the 18th, the black Americans from the 18th and 19th, and the Italians from the 19th. The two main creative outlets for assimilated Jewish composers were Tin Pan Alley and the Broadway musical.

Since about 1885, New York had been the focal point for the popular music industry. A new generation of ambitious publishers made energetic use of the latest techniques in market research to select the most commercially viable music and to bring it to the attention of an

enthusiastic public. 'Tin Pan Alley' was situated on West 28th Street between Fifth Avenue and Broadway. Crowded buildings housed hundreds of offices, each with its own ill-tuned piano. The owner of a particularly well-known emporium favoured the sound of piano strings wound in silver paper – hence the name of the district. In the heyday of printed sheet music, thousands of songs were produced in a steady stream; and by 1900 about 100 composers could boast sales of a million copies each.

Before 1910 the Tin Pan Alley idiom was prevalent, but thereafter a small number of talented composers dominated the scene with long series of songs in individual and immediately recognizable styles. Although a few of Irving Berlin's earliest songs (*c*1909–12) contain Jewish references, some of his best-known pieces show the influence of the wider world (*White Christmas* and *Easter Parade*). This may be seen as a metaphor for the general ethos adopted by most Tin Pan Alley composers, who wanted to be identified as American rather then Jewish. Many both espoused and rejected the heritage of their birth, on the one hand following the Jewish observance of important life-cycle events, and on the other marrying a non-Jewish spouse. Very few of their songs expressed a Jewish content, whereas many reflected a Jewish context: the home, the family and emigration from the native homeland.

The composers who became successful on Tin Pan Alley also wrote musicals for Broadway. Similarities in family background and experience allowed for many creative partnerships: composers worked closely with lyricists, librettists, directors, orchestrators, choreographers, set designers, stage technicians, actors and musicians. Although Harold Arlen, Irving Berlin and Kurt Weill were the sons of cantors, they and many other such as Leonard Bernstein, Oscar Hammerstein, Jerome Kern, Richard Rodgers and Sigmund Romberg, preferred black American, Puerto Rican, Mid-West, Scottish, French, Siamese, Chinese, Malaysian and Polynesian scenarios and musical material – in thoroughly westernized guises – as vehicles for their exploration of issues such as urban violence, class struggle and the American Dream. However, research into George Gershwin's *Porgy and Bess* has revealed the presence in 'It ain't necessarily so' of certain Ashkenazi prayer motifs used during the traditional *barekhu* blessing before and after the chanting of the Bible. And phrases resembling those of the synagogal *adonai malakh* mode may be detected, for example, in 'Porgy, I's your woman now'. Since Gershwin served his apprenticeship with the important Yiddish theatre composers Abraham Goldfaden and Joseph Rumshinsky at the National Theater on Second Avenue (see §IV, 2(iii)(b) above), it is hardly surprising that youthful impressions and influences should have found their way into several of his mature works. However, a projected operetta for the Yiddish theatre in collaboration with Sholom Secunda, and a proposed opera on the subject of *The Dybbuk* for the New York Metropolitan Opera, never reached fruition.

Traditional Jewish modal structures and linguistic forms are also to be found throughout Jerry Bock's *Fiddler on the Roof* (1964), one of the few Broadway musicals to confront specifically Jewish issues. This work is based on a set of short stories by the celebrated Yiddish author Sholom Aleichem. The Mixolydian flavour of the opening theme of 'If I were a rich man' and the ambiguity between major and minor 3rds throughout the song recall the salient characteristics of the *adonai malakh* mode, and the use of certain repeated syllables reflects a practice typical of the ḥasidic Jews.

The close relationships between the improvisational elements in jazz and in the cantorial recitative, between the syncopated rhythms of jazz and *klezmer* music, and between the ethos of subjugation to be found in black American and Jewish lyrics alike, all point to an immediate affinity linking the traditions that the east European immigrants brought with them and those they found on arrival.

In the 1920s Tin Pan Alley expanded in two directions: in its original form, to 42nd and 50th Streets in New York; and, with the development of the film industry, to Hollywood. The first film to be produced with a continuous soundtrack was *The Jazz Singer* (1927). It featured Al Jolson, the son of an immigrant Lithuanian rabbi and cantor, and the music included many traditional Jewish cantorial recitatives. The Jewish presence in the music of the film studio has been preserved by numerous composers, notably, Erich Walter Korngold in the early part of the 20th century and Maurice Jarre in more recent times.

From simple beginnings the structure, melody and harmony of Tin Pan Alley songs became more and more complex: superimposed upon triads were 7ths and 9ths, added 2nd and 6ths, augmented and diminished chords, remote modulations and elements drawn from the classical and jazz composers of the time. The genre possessed a resilience that enabled it to survive the Wall Street Crash and two World Wars. Contemporary artists such as Bob Dylan, and Simon and Garfunkel are among the many direct heirs of the Jewish popular music tradition.

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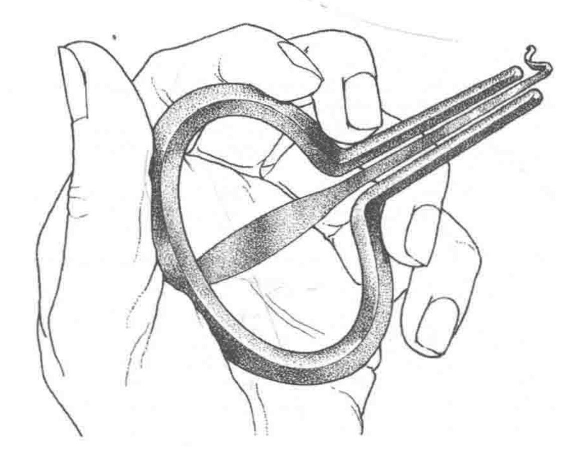
EDWIN SEROUSSI (I), JOACHIM BRAUN (II), EDWIN SEROUSSI (III, 1, 2(iv), 4, 7, 8(i–iii, v), 11(i)), ELIYAHU SCHLEIFER (III, 2(i–iii), 3), URI SHARVIT(III, 5), SARA MANASSEH, (III, 6), THEODORE LEVIN (III, 8(iv)), TANG YATING (III, 8(vi)), KAY KAUFMAN SHELEMAY(III, 9, 11(ii)), JEHOASH HIRSHBERG (III, 10), PHILIP V. BOHLMAN (IV, 1(i), 2(iii)(a)), EDWIN SEROUSSI (IV, 1(ii), 2(i)(c), 2(iv), 3(i)), URI SHARVIT (IV, 2(i)(a)), SARA MANASSEH (IV, 2(i)(b)), ISRAEL J. KATZ (IV, 2(ii)), BRET WERB (IV, 2(iii)(b)), WALTER ZEV FELDMAN (IV, 3(ii)), EDWIN SEROUSSI (V, 1), JEHOASH HIRSHBERG (V, 2(i)), DON HARRÁN (V, 2(ii)), ALEXANDER KNAPP (V, 2(iii, v–vi)), DAVID BLOCH, EMILY THWAITE, BRET WERB (V, 2(iv))

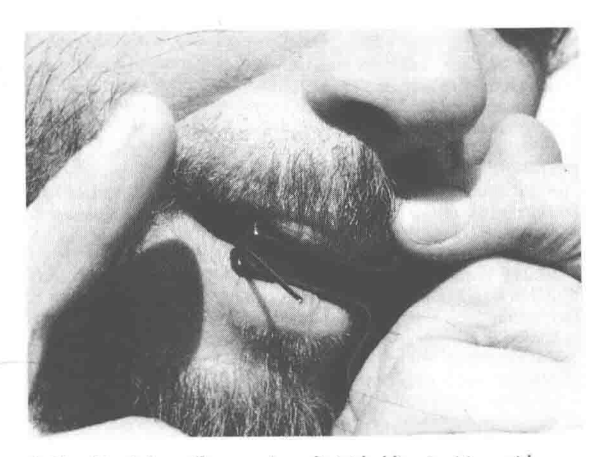
Jewish Music Forum. Organization active in the USA from 1939 to 1963, when it became the Jewish Liturgical Music Society of America; this evolved into the AMERICAN SOCIETY FOR JEWISH MUSIC.

Jew's [jaw's] **harp** [gewgaw, guimbard, jew's trump, trump] (Lat. *crembalum*; Fr. *guimbarde, trompe de Béarn*; Ger. *Brummeisen, Maultrommel*; It. *ribeba, scaccia pensieri*; Sp. *trompa*). A generic term for a type of mouth-resonated instrument consisting of a flexible tongue, or lamella, fixed at one end to a surrounding frame. Its many vernacular names include variants of 'trump' and 'trompa'. The association with Jews remains obscure. Buckley (1986) gives as the earliest reference an English customs register of 1545: 'Iues trounks the grose, 3s. 3d.' and in Hakluyt's Voyages, mention is made of 'Jewes harps' used as currency during voyages made in 1595. During a witch trial in 1591, 'Geilles Duncan led a reill or short daunce upon a small trump, called a Jewes Trump'. Although there is no evidence to suggest that the instrument was particularly associated with Jewish people, the attempt to explain away the problem with the term 'jaw's harp' seems unfounded. In Northumberland the name 'gewgaw' (the local pronunciation of which is not so far removed phonetically from 'jew's harp') is still current; this could be related to the Swedish *munngiga*, the German (Saar region) *Maulgeig* or the Walloon French *gawe*. 'Gewgaw' also means 'a cheap bauble', the Norwegian equivalent of this being *jugil*.

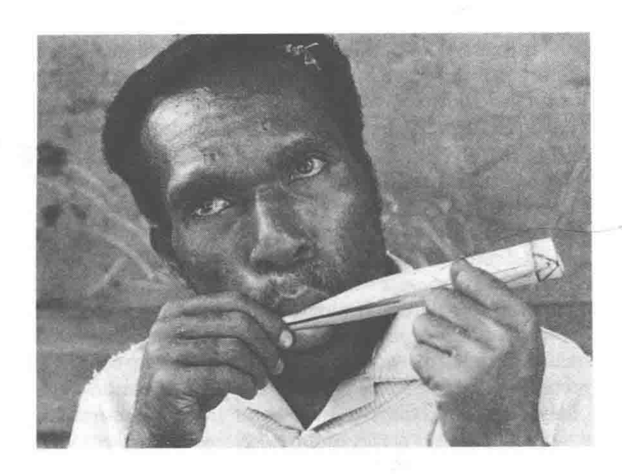
The free end of the lamella is placed in front of the player's mouth cavity and set in vibration manually; this produces a sound of fixed pitch, rich in overtones which correspond closely to a harmonic series. By various movements of the tongue and the larynx the player is able to modulate the natural frequency of the air contained in the mouth cavity which acts as resonator of infinitely variable volume and amplifies selected overtones, thus producing a wide variety of sonorous and musical effects. The complexity of the working principle of the jew's harp probably explains why, although geographical distribution is wide, it is by no means universal. The jew's harp can be said to be indigenous to most of the Eurasian land mass, where outward-pointing instruments predominate, as well as South and South-East Asia, Indonesia, Papua and Melanesia – the realm of the inward-pointing type.

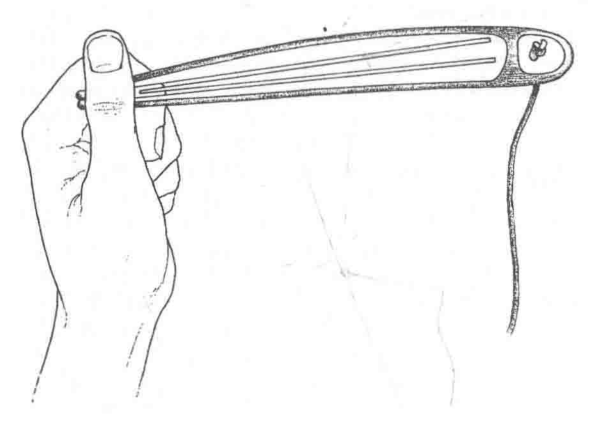
The instrument is grasped by the player in two basic ways: with the lamella pointing inwards towards the palm or outwards away from it (see figs.1 and 2). Two radically different approaches to jew's harp making and playing derive from this. The frame of an outward-pointing instrument is pressed against the teeth and is actuated by directly plucking the tip of the lamella, which is usually turned up at an angle. All known outward-pointing instruments are heteroglottic (the lamella and the frame are made from separate pieces) and are normally of metal, although wood-framed specimens are known (Sedang, Central Vietnam). The frame of the inward-pointing type extends beyond the tip of the lamella, which is the part the player grasps, placing the instrument before the lips without touching the teeth. These jew's harps are normally idioglottic (lamella and frame cut from a single piece), but specimens from the Bunun of Taiwan and others are heteroglottic with one to five brass lamellae mounted in cane frames. The lamella of this type is always in one plane only, and a number of systems exist to actuate the instrument; these entail tapping the lamella near its root against the upraised wrist (Tifalmin, Papua), tapping the lamella against the thumb assisted by a string (all of Papua, Melanesia), pulling on a string attached to the end of the frame (parts of South-East and East Asia, of Indonesia, of Papua; see fig.3 and *see* MONGOL MUSIC fig.5) or near the middle of the lamella (Hokkaido, Eastern Siberia), plucking the end of the frame (Sino-Tibetan hill people, parts of Indonesia) or tapping an excrescence





1. *Metal jew's harp (finger activated): (a) holding position, with lamella pointing away from the palm of the hand; (b) playing position*





2. Bamboo jew's harp (string activated) from New Guinea: (a) playing position; (b) holding position, with lamella pointing towards the palm of the hand

beyond the root of the lamella (Java, Sumatra). In the last two cases, the frame-end oscillates in the opposite phase to that of the lamella (compound oscillation); careful balancing of the two masses increases the duration of the note without lowering its pitch. All of these systems combined with the different materials from which the instruments may be made (bamboo, palmwood, ivory, bone, brass, etc.) plus the influence of local aesthetic tastes, bring about a very rich variety of forms for this type.

The feature which must be present for an instrument to qualify as a jew's harp, and which distinguishes its working principle from that of other known mouth-resonated instruments, is the arrangement at the free end of the lamella, i.e. the part of the instrument placed before the mouth cavity (here called the embouchure). Here the gap between the lamella and the adjacent part of the frame must be kept very tight otherwise the instrument will not sound. The beats of the lamella through this restricted air-space generate a sound spectrum rich in harmonic overtones, and amplify in great detail the reactions of the resonating mouth cavity. This is what enables the player to reinforce at will single overtones or to combine several by such means as varying breath velocity or forming with the tongue one or more resonator cavities. Cutting off the air flow with the velum turns the mouth into a closed vessel with the effect of masking even-numbered harmonics, leaving only the odd-numbered ones audible. Apart from hand attacks on the lamella, rhythmic effects may be enhanced by the timing of modifications to the mouth cavity.

The jew's harp's apparent simplicity thus dissimulates a complex sound-producing system and it is surprising that, judging by its wide geographical distribution, it has been in existence for such a long time. Given that its working principles would be hard to come by, it should not be regarded as 'mankind's first instrument'. Within the Sachs-Hornbostel system, it is classified as a plucked idiophone (for details of classification *see* IDIOPHONE); however, its similarities with the FREE REED are obvious (certainly far more than with other lamellaphones such as the *sanza*) which is why many scholars in the wake of Frederick Crane (1968; see also Ledang, 1972) now classify the jew's harp as an aerophone. Clearer definition of the generic terms we use for instruments in general is perhaps the surest way forward.

The melodic possibilities of any jew's harp depend upon the fundamental pitch of the lamella's vibrating frequency. Instruments are most commonly found tuned to pitches ranging from around C = 66·4Hz up to about *d* = 147Hz; conversely the mouth cavity forms a resonator of fixed ambitus. A melodic player must therefore choose the pitch of the instrument according to the musical scale covered by the piece to be performed. As lower-pitched instruments have a less brilliant sound, one way of obtaining a fuller scale (and more conventional intervals) using higher instruments is to alternate, during the same piece, two or more jew's harps tuned to complementary pitches. The changes of fundamentals will moreover give a bass line and make modulation possible. The Bavarian Mayr brothers, who normally use four instruments each, first brought this technique to the attention of the wider world; other noted present-day exponents of this technique include Max Engel and Manfred Russmann. The great virtuosos of the 18th and 19th centuries were also multiple jew's harp players; Scheibler's AURA of 1816 consisted of three and five instruments, each group mounted radially on an axis. The last and most celebrated virtuoso was Eulenstein, active in the middle of the 19th century, who normally used 16 jew's harps laid out on a table before him. Orchestral compositions for jew's harp have survived, notably four instrumentally demanding ones written from 1769 to 1771 for *crembalum* and mandora or small ensemble by Albrechtsberger. The



3. Tserendorj playing bamboo jew's harp with string, Hong Kong

brummeisen also figures prominently in the Parthia ab VIII instrumentis by Johann Friedrich Hörmann (1684–1773). In the Sakha republic, numerous orchestral compositions are now being written for the *khomus*.

Melodic playing with a single instrument predominates in many Eurasian traditions including Western Europe, and the instrument is frequently used to provide dance music. A notable Scottish exponent was Angus Lawrie of Oban (*d* 1973) who played Highland bagpipe tunes with full gracing. He clearly defined each note by accentuating the contrasting tone-colours derived from varying the resonance cavities, alternately lowering and raising the velum according to whether he was playing an odd or even harmonic. Perhaps nowhere is this aspect more fully exploited than in Norway where there are many fine *munnharp* players, notably Eric Røine, Svein Westad and Ånon Egeland. In Kyrghyzstan there are some thrilling players of both the wooden string operated *jygaç ooz komuz* and the small outward-pointing *temir ooz komuz* when playing the latter type, the player presses the very tips of the frame on the teeth at an angle, tightly pursing the lips, giving soft, fluid sounds, occasionally enriched by a whistled note produced at the back of the mouth. In many parts of Asia and Indonesia the almost exclusive use of odd-number harmonics is much in evidence. This mode gives an unusual musical scale 'offset' from the drone since the octaves of the fundamental cannot sound; the technique also clearly brings out the formants of vowels giving a polyphonic 'gong' effect. This, interspersed with a loud trumpeting effect obtained by intermittent hard blowing through the embouchure is especially common in Indonesia – indeed, the *karinding rakit* played in West Java includes a bamboo tube to amplify this effect. In Bali, the *gamelan genggong* consists of about 15 boys playing string-operated instruments accompanied by a gong, a *suling* (flute) and a *kendang* (drum). Predominantly rhythmic use occurs in many parts of India; here the generally high-pitched and loud outward-pointing *morchang* or *morsing* plays classical *tāla* along with *tablā* or *mridigam* drums.

The jew's harp often occurs in more or less ritual contexts. Among the Buang of Papua, the *begnakr* appears, along with spinning tops, only during the yam growing season. In many parts of Siberia and Mongolia it is connected with shamanism, serving among other things to trigger off a dissociated state. Among the hill people of South-East Asia in particular, there are traditions of using the jew's harp as an artificial voice for spoken communication between courting couples.

Outward-pointing instruments are most often made by blacksmiths – a neat piece of virtuoso forging. There are many tricks of the trade essential for achieving a good instrument. In the mid-20th century it seemed that this knowledge was fast disappearing, but since the early 1990s there has been something of a revival in both jew's harp making and playing. Leaders in this movement are the Sakha (inspired over many years by the research of Ivan Alekseyev and Spiridon Shishigin) and the Norwegians, especially in the Setesdal area. Historically, commercially manufactured European instruments, emanating from centres such as Mölln in Austria and the Birmingham area of Britain (more than 20 firms at the turn of the 20th century) were widely exported from the 17th century onwards as barter goods, being enthusiastically adopted by many cultures to whom the principle was formerly unknown. Although these cultures have often produced some fine players, cases are rare in which local blacksmiths have been inspired to make their own versions. The very distinctive shapes of the *bamboro* by West African Songhai, Hausa and Fulani blacksmiths suggest that they have been making them for some considerable time. One finely-wrought specimen in the Musée de l'Homme, Paris, appears to have been based on a 17th-century French model; this also applies to some Madagascan *lokanga vava* in the same collection.

Archeological remains of the outward-pointing type are now quite abundant, many of them dating from medieval times onwards. Most are of forged iron specimens, but cast bronze frames are also common. The oldest known specimens are several cast bronze frames, some still bearing traces of an iron lamella, conserved in the Musée des Antiquités, Rouen. They were excavated in 1860s from two separate Gallo-Roman villas. Occurrence of identical frames in much later and diverse medieval sites may suggest that these cast instruments were already the products of an industry and peddled for centuries all over Europe. In Japan, iron instruments of the Heian period (9th–10th century) from the Hikawa shrine have recently been unearthed. These are nearly identical to a modern Nivkh (Giliak) specimen from the Sakhalin Peninsula, in the Musée de l'Homme. Similar smaller modern instruments from Karelia are conserved in the Finnish National Collection, along with other instruments with Indian characteristics. All this would suggest that the circulation of jew's harps as trade goods goes back much further than the European colonial era.

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JOHN WRIGHT

Jewson, Frederick Bowen (*b* Edinburgh, 26 July 1823; *d* London, 28 May 1891). Scottish pianist and composer. He had his first lessons from his father, Samuel, and made his first concert appearance in the Edinburgh Assembly Rooms at the age of six. In 1834 he entered the RAM in London to study the piano under Cipriani Potter, and harmony and composition under John Goss; he became King's Scholar in 1837. In 1838 he played at the RAM a piano concerto of his own. He was soon appointed teacher of piano in the RAM, and later a director. During the 1850s he was also professor of music at St Mary's Hall, Brighton. In his earlier life Jewson was considered one of London's finest pianists, and was famous as a teacher (Mackenzie was one of his pupils). Although his compositions are little heard today, they are of fine calibre and craftmanship; the *Etudes de concert* (opp.16 and 23), for example, are comparable to those of his friend Moscheles. Most of his works, which included six overtures, two piano concertos, a Grand Sonata in E for piano, smaller piano pieces and some songs, were performed during his lifetime, and some piano music and songs were published in London. His sons, Frederick, an organist, and William, a violinist, successfully carried on the family tradition in London.

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JEAN MARY ALLAN/ROSEMARY WILLIAMSON

Jew's trump. *See* JEW'S HARP.

Jež, Jakob (*b* Boštanj, 23 Nov 1928). Slovenian composer. He studied musicology at the Ljubljana Academy with Lipovšek and composition privately with Karol Pahor, later becoming a professor in Ljubljana. In his early music he concentrated on miniatures, either short piano pieces or solo songs with piano, in which impeccable craftsmanship is combined with an unassuming traditional idiom. From about 1960 he started writing chamber music and songs with varied instrumental accompaniments. The straightforward *Pastirski spevi* ('Pastoral Songs') show a typically excellent contrapuntal chamber music sense. Jež abandoned tonality in *Strofe* and *Asonance*, while retaining his subtle touch for instrumental colour. His longer works show freely coordinated linear elements of serial writing and the gradual assimilation of new instrumental techniques, as, for example, in the free expressionistic *Odsevih hajamovih stihov* ('Reflections on Poetry of Omar Khayyam') and in his masterpiece *Do fraig amors* (1968). This brilliantly combines the old and the new with the juxtaposition of modal and serial passages and uses both novel and conventional vocal and instrumental techniques in the setting of the multi-lingual text. The other two large choral works, *Brižinski spomeniki* and *Pogled zvezd*, and the musical allegory *Musica noster amor*, stand with *Do fraig amors* as his major works.

From 1974 Jež has continued the excellent series of instrumental works, *Nomos*, using his free linear technique; he has also composed a large number of choruses of modest dimensions and great sensitivity. Many of his works have been recorded and performed abroad. As a writer Jež has produced many articles on the music of his fellow countrymen, as well as on other contemporary composers and musical topics. He has edited works by the Slovenian composer Marij Kogoj and has been chief editor of the Slovene publishers Grlica (1967–88), Skladatelj (1980–82) and, from 1991, Naši zbori.

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NIALL O'LOUGHLIN

Ježek, Jaroslav (*b* Prague, 25 Sept 1906; *d* New York, 1 Jan 1942). Czech composer and conductor. He studied composition with Jirák at the Prague Conservatory (1924–7) and in Suk's masterclasses there (1927–9), also taking piano lessons from Albín Šíma (1925–30). His personal and artistic fate was closely linked with the Prague Free Theatre (1928–39), where he worked as a composer and conductor with the renowned actor-dramatists Jiří Voskovec and Jan Werich. He was also a member of the MÁNES MUSIC GROUP. When, after the Munich agreement, the Free Theatre was disbanded, Ježek emigrated with Voskovec and Werich to the USA (1939). He was founder-conductor of the Czechoslovak Choral Group (first concert 6 June 1941) in New York, where he remained until his death. The Czech colony in New York formed the Jaroslav Ježek Foundation in his honour, the Czech Academy of Science and Art made him a member posthumously in 1946, and in 1947 his ashes were returned to Prague.

By artistic and philosophical conviction Ježek belonged to the Czech inter-war avant garde. His musical satires at the Free Theatre expressed the strong opposition to the petty bourgeoisie, to fascism and to Nazism typical of left-wing intellectuals, who in the 1930s began to identify themselves actively with the workers. The music Ježek wrote for Voskovec's and Werich's plays, in which he developed his flair for melodic invention, grew out of the jazz and dance music of the 1920s, and created a genre that aspired towards serious music; it has continued to command interest (on the radio, on disc and as a source of themes for jazz improvisation). Ježek also wrote concert works, chiefly vocal, piano and chamber pieces. In these, too, he used elements of jazz, stylized in the manner of Gershwin, Burian or Schulhoff. Furthermore, he employed various experimental devices, such as black key/white key polytonality on the piano, the alternation of odd and even metres, motoric rhythms, Hába-type quarter-tones and so on. His chamber music, however, accentuates more neo-classical tendencies, and his songs draw their inspiration from French poetry or from the 'poetist' movement in Czech verse.

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Jhan. *See* MAISTRE JHAN.

Jiang Kui [Xiaozhang; style Baishi daoren, 'White Stone Daoist'] (*b* 1155; *d* Hangzhou, 1221). Chinese composer and theorist. A native of Jiangxi province, Jiang Kui occupies a unique position in Chinese musical history. In addition to being a scholar, a calligrapher and an art critic, he was also a poet, a composer and a performer of the *xiao* end-blown flute. His *ci* poems, many of which were canonized as masterpieces, promoted a new literary style and aesthetics in the Southern Song dynasty (1127–1279). His treatise on calligraphy is now a standard reference. His notated music, which is among the earliest preserved and authenticated music by a Chinese musician, includes the tunes of 17 *ci* songs, 14 of which are his own musical compositions, the tune of a *ci* song with *qin* (seven-string zither) accompaniment, and ten tunes of a set of ritual and didactic songs.

His theoretical treatises on music and instruments, the *Dayueyi* (Discussion on proper music) and the *Qinse kaogutu* (Illustrated investigation on the *qin* and *se* zithers), are now lost, but brief summaries of both documents are preserved in the *Songshi*, the standard history of the Song dynasties. As a theoretician he appears to have been orthodox, but the structure of his musical

compositions and the lyricism of their sung texts, which have been comprehensively analysed and discussed by many scholars, show Jiang as an expressive and creative composer.

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JOSEPH S.C. LAM

Jiang Wenye [Chiang Wen-yeh, Bunya Koh] (*b* Taibei, Taiwan, 11 June 1910; *d* Beijing, 24 Oct 1983). Chinese composer. Originally named Jiang Wenbin, he moved to Japan in 1923 to pursue his studies of music. Particularly influential was the composer Kōsaku Yamada with whom he studied from 1932 after completing an electrical engineering degree. Some early works were published in Japan under the Japanese pronunciation of his name, Bunya Koh. In 1938 Jiang moved to Japanese-occupied Beijing (then Beiping), where he took a post at the Beiping Normal University. He continued composing works in a wide variety of Western genres, and also provided music for Japanese propaganda films, which led to a ten-month prison sentence at the end of World War II. In 1947 Jiang joined the teaching staff of the National Arts Specialist School, and in 1950 he became a member of the composition department of the newly formed Central Conservatory of Music (founded in Tianjin but soon relocated to Beijing). Classified as a rightist in the political campaigns of 1957, his work as a teacher and composer was severely restricted, and broadcasts and performances of his music were prohibited. During the Cultural Revolution (1966–76) he was again a target, spending much time under arrest or labouring on farms, and although he was cleared in 1978, his health was ruined and he produced little before his death in 1983. Despite recent research, many of his works are lost or incomplete owing to their destruction or confiscation in 1957 and 1966. Typically, Jiang wrote in a Romantic and nationalist idiom, blending Chinese pentatonicisms with Debussian chord streams, classical Western structures such as sarabande, rondo and ternary forms, and polyrhythmic effects.

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JONATHAN P.J. STOCK

Jiang Yuequan (*b* Shanghai, 4 Nov 1917). Chinese Suzhou *tanci* ballad singer. Jiang Yuequan was born into a theatrical family, encountering many styles as a young man, and being particularly influenced by Beijing opera. Jiang's Suzhou *tanci* teachers included Zhang Yunting and Zhou Yuquan, and he was himself earning a living in this field by the mid-1930s, performing such traditional ballads as *Zhenzhu ta* ('Pearl Pagoda'). In 1951 Jiang joined the Shanghai People's Pingtan Troupe (Shanghai Shi Renmin Pingtan Gongzuotuan).

In the early 1940s, Jiang developed his own style by combining elements of Beijing opera (such as methods of pronunciation and breath control), Western singing and the basis of Zhou Yuquan's teachings. He continued to develop this style, in response to the demands of the stories he performed. For instance, in the early 1950s, he devised methods for representing the strength and heroism of various revolutionary characters, at the same time expanding his range of melodic variation, the better to express the many traditional romances characteristic of the *tanci* repertory. A representative ballad in the former category is *Haishang yingxiong* ('Heroes of the Sea'), while *Du Shiniang* and *Yu qingting* ('Jade Dragonfly') illustrate traditional love stories reworked by Jiang. His work in the development of an independent musical style has influenced singers in many other *tanci* schools.

See also CHINA, §IV, 1(II).



Jiang Yuequan (left, playing sanxian) and Cheng Liqiu (pipa) in a scene from 'Yu qingting' ('Jade Dragonfly')

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PENG BENLE

Jig. Term used for several types of dance originating in the British Isles. The origin of the word is problematic; when used in connection with dance it may derive from Old French *giguer* ('to leap' or 'to gambol'). It contains the idea of a vigorous up and down movement, of which the dance is expressive. This is particularly true of the male solo dance; thus the English during the time of Elizabeth I described a Scottish jig as 'full of leapings' (J. Florio: *A Worlde of Words*, London, 1598) after the performance of the Scottish lords. This aristocratic form is distinct from the form resembling the hornpipe (*see* HORNPIPE (ii)) and is a variety of 'stepping': beating out intricate movements with the feet (usually, but not always, without movement of the body and arms). Although prevalent in the north of England the form of stepping identified in the jig has become associated particularly with Ireland, and has spread from both countries, through traders and immigrants, to the USA and Canada. Differing from this form of stepping, but somewhat resembling the Scottish form popularly regarded as 'highland dancing', are the 'pater-o-pee' and the morris jig. A fourth type is the scurrilous song and dance act or farce-jig developed in the late 16th century (*see* JIGG). Country dances called jigs in Playford's *Dancing Master* are figured dances of geometrical form but their tunes may, in some instances, derive from farce-jigs: for instance *Nobody's Jig* is the tune of the farce-jig *Pickelherring*, and *Kemp's Jig* is a variant of *Rowland*, the most famous of all farce-jigs performed by Will Kemp and the Earl of Leicester's players.

Until the early 19th century the terms jig, hornpipe and reel were used interchangeably, as none of them was a distinct form in either style or rhythm. The Scottish association continued in what was known as 'Scots measure' (2/4 as distinct from 3/2); similar dances for two male soloists were known as jigs in central Scotland, as strathspeys in northern Scotland and as Cumberlands south of the Scottish border where, as in Ireland, the two soloists were often of opposite sex, the woman's performance being the more subdued. By the end of the 17th century, however, the jig, although undefined, was associated with Ireland; and Tom d'Urfey's *Choice New Songs* (London, 1684) contains *A Scotch Song made to the Irish Jigg*. With the invention of infinite steps and tunes the jig (again, like the hornpipe) was taken up by the dancing schools in the 18th and 19th centuries and fostered by competitions and championships, evolving into a distinct form of stepping and acquiring the terminology of single and double jig, hop jig, slip jig and set-dance, each having its own measures.

Irish jig tunes, sometimes known as 'ports', can be either regular or irregular in structure and are played in 'double time': that is, each section is repeated. Regular jigs consist of two eight-bar sections; irregular tunes have sections of unequal length and are employed in set-dances, each dance having its own name and movement figures. Single and double jigs are in 6/8 time, the single jig containing two crotchet-quaver groups in each bar, the double jig containing two groups of triplets. Slip (or hop) jigs are in 9/8 time, each bar consisting of three groups of triplets. Single and double jigs are danced solo or with a partner of the opposite sex, as in those dances called Cumberlands; slip jigs, in which stepping is alternated with a promenade, as in the reel, are performed by couples dancing independently of other couples.

Country dances (also called 'long-dances' or 'rounds') for mixed couples are not termed step-dances, although they may employ jig steps and tunes in jig (or hornpipe, or reel) time. Music is usually provided by the union pipes or fiddle, but tunes called jigs (in 6/8 time in two regular eight-bar sections) are found among harp compositions by Carolan (1670–1738) and are regarded by some as imitations of Corelli's *gigas (see* IRELAND, §II, 5 and exx.1–3).

A similar but less elaborate form of stepping is found in the northern counties of England in solo clog dancing, of which tap-dancing is a stage variant. It is most commonly performed solo, and more often by men than by women. The posture of the body differs from the Irish rigidity, the arms being somewhat raised and the head and body tilted forward to preserve balance. Stepping in a stationary position is also executed in the 'rapper' sword dances of Durham and Northumberland. In rural areas of the Midlands and southern counties of England there is a form of jig sometimes called 'pater-o-pee' (a word, possibly 'franglais', descriptive of the light patting of the foot on the ground) which has some resemblance to the Scottish broad-sword dance. The rhythm is stepped over crossed whips, flails, sticks or churchwarden pipes, a feat of dexterity in which the dancer must preserve his own balance and the position of the objects laid on the ground. Another form is the morris jig performed with the usual steps of the morris dance accompanied by a counter-rhythm of arm and hand movements, sometimes emphasized by handkerchiefs held in each hand or a stick passed from hand to hand. Favourite jigs are *Jockie to the Fair*, *Shepherd's Hey*, *Bacca-pipes* and *The Fool's Jig*. These tunes are in 4/4, 2/2 or 6/8 time, usually consisting of two or three eight-bar sections repeated as required. In many jigs the time of one section will be augmented to permit the 'capers' or leaps which alternate with the figures and conclude the dance. Morris jigs are performed solo or by a number of soloists: three abreast successively repeating the figure, or four facing inwards. To perform the jig the dancer leaves the 'side' of six men and doffs the hat worn for set-dances and processional dances. Music was traditionally provided by the pipe and tabor until well into the 19th century, when the fiddle or concertina replaced them.

Pieces entitled 'jig', 'jigg' or 'gigge', although of no definite character, are found in early instrumental methods and were used as themes for keyboard variations. For example, in the Fitzwilliam Virginal Book are *A Gigge* by Byrd (no.181); *A Gigge, My Selfe* and *A Gigge* both by Bull (nos.189, 190); and *A Gigge* by Farnaby (no.267). Others are derived from songs in farce-jigs: in the same collection are Farnaby's *Nobody's Gigge* (no.149) and *Rowland* or *Rolandston*, which also appears in My Lady Nevell's Book, Will Forster's Virginal Book, Robinson's Schoole and elsewhere up to Bach's *Choralgesänge* (no.371, 'Keinen hat Gott verlassen') of 1765. The majority of such identifiable jigs, however, are in Dutch collections such as J.J. Starter's *Friesche Lust-hof* (Amsterdam, 1621). The jig was also accepted into the dance suite, finding its place as the final movement (see R.

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See also GIGUE (i).

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MARGARET DEAN-SMITH

Jigg [jig, jygge]. A stage entertainment popular in England and on the Continent (Holland, Germany, Scandinavia) from about 1550 to 1750. The jigg 'combined three arts in which the Elizabethans delighted and excelled – drama, music and the dance', though it was aimed at the 'groundlings, not the *literati*' of Elizabethan society (Baskervill). The jigg derives from a combination of the improvised popular songs of earlier centuries with the even older traditional ritual dances associated with the important festivals of the year. Some of the latter, for harvest festivals, with sung dialogue, mime and dance, survived until the end of the 19th century. The frequent use of the terms 'Northern jigg' and 'Scottish jigg' suggests that it may have originated in the more northerly parts of Great Britain; in the Hebrides a similar kind of folk art persisted into the 20th century.

By the middle of the 16th century the jigg had assumed its standard form: a short burlesque comedy for two to five characters, sung in verse to one or more well-known tunes, interspersed with much lively dancing and performed by a team of professional comedians. The first reference to a London stage performance of a jigg is in 1582, and the first entry of a printed jigg was made on the Stationers' Register in 1591. But there is little doubt that jiggs were being acted in England and on the Continent many years earlier than this.

Nicholas Tarleton, one of the greatest of Elizabethan comedians, was largely responsible for setting the form of the jigg and for making it fashionable on the London stage. His pupils and successors, William Kemp (who in 1586 led the Earl of Leicester's players when they visited Copenhagen and subsequently Saxony), Sackville, Spencer and Reynolds, transported the vogue for jiggs to the Continent, and by 1598 the German playwright Jakob Ayrer had written and published many Singspiele directly modelled on the English jiggs performed by the companies of English strolling players. In the London theatre from 1590 to 1625 a jigg was the recognized way of ending a more serious entertainment, and jiggs were even performed between the acts of a tragedy or history. During the early years of the 17th century the jigg tended more and more to bawdry rather than wit, and the better-class London theatres (Bankside, Globe) left the presentation of jiggs to their rival concerns (Curtain, Red Bull, Fortune). So notoriously rowdy did the jiggs become at the Fortune Theatre, in fact, that in 1612 the Middlesex Justices of the Peace issued an order banning them throughout the country – not that the ban seems to have been very effectively carried out. By 1625 the jigg was becoming transformed into either a more formal song-and-dance act (partly as a result of the influence of the court masque; a clear line of development runs from this kind of jigg down to the 'English operas' of Locke, Christopher Gibbons and Purcell) or else a prose farce or 'droll' (this form persisted to the late 18th century, often taking the form of a 'potted' version of a straight play). Traces of the earlier jigg tradition can also be detected in the popularity of the jig as a Restoration dance, and in the acted ballad of the type represented by D'Urfey's *Pray now John let Jug prevail* (from his play *The Wonders in the Sun*). By this time the jigg proper was obsolete in England, though a degenerate version of the most famous of all jiggs, *Pickelherring*, was performed at Dresden as late as 1683 and in Stockholm in 1733. The last trace of its influence is perhaps the music hall song-and-dance act.

Much of the evidence for the history and development of the jigg is purely circumstantial and must be pieced together very laboriously from many sources. The majority of early jiggs, printed and manuscript, are lost; no jiggs were entered on the Stationers' Register from 1595 to 1623; no jiggs in English dating from 1600 to 1650 are extant; of the 36 jiggs printed at the end of Baskervill's study 17 are broadside ballads, 12 are in German or Dutch and only seven are in anything like an English acting version. The tunes to which the jiggs were performed are sometimes not recorded at all, sometimes identifiable only after much search, and sometimes printed in astonishingly corrupt versions. As for the way in which the tunes were performed, the evidence is once again disappointingly meagre. One of the best-known jigg comedians, Spencer, had 19 actors and 16 musicians in his troupe in 1611, but this seems to have been an unusually large number and not typical of the average company. There is good reason to believe that some at least of the consort lessons of Morley (1599, 2/1611) and Rosseter (1609), and the manuscript pieces for the same combination in the University Library, Cambridge, were used by or written for the jigg companies. Some of the pieces in *GB-Lbl* Add.15117 may also be related to this tradition. The instruments used in the Morley and Rosseter pieces were all portable; acting companies are known to have owned sets of instruments of the right kind; and many of the tunes themselves were in common use as jigg tunes. Known jigg tunes include *Go from my window*, *Fortune my foe*, *Walsingham*, *Rowland* (also called *Neighbour Robert* and *Lord Willoughby's Welcome Home*), *The Spanish Pavan*, *Sellengers Round*, *The Hunt is Up*, *Watkins Ale*, *Tarleton's Willy*, *Kemp's Jigg* and others; all these may be found in one or other of the collections listed above, and the German version of the jigg called *Rowland*, published in 1599, states that the tune is 'Zu gebrauchen auff allerley Instrumenten'. A survey of the instrumental repertory in printed books and manuscripts of the period 1590–1630 shows that over the whole of northern and north-western Europe the amateur – and even the semi-professional – musician was playing the same tunes, whether he was English, Dutch or German, and there seems little doubt that the jigg was the medium through which very many of these tunes were disseminated.

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THURSTON DART/MICHAEL TILMOUTH

Jílek, František (*b* Brno, 22 May 1913; *d* Brno, 16 Sept 1993). Czech conductor. He studied under Jaroslav Kvapil and Chalabala at Brno, and Novák at Prague. He was a répétiteur with the Brno Opera (1936–9) and then conductor of the Ostrava Opera (1939–48) where the director, Jaroslav Vogel, was an authority on Janáček. Jílek returned to the Brno Opera in 1948, becoming head of opera (1952–78). There he continued the Janáček tradition and was instrumental in producing the complete operas at the 1958 festival. The première of *Fate* won special acclaim, along with *From the House of the Dead*, pioneer performances of Prokofiev's *The Fiery Angel* and *War and Peace*, and Martinů's *The Greek Passion*. After retiring from the Brno Opera he was chief conductor of the Brno State PO (1978–83), where he continued to specialize in the works of Janáček and Novák, and in contemporary music. Jílek also appeared in many European centres, often giving the first local performances of Janáček. His interpretations were characterized by detailed working of the score, fusing timbre and expressiveness into a musical and dramatic whole. He taught conducting at the Janáček Academy in Brno, and wrote 'Poznámky k instrumentaci Janáčkových oper' (Notes on the instrumentation of Janáček's operas) for the JAMU collection (Brno, 1965).

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ALENA NĚMCOVÁ

Jiménez, Jerónimo. *See* GIMÉNEZ, JERÓNIMO.

Jiménez, José. *See* XIMÉNEZ, JOSÉ.

Jiménez Mabarak, Carlos (*b* Tacuba, 31 Jan 1916; *d* Mexico City, 21 June 1994). Mexican composer. He graduated in composition from the conservatory in Brussels, also earning a *premier prix* in piano, and studied in Rome (with Turchi), Mexico City (with Revueltas) and later in Paris (with Leibowitz). The publication of his *Allegro romántico* (Brussels, 1935) signalled the start of a prolific career. In 1961 he won the coveted Ariel prize for the film score for *Deseada* (with E. Hernández Moncada), and was thereafter in constant demand in Mexican cinema. He was awarded further prizes for his scores for *Veneno para las hadas* (1961) and *Los recuerdos del porvenir* (1969). He was also a key figure in the revival of the Mexican modern dance movement: his *Balada del venado y de la luna* and *El paraíso de los ahogados* are considered cornerstones of the repertory. He wrote two operas: *Misa de seis* ('Mass at Six o'Clock') and *La güera* ('The Blonde'). These works, together with Bernal Jiménez's *Tata Vasco* and Moncayo's *La mulata de Córdoba*, are the most characteristic of 20th-century Mexican operas.

Other landmarks in Jiménez Mabarak's career include the first prize in the music competition for the 1968 Mexico City Olympic Games and the National Arts Prize, which he was awarded by the Mexican government in 1994. He taught composition at the National Conservatory (1942–68) and during his later years at the Escuela Nacional de Música.

Jiménez Mabarak's music underwent an interesting evolution, from an early style full of Spanish reminiscences to a modern language. A pioneer of dodecaphonic technique and electronic music in Mexico, he produced in *El paraíso de los ahogados* and above all in *Misa de seis* two of the most advanced Mexican scores of the time. However, Jiménez Mabarak did not wish to separate himself from the wider environment, and his later works are in a more classical style. In his own words, 'the discipline of a more conventional language allows me the greater possibility of freedom'. *La güera*, *Sala de retratos* and all his later works employed a tonal language enriched not only by elements of Mexican folklore but also by complex chromatic textures. (*CC1*, G. Scarpone)

WORKS
(*selective list*)

DRAMATIC

Ops: Misa de seis (1, E. Carballido), 1962, Mexico City, Palacio de Bellas Artes, 21 June 1962; La güera (3, J. Alejandro), 1980, Mexico City, Palacio de Bellas Artes, 26 Sept 1982
Ballets: El amor del agua, 1945; Balada del pájaro y las doncellas, 1947; Balada del venado y de la luna, 1948; Danza fúnebre, 1949; Retablo de la anunciación, 1950; Balada mágica, 1951; Pastillita (children's ballet), 1951; Recuerdo a Zapata (ballet-cant.), 1951; La maestral rural, 1952, collab. E. Hernández Moncada; Balada de los quetzales, 1953; El ratón Pérez (children's ballet), 1955; El paraíso de los ahogados, 1960; La llorona, 1961; La portentosa vida de la muerte, 1964; Pitágoras dijo ..., 1966; Balada de los ríos de Tabasco, 1990
Incid music: El hombre que casó con mujer muda (A. France), 1944; Cáligula (A. Camus), 1947; Una viuda difícil (C. Nalé Roxlo), 1950; La leña está verde (M.E. Gorostiza), 1958
Film scores: Deseada, 1950 [collab. E. Hernández Moncada]; El Cristo negro, 1954; Veneno para las hadas, 1961; Tiempo de morir, 1965; Los recuerdos del porvenir, 1969; El pacto, 1976; Las mariposas disecadas, 1979

VOCAL

Choral: 2 cantos (F. García Lorca), SATB, 1944; Los niños héroes (cant., A. Nervo), chorus, orch, 1947; 2 cantos (R. Alberti), SATB, 1954; Homenaje a Juárez (cant., R. Bonifaz Nuño), solo vv, chorus, orch, 1958; 6 cantos (Alberti, Jiménez Mabarak, C.A.

León, C.L. Sáenz, García Lorca), SATB, 1960; Cantos para la juventud, 3vv, 1961; Simón Bolívar (elegy, C. Pellicer), solo vv, chorus, orch, 1983; Noche en el agua (Pellicer), SATB, 1988; Canto de muerte (E. Nandino), SATB, 1990

Many songs for 1v, pf

INSTRUMENTAL

Orch: Sym., E♭, 1945; Pf Conc., C, 1945; El nahual herido, 1952; Sym. in One Movt., 1962; Ov., str, 1963; Sinfonía concertante, pf, orch, 1968; Conc., 3 tpt, timp, str, 1985; Sala de retratos, 1992; Cantos de vida y esperanza, 1994

Chbr: Prelude and Fugue, cl, pf, 1937; Concierto del abuelo, pf, str qt, 1938; Str Qt, 'Homenaje a Sor Juana', D, 1947; El retrato de Lupe, vn, pf, 1953; Traspié entre dos estrellas (C. Vallejo), tpt, perc, pf, 2 vn, db, nar, 1957; Conc., pf, perc ens, 1961; 5 piezas, fl, pf, 1965; La ronda junto a la fuente, fl, ob, vn, va, vc, 1965; 2 piezas, vc, pf, 1966; Fanfarria olímpica, brass ens, 1968; Invención I, cl, tpt, 1970; Invención II, ob, trbn, pf, 1971; Divertimento, wind qnt, 1987

Pf (solo unless otherwise stated): Allegro, 1933; Allegro romántico, 1935; Petit prelude, 1935; 2 danzas españolas, 1936; Sonata del majo enamorado, 1936; Pastoral, 2 pf, 1938; Retrato de Mariana Sánchez, 1952; Variaciones sobre la alegria, 2 pf, 1952; La fuente armoniosa, toccata, 1957, Sonata, 1989

Principal publisher: Ediciones Mexicanas de Música

RICARDO MIRANDA-PÉREZ

Jingle. A short musical composition designed to promote a product, normally with text but sometimes purely instrumental. A jingle typically combines a simple couplet or quatrain of easily remembered, rhyming advertising copy with a melodic 'hook' that will implant itself in the listener's memory and carry its commercial message with it. For that reason, in most jingles, the product's name strategically coincides with the catchiest element of the hook. Though generally considered aural phenomena, in the late 19th century some jingles with musical notation appeared on trade cards, in sheet music and even in periodical advertisements; but radio and television provided a far more effective method of dissemination. The first broadcast jingle was for Wheaties breakfast cereal (1929), while the first nationally promoted jingle in the USA, 'Pepsi-Cola Hits the Spot', appeared in the early 1940s. Some jingles have become hit songs, notably 'I'd like to buy the world a Coke' (as 'I'd like to teach the world to sing', 1973); conversely, some popular songs have been pressed into service as jingles, including 'Let's face the music and dance' for Allied-Dunbar Insurance (1995) and 'Tall Cool One' for Coca-Cola (1988).

See also ADVERTISING, MUSIC IN and COMMERCIAL.

ROBYNN J. STILWELL

Jingles (Fr. *grelots*; Ger. *Schellen*; It. *sonagli*). The name given to a cluster of small bells, such as sleigh bells (*see* BELL (i)), arranged either on a strap or a loop of wire, or on a wooden handle (in the Hornbostel and Sachs system they are classified as shaken idiophones). Jingles (with isolated exceptions) are indefinite in pitch, since the unit is made up of bells of varying size and sound. They are shaken to produce a tremolo, or such rhythmic patterns as may be prescribed. For an extremely delicate sound the player may tap the bells on the palm of the hand. Jingles, as called for in the orchestra, should not be confused with finger cymbals or with the metal discs on a tambourine, which are also termed 'jingles'. Walton calls for the player to 'flick the jingles' of the tambourine in his *Façade* (1921–2).

Small bells and tinkling pieces were known in ancient times. In Sumer, Babylonia, Assyria and Egypt they were commonly suspended from the trappings of horses, mules and camels, as for instance the bells on horses mentioned in the Old Testament (*Zechariah* xiv.20). Strings of metal pellet bells (ghaṇṭī) are worn on the ankles, etc. by South Asian traditional and classical dancers (*see* INDIA, §IX).

In the Western orchestra, jingles are used imitatively; to punctuate rhythmic sequences; and as tone-colour. Only on the rarest occasions (except for their former use in vaudeville) are specific pitches prescribed, the most notable example being Mozart's use of *Schlitten-Schellen* (*c″–e″–f″–g″–a″*) in the third of his Three German Dances K605. As *grelots* they occur in Adolphe Adam's *Le postillon de Lonjumeau* (1836). Other composers to score for jingles in various forms include Mahler in his Symphony no.4 (1892–1900), Elgar in *Cockaigne* (1900–01; harness bells), Ireland (*A London Overture*, 1936), Vaughan Williams (*A London Symphony*, 1912–13, rev. 1933) and Respighi (*Feste romane*, 1928). At the end of the 20th century, chromatic sleigh bells, with a range of two octaves (*c′–c‴*) were available.

JAMES BLADES/JAMES HOLLAND

Jingling Johnny. TURKISH CRESCENT.

Jiráčková, Marta (*b* Kladno, 22 March 1932). Czech composer. She studied composition at the Prague Conservatory (1952–8) with Emil Hlobil and later (1962–4) with Alois Hába, whose teaching, together with her friendship with Sláva Vorlová, proved significant to her development as a composer. She undertook postgraduate study at the Janáček Academy of Musical Arts in Brno with Ctirad Kohoutek and particularly Alois Piňos (1976–8). For more than 30 years she has worked as a music editor for Czechoslovak Radio in Prague, an experience which has encouraged her to write electro-acoustic music. Most of this music is for film and radio but it also includes a ballet, *Lod' bláznů* ('The Ship of Fools', 1991), which won a Czech Music Fund prize. Jiráčková enjoys writing for the human voice, which she treats as an instrument, but her output covers a wide range of genres and includes educational music. (*ČSHS*)

WORKS
(*selective list*)

Stage: Lod' bláznů [The Ship of Fools] (ballet, after the painting by H. Bosch), op.40, el-ac, 1991; Pětkrát žena [5 Times a Woman], ballet, op.45, female v, synth, 1992

Orch: Konfese Slávy Vorlové, op.8, S, tpt, orch, 1973; Sym. no.1 'Nanda Devi', op.25, children's and women's vv, orch, tower bells, 1979; Ave Seikilos, op.31, str, perc, 1983; Motýlí efekt [The Butterfly Effect], op.32, vc, str, perc, 1984; Sym. no.2 'Silbo', op.34, children's vv, large orch, 1987; Hodina skladby [A Lesson of Composition], op.35, org, str, perc, 1988

Vocal: Lokh Geet (Indian folk poetry), op.2, female vv, 1972; Jen tak [Just So] (J. Prévert), op.3, S, fl, 1972; I, Charles Lounsbury, op.7, Bar, pf, 1973; Osm divů světa [8 Wonders of the World], op.18, chorus, hp, perc, 1976; Tři písně beze slov [3 Songs without Words], op.21, S, fl, cl, b cl, eng hn, 1977; De corde (J. Tausinger), op.29, S, pf, tower bell, 1982; Svatý Václave [St Wenceslas], op.39 (S, va, pf)/(Mez, org), 1992

Chbr and solo inst: 4 preludia, op.5, pf, 1973; Variace na ukradené téma [Variations on a Borrowed Theme], op.14, ens, 1975; Blankenburkská fuga [The Blankenburg Fugue], op.33, str qt, 1985; Imago vitae, op.36, org, 1989; Variation on the Policy of Queen Hatshepsovet, op.37, 2 pf, 1989; Dodekaria I, op.38, vn, pf, 1990; Dodekaria II, op.42, fl, cimb, 1992; Dodekaria tristis, op.43, basset-hn, pf, 1992; Die Wahrheit über Sancho Panza, op.48, rec, fl, bn, vc, perc, 1993; Těžiště lidskosti [The Centre of Gravity of Humanity], op.49, 8 double reed ww, 1993; Olbramovy Evy [Olbram's Evas], op.50, ob, vn, pf, 1995

Non-staged el-ac: Ukolébavka [Lullaby], op.23a, 1978; Výhledy z balkonu [View from a Balcony], op.41, 1991; Včely a slunečnice [Bees and Sunflowers], op.44, fl, tape, 1992; Pura sub nocte, 1997
Educational music for children

Principal publisher: Panton, NCHF

ANNA ŠERÝCH

Jirák, K(arel) B(oleslav) (*b* Prague, 28 Jan 1891; *d* Chicago, 30 Jan 1972). Czech composer. He read law and philosophy at Prague University and concurrently studied composition privately with Novák (1909–11) and Foerster (1911–12). After a brief appointment as chorus master at the Vinohrady Theatre, Prague, Jirák worked at the Hamburg Opera (1915–18); he was then director of the Brno and Moravská Ostrava operas (1918–20) and, in 1920–21, conductor of the Prague choir Hlahol and second conductor of the Czech PO. In the 1920s and 30s he contributed essays and reviews to many newspapers and journals, and was prominent in the administration of the ISCM. He was also head of the music department of Czech Radio (1930–45) and a successful teacher at the Prague Conservatory; among his pupils were Ježek, Havelka Kabeláč, Slavický, František Bartoš and Iša Krejčí. In 1947 Jirák left for the USA at the invitation of Roosevelt College, Chicago, where he became professor of theory and composition. He was awarded the Czech State Prize (1928, for the Second Quartet and the Wind Quintet), the first prize of the Smetana Foundation (for the Symphonic Variations) and a prize at the Edinburgh Festival (1951, for the Symphony no.5).

During World War I Jirák was already a renowned composer within what would become Czechoslovakia. The most remarkable of his early works is the opera *Apollonius z Tyany*, later retitled *Žena a bůh* ('A Woman and a God'). In Hamburg he completed his First Symphony and composed numerous songs of a lyrical, subjective character that show his affinity with Mahler. The piano cycle *Na rozhraní* ('On the Boundary', 1923) initiated a new phase, in which he was associated with the Czech avant garde, attempting to create a synthesis of the tradition of Smetana, Fibich, Suk and Novák with experiments in sound. After his arrival in the United States Jirák changed nothing in his style of composition; essentially he remained a profound and convinced lyricist. Although this late Romantic disposition dominated his music's character, his thorough knowledge of prevailing trends in new music enabled him to modify his technique which – though not precisely ground-breaking or pioneering, rationally constructivist or highlighting a single approach – remained neither eclectic nor conservative. Important compositions of Jirák's American period include his fifth and sixth symphonies, the last four string quartets, the Piano Sonata no.2 and the Requiem for soloists, chorus and orchestra.

WORKS
(selective list)

STAGE AND ORCHESTRAL

Stage: Žena a bůh [A Woman and a God] (Apollonius z Tyany), op.3 (op, J. Karásek), 1912–13, rev. 1927, Brno, 1928; incid music
Orch: Sym. no.1, c, op.10, 1915–16; Předehra k shakespearovské komedii, op.22, 1917–21; Sym. no.2, f, op.25, 1921–4; Hudba noci [Night Music], op.17, vn, orch, 1928 [orch of work for vn, pf]; Sym. no.3, op.37, 1929–37; Serenade, op.39, str, 1939; Sym. Variations, op.40, 1940; Mládí [Youth], ov., op.43, 1941; Rhapsody, op.44, vn, orch, 1942; Serenade, op.47, wind, 1944; Sym. no.4, op.52, 1945; Pf Conc., op.55, 1946; Sym. no.5, op.60, 1949; Sym. Scherzo, op.65a, wind, 1950, arr. orch, op.65b; Serenade, op.69, small orch, 1952; Legenda, op.74, small orch, 1954; Concertino, op.78, vn, small orch, 1957; Sym. no.6, op.90, *c*1970

CHORAL

Hlasy přírody [The Voices of Nature] (B. Carducci, O. Březina, M. Dauthendey), op.5, male vv, 1913; 3 Choruses (B. Tožička, A. Sova, B. Kovář), op.16, male vv, 1918–20; Psalm xxiii, op.19, chorus, orch, 1919; 3 Choruses (J. Wolker), op.33, 1928; Krásná zem [The Beautiful Country] (J. Vrba, Z. Spilka, P. Křička, J. Valuš, F. Branislov), op.54, male vv, 1945–6, rev. 1967; Requiem, op.70, solo vv, chorus, orch, 1950–52; In memoriam (L. Kudera, J. Seifert, J.S. Macker), op.93, 1971

CHAMBER

Str qts: op.9, 1915; op.31, 1926–7; op.41, 1940; op.63, 1949; op.67, 1951; op.80, 1957–8; op.82, 1960
Other works for 3–9 insts: Str Sextet, op.14 (Chin. verse), A, 6 str, 1917; Divertimento, op.28, str trio, 1925; Wind Qnt, op.34, 1928; Variations, Scherzo and Finale, op.45a, nonet, 1943, orchd as Sinfonietta, op.45b; Pf Qnt, op.50, 1945; Trio, op.76, ob, cl, bn, 1956; Pf Trio, op.89, *c*1966
Works for 1–2 insts: Sonata, op.15, vc, pf, 1918; Hudba noci [Night Music], op.17, vn, pf, 1918, orchd 1928; Sonata, op.20, vn, pf, 1919–20; Sonata, op.26, va, pf, 1925; Sonata, op.32, fl/vn, pf, 1927; 3 Pieces, op.36, vn, pf, 1929; Sonatina, op.56, vn, pf, 1946; Smuteční hudba [Mourning Music], op.58, va, org, 1946; Sonata, op.59, cl, pf, 1947; Introduction and Rondo, op.68, hn, 1951; 3 Pieces, op.71, vc, pf, 1952; Sonata, op.72, hn, pf, 1952; Sonata, op.73, ob, pf, 1954; 4 Essays, op.84, vn, pf, 1962; Suite, op.87, vn, 1964; Sonatina, op.91, b cl, pf, *c*1966–7

SONGS
for solo voice, piano

3 písče [3 Songs] (V. Dyk), op.1, 1910; 4 písně (K.H. Mácha, A. Sova), op.2, 1910; Lyrické intermezzo (H. Heine), op.4, 1913, orchd; Tragikomedie (Heine), op.6, 1913–14, orchd 1915; Meditace (F. Hebbel), op.8, 1914, orchd 1915–19; Míjivé štěstí [Vanishing Happiness] (E.F. Mörike, V. Sackheim, M. Maeterlinck, Heine), op.11, 1915–17; 13 prostých písní [13 Simple Songs] (O.J. Bierbaum, Des Knaben Wunderhorn), op.13, 1917, orchd 1940; 3 zpěvy domova [3 Songs of Home] (A. Sova, O. Fischer), op.18, 1919, orchd 1929; Večer a duše [The Evening and the Soul] (Fischer), op.23, 1921, orchd 1936
Probuzení [Awakening] (J. Wolker), op.27, 1925, orchd 1926; Duha [The Rainbow] (D. Chalupa), op.29, 1925, orchd 1939; Usmíření [Reconciliation] (J. Seifert, F.X. Šalda, A.S. Pushkin), op.38, 1935–40; Rok [The Year] (Seifert), op.42, 1941; Milodějné kvítí [The Charming Flowers] (Z. Spilka), op.46, 1943; Hlas nejsladší [The Sweetest Voice] (Seifert, P. Křička and others), op.49, 1942–5; 5 vlasteneckých zpěvů [5 Patriotic Songs] (F. Šrámek, Spilka), op.53, 1945; Písně samoty [Songs of Unity] (K. Toman, F. Halas and others), op.57, 1945–6
3 písně [3 Songs] (Seifert, D. Šajner, B. Benešová), op.61, 1947–9; 3 Songs (S. Teasdale, G. O'Neill), op.66, 1950–51; 7 Czech Folksongs from Bohemia, Moravia and Silesia, op.79, 1957; 9 Folksongs from Bohemia, Moravin and Silesia, op.81, 1959; Studně domova [The Wells of Home], op.83, 1954–60; Poutníkovy písně [The Songs of a Pilgrim] (R. Frost), op.85, 1963; Vesna [Spring] (Czech trad.), op.88, 1965

KEYBOARD

Pf: Letní noci [Summer Nights], op.7, 1911–14; Malá suita [Little Suite], op.12, 1915–16; Suita ve starém slohu [Suite in Olden Style], op.21, 1920; Na rozhraní [On the Boundary], op.24, 1923; Sonata no.1, op.30, 1926; Epigramy a epitafy, op.35, 1928–9; The Kingdom of Heaven, slow foxtrot, 1929; 4 polková capriccia, op.51, 1945; 12 Pieces for Children, op.62, 1949–50; Sonata no.2, op.64, 1950; 5 miniatur, op.75, 1956; 4 Pieces, op.92, right hand, *c*1969
Org: 5 Little Preludes and Fugues, op.77, 1957; Suite, op.86, 1964; Passacaglia and Fugue, op.94, 1971

MSS in *US-Eu*

Principal publishers: Hudební Matice, Universal

WRITINGS

Nauka o hudebních formách [Treatise on musical form] (Prague, 1922, 6/1973)
Zdenko Fibich (Ostrava, 1947)
W.A. Mozart (Ostrava, 1948)
Jan Heřman (Ostrava, 1949)

Antonín Dvořák (New York, 1961)
'Karel Boleslav Jirák o sobě' [Jirák, on himself], *OM*, iv (1972), 208–13
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M. Kuna: 'Bohuslav Martinů – trauma K.B. Jiráka: korespondance z let 1947–1959', *HV*, xxxi (1994), 99–105, 191–207, 331–44

MILAN KUNA

Jiránek, Jaroslav (*b* Prague, 21 Aug 1922). Czech musicologist. While still at secondary school he graduated as a pianist from Prague Conservatory and later attended the master classes of Václav Štěpán (1943) and Ilona Štěpánová-Kurzová (1947). After the reopening of the Czech universities, he studied philosophy and aesthetics at Prague University (1945–8), where he obtained the doctorate with a dissertation on Masaryk and historical materialism. During his university studies he abandoned his piano career and devoted himself to cultural-political activity and to music criticism. After 1948 he helped to re-establish Czech musical life according to Marxist cultural-political principles: he acted as temporary head of the Czech radio programme department (1950–52), and then as one of the leading personalities of the Czechoslovak Composers' Union became chief editor of the union's journal, *Hudební rozhledy* (1953–60). About the same time he devoted more of his time to musicology, first in the Cabinet for the Study of the Works of Zdeněk Nejedlý and later (after 1962) in the newly formed musicology institute of the Czech Academy of Sciences. He was head of this institute until 1972, when he returned to the Nejedlý Cabinet. From 1961 to 1971 he was chief editor of the academy's journal, *Hudební věda*, and was a part-time lecturer at the musicology department of Prague University. His teaching was limited by the fall of Dubček and its political consequences: he worked at the Institute for Czech Literature from 1972, and only in 1982 was he allowed to return to music teaching and musicological work, at the Institute for the Theory and History of Music (1982–4). He also became lecturer (1982) and professor (1990) at the Academy of Musical Arts, and in 1992 he was made professor of musicology at Olomouc University.

Jiranek established himself as a leading Czechoslovak Marxist-orientated musicologist, specializing in the methodology of musicology and in the history of Czech music of the 19th and 20th centuries. He has studied the music of composers including Fibich, Janáček and Smetana; he is editor-in-chief of the series Dílo a život Bedřicha Smetany (Prague, 1978–) and has contributed to the complete edition of Fibich's works. He has also worked intensively on semantics and semiotics, and the development and systemization of the *Intonatsiya* theory of the Soviet scholar Boris Asaf'yev and in 1966 he obtained the DSc, with a work on the genesis and significance of Asaf'yev's theory.

WRITINGS

Zdeněk Nejedlý, učitel mladé generace [Teacher of the young generation] (Prague, 1952)
Volkschina in der Musik (Dresden, 1955)
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JOSEF BEK/R

Jirásek, Jan (*b* Rychnov nad Kneznou, 9 Jan 1955). Czech composer. He studied theory, composition (with Zouhar) and electronic music at the Brno Academy, and in 1983 was appointed editor-producer at Czechoslovak Radio in Prague. In 1996 he was awarded a Fulbright Fellowship to teach at the University of Colorado at Boulder. His works have been performed at the Bourges, Stockholm, Paris (UNESCO) and Linz international festivals of electro-acoustic music and at the Münchener Biennale, which commissioned from Jirásek the percussion piece *Bread and Circuses*. His *St Luke Passion*, commissioned by the Kulturzentrum Gasteig in Munich, is a reconstruction of Carl Orff's lost stage version of the *Lukaspassion* attributed to J.S. Bach (which survives only in manuscript). His musical language is based on simple material incorporated into sophisticated musical structures. He absorbs a wide range of stylistic elements, including those of extra-European cultures and genres such as folk, pop, rock and film music. He received the prize of the Czech Music Fund in 1991, and in 1998 was awarded the Czech Lion for his contribution to film music.

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Principal publishers: Filmkunst, Schott

MIROSLAV PUDLÁK

Jirko, Ivan (*b* Prague, 7 Oct 1926; *d* Prague, 20 Aug 1978). Czech composer and critic. He read medicine at Prague University, concurrently studying composition with Karel Janeček (1944–9) and Bořkovec (1949–52). He worked as a psychiatrist from 1951 to 1971, and was also a music critic for Prague newspapers. From 1974 to 1978 he was lecturer at the Prague Academy of Performing Arts; from 1976 he was opera dramaturg at the National Theatre. Jirko was secretary of the Přítomnost association for contemporary music and a committee member of the Union of Czech and Czechoslovak Composers. His articles in *Tempo*, *Rytmus* and *Hudební rozhledy* deal principally with the aesthetics of musical socialist realism.

For more than 25 years Jirko worked at creating a highly individual musical expression rooted in neoclassicism. His music is cast in extended forms that follow examples of Shostakovich and Bořkovec, but it also shows melodic influences from Czech folksong. The vocabulary of his music is predominantly tonal, in the broadest sense of the term, while his settings are concise and formally well-founded. Many works convey a sense of brightness and optimism.

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Orch: Sym. no.1, 1956–7; Pf Conc. no.3, 1957–8; Sym. no.2 'Rok 1945' [The Year 1945], 1961–2; Capriccio all'antico, after J.W. von Goethe: *Faust: Walpurgisnacht*, 1971; Fl Conc., 1973; Sym. no.3, 1976–7

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OLDŘICH PUKL/JAN LEDEČ

Jiró, Manuel. *See* GIRÓ, MANUEL.

Jírovec, Vojtěch Matyáš. *See* GYROWETZ, ADALBERT.

Jitterbug. A technique applied to various kinds of social dance, involving its performance in an informal, violent or unconventional manner, particularly to syncopated music. From the 1910s such dances became more acrobatic and improvised, first among blacks at ballrooms such as the Savoy in Harlem (New York); later they were performed in modified or more formal versions throughout North America, Europe and westernized parts of Asia.

See also BLACK BOTTOM; CHARLESTON (ii); LINDY; and ROCK AND ROLL.

□

Jive. Black American urban popular music of the 1940s. The word has many meanings in black American usage, and may derive from the Wolof word *jev*, meaning 'to talk disparagingly', a usage it retains in the USA. It is also applied to witty or deceitful speech, to a form of stylized jitterbugging or athletic dancing, and to marijuana. In black American music it was especially applied to the lightweight, rhythmic form of 'hokum' blues popular in the 1940s during the swing era. Although the words of jive songs were often insinuating, witty, sophisticated or sly, the music was associated with 'good times'. Its principal exponent was the much recorded singer and alto saxophonist Louis Jordan, whose *You run your mouth and I'll run my business* (1940, Decca), *The chick's too young to fry* (1945, Decca), *Let the good times roll* (1945, Decca) and *Saturday Night Fish Fry* (1949, Bruns.) show a typically extroverted style. Other jive artists included Phil Moore, whose *I'm gonna see my baby* (1944, Vic.) is a patriotic wartime piece, and the white pianist Harry 'the Hipster' Gibson, who made a number of outrageous songs, including *Who put the benzedrine in Mrs. Murphy's Ovaltine?* (1944, Musicraft). Although jive as such declined, it survived as a vein in the rhythm-and-blues idiom, particularly through the recordings of Wynonie Harris, for example *Grandma plays the numbers* (1948, King) and *Bloodshot Eyes* (1951, King).

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PAUL OLIVER

Jo, Sumi (*b* Seoul, 22 Nov 1962). Korean soprano. She studied in Italy, making her début in 1986 at Trieste as Gilda. In 1988 she sang Thetis/Fortune in Jommelli's *Fetonte* at La Scala, and Barbarina at Salzburg, where she returned as Oscar (1989) and the Queen of Night (1993). In 1990 she made her US début in Chicago as the Queen of Night, a role she has subsequently sung to acclaim at Los Angeles, Florence and Covent Garden (1993), where her previous roles included Olympia (1991), Adina (*L'elisir d'amore*) and Elvira in *I puritani* (1992). Jo's repertory also embraces Zerbinetta, Sister Constance (*Dialogues des Carmélites*), Matilde (*Elisabetta, regina d'Inghilterra*), Strauss's Sophie, Amina (*La sonnambula*) and Countess Adèle (*Le comte Ory*), which she sang at Aix-en-Provence in 1995. Her pure-toned and extremely flexible coloratura soprano is used with great musicality, as she demonstrates in several Rossini recordings and her three recordings of the Queen of Night under Jordan, Solti and Östman.

ELIZABETH FORBES

Joachim [née Schneeweiss], **Amalie** (*b* Marburg an der Drau [now Maribor, Slovenia], 10 May 1839; *d* Berlin, 3 Feb 1899). Austrian mezzo-soprano, later contralto. She made her stage début in Troppau at the age of 14, and after appearing in Hermannstadt she sang at the Vienna Hofoper, 1854–62 the Kärtnertortheater, making her début there as Rezia (*Oberon*). In 1862 she was engaged at the Hoftheater, Hanover, where she was acclaimed for her performances of Gluck's Orpheus, Fidès (*Le prophète*) and Beethoven's Leonore.

In 1863 she married the violinist Joseph Joachim, who insisted that she retire from the stage. After moving to Berlin she continued to sing in concerts and acquired such a reputation in oratorio and lieder that Bruch wrote the alto parts in his oratorios *Odysseus* and *Achilles* for her. She made a name above all as an interpreter of Schumann and Brahms, giving the first performances of a whole series of the latter's vocal works, including the version for 4 voices of the *Zigeunerlieder*; she was a tireless promoter of the Alto Rhapsody, although it was first performed by Pauline Viardot. She also gave the premières of the orchestral versions of Mahler's *Einsame Schildwacht* and *Verlorene Müh* (Berlin, 1892). Her repertory embraced the entire contemporary lieder literature, including works by Wolf and Richard Strauss, and she also championed a large repertory of traditional and folk-influenced song. Besides her extensive concert appearances she taught singing, first in Munich, then at the Philipp Scharwenka Institut in Berlin, and finally in her own singing school.

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BEATRIX BORCHARD

Joachim, Joseph (*b* Kitsee, nr Pressburg [now Bratislava], 28 June 1831; *d* Berlin, 15 Aug 1907). Austro-Hungarian violinist, composer, conductor and teacher. He was born on the Esterházy estates into a Jewish family which moved in 1833 to Pest. His talent was recognized at an early age and systematically nurtured. His first teacher was the leader of the Pest Opera Orchestra, Serwaczyński, with whom Joachim made his public début at the Adelskasino in Pest, on 17 March 1839. He went to Vienna to play first for Hauser and then for Georg Hellmesberger the elder, and took lessons from Joseph Böhm, a former pupil

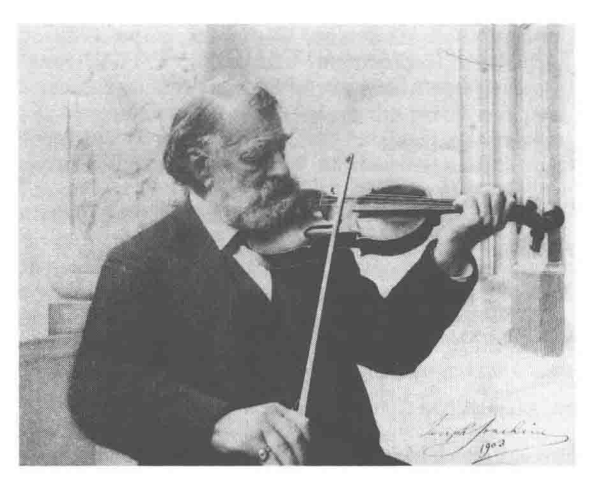
of Rode, himself taught by Viotti, both of whom adhered to the classical French school.

By the age of 12 his technique was fully developed, and in early 1843 he began studying with Mendelssohn in Leipzig. The meeting with Mendelssohn was so decisive for the young Joachim that his life can be understood in terms of a mission to promote Mendelssohn's work. The composer arranged for Joachim to receive composition tuition from Hauptmann, and also a good general education. After a successful début playing Bériot's Adagio and Rondo at the Leipzig Gewandhaus in August 1843, Joachim was taken by Mendelssohn to London, where he played Beethoven's Violin Concerto to tremendous acclaim in May 1844. Thereafter the concerto was inextricably linked with Joachim and, with the exception of the Bach D minor Chaconne, it became the work he performed most often.

On Mendelssohn's death in 1847 Joachim experienced a deep crisis. Despite being deputy leader of the Gewandhaus Orchestra and a teacher at the Leipzig Conservatory, he decided to undertake further study with Liszt in Weimar. Like Mendelssohn, Liszt spent many hours making music with Joachim, and also encouraged his composing (the Violin Concerto in G minor op.3 and the overture to *Demetrius* op.6 are both dedicated to Liszt). In Weimar Joachim gave his first chamber concerts, which included a performance of Beethoven's 'Kreutzer' Sonata with Hans von Bülow in 1852. From 1853 to 1868 Joachim was principal violinist at the Hanover Court, and also appeared regularly in England, Belgium and the Netherlands; in 1855 he founded his first string quartet. The Hanover years were his most prolific as a composer, most of his 56 completed works dating from this period. Crucial events at this time included his baptism as a Lutheran, his close friendship with the Schumanns and Brahms and consequent rejection of Liszt and the New German School, his decision to abandon composing, and his marriage in 1863 to the mezzo-soprano Amalie Schneeweiss.

In 1868 Joachim and his wife moved to Berlin, where Joachim set up a school of instrumental music in the Königliche Akademie der Künste (from 1872 the Königliche Hochschule für Musik), and set his stamp on Berlin's musical life through his work as a teacher and through his various concert series, notably his quartet recitals over a span of 40 years with colleagues from the Hochschule (*see* JOACHIM QUARTET). The Hochschule grew rapidly to include an orchestra which Joachim conducted in public concerts. However, Joachim's opposition to Liszt and Wagner during his years at the Hochschule gained the establishment a reputation as rigid and reactionary. Joachim shared his artistic outlook with Brahms, and they admired each other's work, but with Brahms siding with Amalie when the Joachims divorced in 1884 the friendship cooled. Joachim nevertheless continued to promote Brahms's music and was responsible for the first performances of many of Brahms's chamber works, introducing them also to England.

Joachim's paramount importance as an interpreter in the second half of the 19th century stems partly from his direct contact with many leading composers of the day. Like Clara Schumann among pianists, he represented a new species of 'ascetic' violinist, subordinating himself to the composer rather than glorying in his virtuoso technique. This philosophy drew him inevitably to



Joseph Joachim: photograph by Johanna Eilert, 1903

chamber music. As a soloist he concentrated on just a handful of works: Bach's solo sonatas, the violin concertos of Beethoven, Mendelssohn, Brahms, Viotti and Spohr, and his own concertos, notably the *Konzert in ungarischer Weise* op.11. It was Joachim who initiated entire recitals devoted to string quartets, and in them he presented the entire classical repertory, from Haydn to Brahms.

The few extant recordings of Joachim's playing, from 1903 (see illustration), document his subtle command of rubato, his long-arched phrasing and his sparing use of vibrato. Many works were written for him, such as Schumann's Violin Concerto and *Phantasie* op.131, and Brahms's Violin Concerto (on which he collaborated) and Double Concerto. His own compositions, admired by Liszt, Schumann and Brahms, were predominantly sombre in character. They reveal, especially in the overtures, a mastery of orchestration, and have a distinctive tone of voice – somewhere between the introspective poetry of Schumann and Liszt's programme music; according to Tovey, Joachim defined his style using the term 'psychological music'. His own violin concertos pose such formidable technical demands that, in spite of their musical value, they have completely disappeared from the repertory. Joachim also contributed to many musical editions, including one of the Bach solo violin sonatas.

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principal source D-Bsb

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Tänze, arr. vn, pf), Bruch (Vn Conc., vn part only), Corelli (Trio Sonatas, opp.1, 2), Mendelssohn (chbr works; Vn Conc.), Mozart (Vn Conc., K218, K219, arr. vn, pf and cadenzas), Schubert (Grand Duo, op.140)

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BEATRIX BORCHARD

Joachim, Otto (*b* Düsseldorf, 13 Oct 1910). Canadian composer and viola player of German birth. He was a violin pupil of Julius Buths in Düsseldorf (1916–28) and completed his training with Hermann Zitzmann in Cologne (1928–31). He emigrated to China in 1934 and stayed in the region for 15 years, working in Singapore and Shanghai as a music teacher and performer. In 1949 he settled permanently in Montreal, and in 1957 he became a Canadian citizen. He played the viola in the Montreal SO (1952–65), the McGill Chamber Orchestra (1959–66) and the Montreal String Quartet (1955–61). Joachim taught the violin, the viola, chamber music and early music at the McGill Conservatorium (1956–64) and the Quebec Conservatory (1956–77). He founded and directed the Montreal Consort of Ancient Instruments (active 1958–68) and has built replicas of various medieval instruments including a psaltery, a rebec, a fiddle and two portative organs. Joachim was made a Chevalier of the Ordre National de Québec (1993) and received an honorary doctorate from Concordia University (1994).

Underlying all of Joachim's work as a composer is a concern for writing music that has something to say and is rewarding to perform. His early symphonic poem, *Asia* (1928–39), which is in a Romantic tonal style and shows some oriental influence, received its première in Montreal in 1997. Virtually all of Joachim's works since 1953 have used 12-note techniques. In 1994 he stated: 'I am known as a 12-tone composer. I do not reject it. I swear to it'. Serial techniques were applied solely to pitch in the 1950s, but subsequently governed other compositional aspects, including aleatory procedures and graphic notation. The String Quartet (1956), one of Joachim's most frequently performed works, is a powerful and convincing synthesis of 12-note techniques and tonal procedures, and every bar betrays the hand of an experienced string player. The third movement of the Nonet (1960), his first aleatory work, is created by taping the first movement and playing it in reverse, a process logically extending the mirror structures he explored in earlier 12-note works. In *Illuminations* I (1965) and II (1969) the musicians play only when the conductor makes a light shine on their part; tempo and dynamics are guided by the intensity of light, controlled by dimmer switches. Similar lighting effects are used in *Mankind* (1972), a multimedia work in which representatives of four religious faiths read scriptural texts about peace. *Mobile für Johann Sebastian Bach* (1985) is a tercentenary tribute based on a speech addressed by Joachim to Bach which is taped and altered electronically, and accompanied by an instrumental ensemble whose music is based on the B–A–C–H motive (and a row derived from it) and a Bach chorale prelude.

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Orch: Asia, 1928–39; Concertante no.1, vn, str, perc, 1955–7; Concertante no.2, str qt, str, 1961; Contrastes, 1967; Métamorphoses, 1995

Chbr: Music for Vn and Va, 1953; Sonata, vc, pf, 1954; Str Qt, 1956; Interlude, sax qt/4 wind inst, 1960; Nonet, fl, cl, bn, hn, vn, va, vc, db, pf, 1960; Divertimento, wind qnt, 1962; Expansion, fl, pf, 1962; Music for 4 Viols, 1962; Dialogue, va, pf, 1964; 12 12-Tone Pieces for the Young, vn, pf, 1969–70; Night Music, fl, gui, 1978; 4 Intermezzi, fl, gui, 1978; Tribute to St Romanus, 4 hn, 4 perc, org, 1980

Solo inst: 3 Bagatelles, pf, 1939 (lost); L'éclosion, pf, 1954; 12 12-Tone Pieces for Children, pf, 1959; Fantasia, org, 1961; 6 Pieces, gui, 1971; Requiem, vn/va/vc/gui, 1976; Paean, vc, 1989

Vocal and spoken: March (I. Clark), 1v, pf, 1954; Ps (Lord's Prayer, F. Klopstock), SATB, 1960; Illumination I (any text), spkr, fl + a fl + b fl, gui, pf, perc, lighting, 1965; Kinderspiel (A. de Saint-Exupéry), spkr, pf trio, 1969; Stacheldraht (Joachim), spkr, fl, vib, inst ens, 1993

With elec: Illumination II, 10 insts, 4-track tape, lighting, 1969; Mankind, 4 spkrs, 4 synths, org, timp, slides, lighting, incense, 1972; Stimulus à goad, gui, synth, 1973; Uraufführung, solo gui, 3 fl, b fl, b cl, bn, hn, str qt, vib, synth, alarm, aleatory generator, 1977; Mobile für Johann Sebastian Bach, wind qnt, str qt, cel, org, vocoder, 1985

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ROBIN ELLIOTT

Joachim Quartet. German string quartet. It was founded in Berlin in 1869 by the violinist Joseph Joachim, director of the Hochschule für Musik for many years. Together with colleagues from the Hochschule für Musik, Joachim gave a concert series each winter in the Berlin Singakademie for close to four decades. Ernst Schiever was second violinist from 1869 to 1872, followed by Heinrich de

Ahna (1872–92), Johann Kruse (1892–7) and Carl Halir (1897–1907); de Ahna, the original viola player, was succeeded by Eduard Rappoldi (1872–7), Emanuel Wirth (1877–1906) and Karl Klingler (1906–7), while the quartet's cellists were Wilhelm Müller (1869–79) and Robert Hausmann (1879–1907). The viola player sat opposite rather than next to the second violinist and, unusually for the time, the group functioned almost exclusively as a quartet, only rarely adding a second viola or second cello.

The annual series of concerts in Berlin were the highlights of the city's musical life, the programmes aiming 'to educate the nation' as well as to provide a 'model for students and enjoyment for the public'. The quartet also played frequently in Vienna and no German music festival was considered complete without their presence. Visits abroad included Paris, Budapest and Rome, where they gave a complete cycle of Beethoven quartets in the Palazzo Farnese in 1905. Though Joachim played regularly with Reiss, Straus and Piatti at the London Monday Popular Concerts, he did not perform with his Berlin quartet in England until 1900. They appeared annually until 1904 in St James's Hall and moved to the Bechstein (now Wigmore) Hall in 1905. In 1906 they gave the complete chamber works of Brahms in the Queen's Hall.

Moser wrote of the quartet's fine shading, unanimity of conception and astounding blend of the voices (in part due to their fine Stradivari instruments) as well as the subordination of the individual to the whole ensemble, which still allowed for freedom of expression. Recitals featured works by Joachim's Berlin colleagues and programmes devoted entirely to Beethoven (their performances of the late Beethoven quartets being legendary) and Joachim established a canon of chamber music that embraced the complete quartets of Haydn, Mozart, Schubert, Mendelssohn, Schumann and Brahms.

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ROGER THOMAS OLIVER/BEATRIX BORCHARD

Joan Maria da Crema. *See* GIOVANNI MARIA DA CREMA.

Joannetto [Joannettus de li violettis]. *See* ZANETTO DA MONTICHIARO.

João IV, King of Portugal (*b* Vila Viçosa, 19 March 1604; *d* Lisbon, 6 Nov 1656). Portuguese ruler, collector of music, writer on music and composer. As heir to the dukedom of Bragança, whose ruling family was notable for its love of music, he received a thorough musical education; his first teacher was Robert Tornar (or Torgh), an English (or possibly Irish) composer who had been a disciple of Gery de Ghersem and Mathieu Rosmarin at the Royal Flemish Chapel in Madrid. After Portugal's successful rebellion in 1640 against Spanish rule, he was chosen king. His reign was marked by intermittent war with Spain and by Portugal's efforts to secure foreign alliances, but he was little interested in politics. He was, however, ardently devoted to music, generous in support of composers and musical establishments in his realm and constantly in touch with distinguished musicians.

João IV assembled the largest music library of his time, based on the ducal library of his father and grandfather. Its treasures unfortunately perished in the Lisbon earthquake and fire of 1 November 1755 but are partly recorded in the catalogue printed in Lisbon in 1649. Though only the first volume of a projected set, this catalogue is astonishing: its 521 pages list many hundreds of volumes of masses, motets, *Magnificat* settings, psalms, madrigals, chansons, villancicos, airs, instrumental pieces and theoretical treatises with detailed descriptions of more than 2000 prints and 4000 individual manuscript compositions, ranging from the early 16th century to the late 1640s. It can be safely estimated that this represented less than a third of the total contents of the library at the time of João's death. Whereas his acquisition policy concerning printed editions was to obtain a copy of nearly every new volume published by Gardano, Vincenti, Plantin and all the major music publishers in Europe, his choice of the manuscript repertory shows a clear preference for the followers of Palestrina in the Roman school, as well for the disciples of Philippe Rogier in Madrid and the main representatives of all cathedral schools in Spain and Portugal. It is tantalizing to read of the many works no longer extant, for example the tientos of Pedro Vila and Bernardo Clavijo de Castillo, the *ensaladas* of Mateo Flecha and the masses of Peter Philips. The catalogue is also an essential source of bibliographical information regarding music printing in Europe, as well as of data concerning the compositional conventions of Latin and vernacular church polyphony in the Iberian Peninsula between the early 16th and the mid-17th century.

As a writer on music João is known by two brief publications, a defence of the expressive power of the *stile antico* and a response to criticisms of a Palestrina mass. Both were published in Spanish and Italian without place, date or authorship, but prefatory sonnets give the king's title in acrostics. The *Defensa* was prompted by a letter printed almost a century earlier expressing the widely current dissatisfaction with the polyphonic style and its lack of emotional power by comparison with the music of the ancients. João's defence ignored the truly modern music of his time, which sought to recapture the power of ancient music through monody: in arguments not always logical or coherent he defended the music of Palestrina, Victoria and their contemporaries, cast doubts on the alleged power of ancient music (much of which, he said, stemmed from the words) and indicated that emotional extremes were hardly appropriate to the ordinary service of worship. In the *Respuestas* he defended the modal purity of a Palestrina mass; his arguments show a wide knowledge of both the theory and the repertory of liturgical music. Two manuscript treatises in Portuguese attributed to him by earlier writers are no longer extant; they may have been destroyed with his library.

João was by far the foremost individual patron of music and musicians in 17th-century Portugal. He sponsored the publication of Duarte Lobo's polyphonic works by Plantin (Antwerp) and of João Lourenço Rebelo's by Balmonti (Rome), as well as the printing of several volumes of the music of Manuel Cardoso and Filipe de Magalhães by Paulo Craesbeeck, a former assistant of Plantin established in Lisbon. His patronage also had a decisive role in the careers of such important Spanish composers of his time as Carlos Patiño and Mathieu Rosmarin. João was also active as a composer, but only

two short four-part motets, that were attributed to him already in the mid-18th century, survive complete. Both are in the *stile antico*, with strict treatment of dissonance, and proclaim a devotion to the Palestrina style.

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ALMONTE HOWELL/RUI VIEIRA NERY

João de Badajós (*fl* 1547–58). Portuguese musician, possibly of Spanish birth. He was formerly identified with 'Badajoz, el músico'; *see* BADAJOZ GARCI SÁNCHEZ DE.

Joaquim, Manuel (*b* Tinhela de Monforte, 21 Oct 1894; *d* Coimbra, 28 Mar 1986). Portuguese musicologist. He trained as a military musician, and became a bandmaster in 1929. Throughout his life he studied music history and carried out some notable research, mostly on Portuguese music. He compiled valuable descriptive catalogues of important Portuguese music manuscripts (in the Ducal Palace of Vila Viçosa and elsewhere) and editions of Portuguese music (e.g. Duarte Lobo, Lopes Morago and Manuel Mendes). Of his other published studies, that on Bach's Brandenburg Concertos (1954) is the most impressive; all are marked by accuracy of scholarship and style, and are vital to a knowledge of Portuguese music history.

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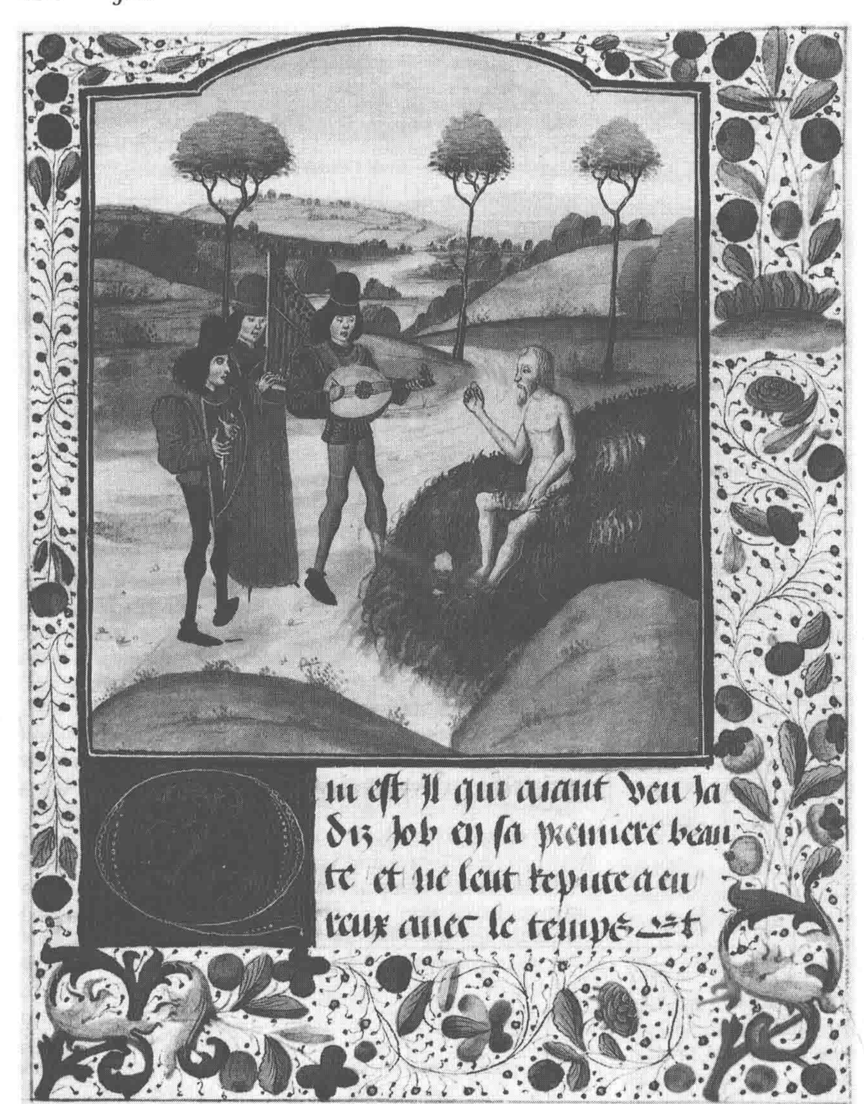
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JOSÉ LÓPEZ-CALO

Job. Subject of the Old Testament book of *Job*, a symbol of patience in adversity, and patron of music in the 15th and 16th centuries. The book of *Job*, arguably the most penetratingly philosophical of the Old Testament books, was composed by an unknown author probably in the post-exilic period. Traditionally it has been read as the story of Job, a just man visited by extreme misfortunes that his friends interpret as punishments for sin, but who is eventually vindicated by the appearance of God. Modern scholarship sees Job as more querulous and God's punishments as more mysterious, and the poetic epilogue in which Job's vindication takes place as being incompatible with the prose body of the text.

The only references to music appear in xxi.2: 'They sing to the timbrel and harp, Revel to the tune of flute' and xxx.31: 'My harp is turned to mourning, My flute to the sound of weepers'. There is nothing in these lines to account for Job's becoming a patron of music. Each of the passages merely refers to music as one among many amenities in the life of a wealthy Middle Eastern landowner in ancient times. In the first, Job is referring to the prosperity of unjust men not afflicted by God as he is, and in the second he alludes to his own fall from prosperity. Accordingly, neither the early Christian centuries nor the Middle Ages looked upon Job as a patron of music even though he was a much venerated figure. He is the subject of Gregory the Great's often copied and much imitated *Magna moralia in Job*, and readings from the book of *Job* occupy a central position in the Office of the Dead, where they served to make Job an important medieval symbol of patience and life after death. Medieval art in turn represented Job quite frequently. Most typically he appears as a naked figure, his body covered with sores, seated on a dunghill and being berated by his three friends, Eliphaz, Bildad and Zophar.

Job finally emerged as a musical figure in the 15th century, when he was adopted as patron of a number of musical guilds and was represented in works of art with a musical theme. In the latter he continued to be pictured seated on the dunghill, but in place of the traditional Eliphaz, Bildad and Zophar are three musicians; they seek to console him with their playing and are rewarded with a piece of Job's skin which is magically transformed into a gold coin (see illustration). While the precise steps leading to the transformation of Job into a figure of musical significance cannot be traced, it is possible to determine the broad outline. The immediate influence was that of the 15th-century mystery plays, in particular the



Job rewarding three musicians (playing the harp, portative organ and lute): miniature from Pierre Nesson's 'Vigillus de la mort, ou Paraphrase des neufs leçons de Job', mid-15th century (F-Pn fr.1226, f.40r)

English *Story of Holy Job* by a disciple of John Lydgate, and the French *La patience de Job*. These plays, rich in musical elements, were inspired by the legendary tradition initiated by the so-called *Testament in Job*. This is a fanciful 1st-century commentary on the book of *Job* originating among the Jewish sect of the Essenes; suppressed by both the Christian West and Orthodox Judaism it eventually made its way to Renaissance Europe, probably by way of Islam.

Job's position as patron of music was comparatively short-lived, gradually waning during the course of the 16th century. Perhaps the cause for this was the continued strong presence of the orthodox Christian tradition of Job that has maintained a hold on the Western imagination well into modern times. Symptomatic of this is Rubens's painting of 1612: though presented to the musicians' guild of Antwerp, it pictures him in the ancient manner, seated naked upon a dunghill surrounded by his three scolding friends.

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JAMES W. McKINNON

Jobernardi, Bartolomé. *See* JOVERNARDI, BARTOLOMÉ.

Jobert. French firm of music publishers. In 1922 Jean Jobert (*b* Lyons, 11 Oct 1883; *d* Paris, 27 Nov 1957) acquired the Parisian company of Eugène Fromont, for which he had worked; it had published most of Debussy's important works, including *Nocturnes*, *Suite bergamasque*, *Le roi Lear*, *Prélude à l'après-midi d'un faune* and several song collections. Denise Jobert-Georges, the daughter of Jean Jobert, became manager of the firm in 1957 and in 1995 bought Editions Musicales du Marais. This published the Patrimoine series and had itself previously acquired Costallat. In addition to 19th- and early 20th-century French music, Jobert publishes contemporary scores including those by Ohana, Dufourt and Dalbavie.

ALAN POPE

Jobim, Antônio Carlos [Tom] **(Brasileiro de Almeida)** (*b* Rio de Janeiro, 25 Jan 1927; *d* New York, 8 Dec 1994). Brazilian composer, pianist, guitarist and arranger. In his early teens he took piano lessons from Koellreutter and later from Branco and Tomás Terán, and also studied

orchestration, harmony and composition. In the mid-1940s he began to work as a pianist in the bars and nightclubs of Rio's beach areas of Copacabana and Ipanema. In 1952 he worked as an arranger for the recording firm Continental and his first recorded pieces appeared in the following year. He became the artistic director for the Odeon label in 1956 and began a lifelong association with the poet Vinicius de Morais, composing and conducting the music for the play *Orfeu da Conceição*.

In 1959 the aesthetic manifesto of the bossa nova was famously presented on João Gilberto's album *Chega de Saudade*, which included Jobim's song *Desafinado*, with lyrics by Newton Mendonça, and Jobim's *Samba de uma nota só* was included on Gilberto's second album, *O amor, o sorriso e a flor* (1960). Among the many Vincius-Jobim collaborations, however, none won more international popularity than *Garota de Ipanema* (1962). With Stan Getz and Charlie Byrd's instrumental version of *Desafinado*, the American bossa nova craze took hold: Audio Fidelity promoted a concert of bossa nova music at Carnegie Hall in November 1962, and in 1963 *The Composer of Desafinado Plays* was issued, Jobim's first solo recording. From 1964 onwards his success in the USA grew rapidly, with various Grammy awards, several LP releases including *Francis Albert Sinatra and Antonio Carlos Jobim* (1967), and television and film soundtrack contracts. By the late 1960s his music had become part of the repertory of leading international pop and jazz artists.

During the last 25 years of his life the worldwide recognition of his talents was unprecedented for a Brazilian popular musician: his music was recorded in the best studios of New York and Los Angeles and released on the largest multinational labels. He toured with his Banda Nova in several continents, received further Grammy awards and was awarded many honours, including honorary doctorates from Brazilian and Portuguese universities. Most important were his collaborations with other Brazilian musicians, including João Gilberto, Chico Buarque, Edu Lobo, Caetano Veloso and Milton Nascimento. Several biographies, songbooks and monographs on his work were published. His output, which numbers some 250 titles, reveals his talents as a profoundly creative composer whose innovative and inspiring melodies, harmonies and rhythms and inventive orchestration always expressed his passionate love for his native city and its people with simplicity and honest emotion.



Antônio Carlos Jobim

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GERARD BÉHAGUE

Jobin, Bernhard [Bernard, Bernhart] (*b* Porrentruy; *d* Strasbourg, *c*1594). German printer. He became a citizen of Strasbourg on 27 April 1560. He learnt the printing trade while working as an engraver in a local shop; a special dispensation from the city magistrate allowed him to pay an extra fee for professional status in both capacities. On 10 June 1567, he married Anna Fischart, sister of the prolific writer Johann Fischart. Jobin's first publications in 1570 included poems by Fischart; he became the exclusive publisher for his brother-in-law's works. Because of their attacks on the church and other institutions, some of these appeared under pseudonyms and with fictitious places of publication. Jobin also published scientific works. His sons, particularly Tobias, continued to publish for a few years after their father's death. In 1605 Tobias also died and the enterprise was sold.

Editions of musical works occupy an important place in Jobin's total output. Among the numerous books of hymns and psalms are several collections of Martin Luther's works, and Marot and Bèze's psalms with melodies by Goudimel. The instrumental tablatures, which he published during the 1570s and 80s, are of particular interest: these are for lute, cittern and keyboard. The two books for lute in German tablature by Jobin himself are notable for their clarity of presentation and the variety of their contents. The first book, dated 1572, includes a long prefatory poem by Fischart in praise of the lute. It contains four fantasias, a fine choice of vocal intabulations of works by Arcadelt, Crecquillon, Ferrabosco, Lassus, Scandello, Verdelot, Willaert and Zirler, and three passamezzos with saltarellos. The second book has five more passamezzos and saltarellos, seven galliards, six branles and 15 pairs of *Dantz* and *Nachdäntze*. These publications are intended more for the student than the accomplished performer. However, later editors such as Kargel and Waissel were influenced by his great variety in embellishment technique and the formal sophistication of his works.

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RUTH K. INGLEFIELD

Jobin, Raoul (*b* Quebec, 8 April 1906; *d* Quebec, 13 Jan 1974). Canadian tenor. He studied first in Quebec, then in Paris. There Busser engaged him for the Opéra, where he made his début as Gounod's Tybalt in 1930 and sang

minor roles for two years. After two seasons in Bordeaux, he returned to the Opéra in 1935; there he sang Romeo, Faust, Raoul and Lohengrin, and created Fabrice in Sauguet's *Chartreuse de Parme* (1939). At the Opéra-Comique he sang Don José, Julien, Werther, Hoffmann, Massenet's Des Grieux and Cavaradossi. He left France in 1939 and made his Metropolitan début in 1940 as Des Grieux, later singing Tonio (*La fille du régiment*), Faust, Don José, Romeo, Pelléas and Canio. He also sang Gérald (*Lakmé*) in San Francisco (1940) and Don José in Chicago (1941). He returned to the Opéra, where his roles (1949–52) included Mârouf, Walther, Radames and Boito's Faust. On retirement he opened a singing school in Montreal. His firm, bright-toned voice and enthusiastic style can be heard to advantage in a number of recordings, notably as Don José, Romeo, Hoffmann and Tonio, and as Admetus (opposite Flagstad) in Gluck's *Alceste*.

ANDRÉ TUBEUF/ALAN BLYTH

Jocelin, Simeon (*b* Branford, CT, 22 Oct 1746; *d* New Haven, CT, 5 June 1823). American composer. *See* PSALMODY (ii), §II, 2.

Jocelin de Dijon (*fl* 1200–25). French trouvère. Two of his songs survive. *A l'entree del dous comencement*, R.647, was probably written about 1220 since it refers to the absence of Andriu and the Seigneur d'Arsie, identifiable with André III de Montbard and Jehan I, Seigneur d'Arcis-sur-Aube. These men took part in the crusade of 1218, and the latter did not return. Whereas its strophes are divided into groups of four and five lines, the musical setting in the Noailles manuscript (*F-Pn* fr.12615), which employs the highly unusual pattern ABB^1B^2ACDEF, subdivides into groups of five and four. It later served as a model for the anonymous *Vers Dieu mes fais desirrans sui forment*, R.677. His other work is *Par une matinee en mai*, R.95. Two additional works which survive without music are credited to a Jocelin in the Berne manuscript (*CH-BEsu* 389) and may be by Jocelin de Dijon. (All the texts are ed. E. Nissen, *Les chansons attribuées à Guiot de Dijon et Jocelin*, Paris, 1928; works with melodies ed. in CMM, cvii, 1997)

For general bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Jochum. German family of musicians.

(1) Otto Jochum (*b* Babenhausen, 18 March 1898; *d* Bad Reichenhall, 24 Oct 1969). Choirmaster and composer. He studied the organ, the piano and theory with his father, Ludwig Jochum. He entered the Augsburg Conservatory and then the Munich Akademie der Tonkunst, where he studied conducting, the piano and composition, the last with Joseph Haas. From 1922 he taught at a singing school in Augsburg and in 1933 followed his singing teacher Albert Greiner as director of the municipal singing school. In 1932 his oratorio *Der jüngste Tag* op.28 won a national first prize; he was also commissioned by the International Society for Catholic Music to compose an opera on the theme of Jacob and his fight with the angels. The work was scheduled to be performed in 1933 in Aachen, Cologne and Rome, but the Nazis outlawed the project since material based on the Old Testament was no longer deemed ideologically acceptable. Jochum recovered from this setback, composing patriotic works such as the cantata *An das Vaterland* (1933) and the hymn *Unser Lied: Deutschland* (1938). He also received the title of professor in 1935, was appointed director of the Augsburg Music Conservatory in 1938 and in 1939 held seminars in choral music and began to direct a chorus bearing his name, continuing until his retirement in 1951. At this time he was ostracized by the Rosenberg wing of the Nazi party for his continued commitment to writing Catholic sacred music. In 1951 ill-health forced him to retire, but he continued to compose in his later years. Choral works constitute the greatest part of his output; he wrote many works for combinations of up to seven choruses, and some of his simple patriotic choruses were very popular in the early 1930s. Many of his other choral works are arrangements of folksongs, which are also found in other compositions, such as the *Florianer Sinfonie* op.84.

WORKS
(*selective list*)

Stage: Ritter, Tod und Teufel (incid. music, A.M. Miller), 1934;
Vocal: Jörg von Frundsberg, op.13, Bar, male chorus, orch/pf (1929); Maria, op.19, chorus, chbr orch (1930); Der jüngste Tag, orat, op.28 (1931); Der Kämpfer Gottes, opera frag., op.48, 1933, unpubd; Reigen des Jahres, orat, op.65 (1936); Goethe-Sinfonie, op.77, chorus, orch (1941); Ein Weihnachtssingen, orat, op.80 (1942); Musikus und Musica, op.156, spkr, male chorus, insts/pf (1956); Jubilate, hymnische Kantate, op.166, S, Bar, male chorus, orch/str orch/pf (1957); Cantica sacra, orat, op.167 (1957); TeD, op.190, SATB, org (1966); 15 masses (Lat. and Ger.), motets and other sacred choral pieces, many other choruses, lieder, stage music

Orch: Christus und die Welt, op.9a, chbr orch (1929); Passacaglia and Fugue, op.12 (org, orch)/org (1929); Florianer Sinfonie, op.84 (1944)

Chbr: Variations, op.3, str qt (1928); Str Qt, d, op.22 (1930); Der Herzbrunner, op.49 (5 wind, 5 str)/(wind, pf)/(str, pf) (1933); Wanderschaft, op.58, str qt (1934); Lasst die Gläser klingen, op.172, str qt/str orch (1958); pf pieces

Principal publishers: A. Böhm, Hoppe, Kistner & Siegel, W. Müller, Tonger

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'Die Augsburger Singschulbewegung', *ZfM*, Jg.112 (1951), 459–61
'Werkstatt der Musikpädagogik', *Musicus–Magister: Festgabe für Theobald Schrems* (Regensburg, 1963), 215

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MGG1 (W. Falcke)
E. Valentin: 'Otto Jochum', *ZfM*, Jg.101 (1934), 717–23
T. Troll: *Otto Jochum: eine Biographie mit Werkverzeichnis* (Augsburg, 1973)

(2) Eugen Jochum (*b* Babenhausen, Bavaria, 1 Nov 1902; *d* Munich, 26 March 1987). Conductor, brother of (1) Otto Jochum. He showed musical aptitude from early childhood and played the organ at church services from the age of eight. After attending the Musikschule, Augsburg, until 1922 he went to the Akademie der Tonkunst, Munich, chiefly as a composition student of Waltershausen, but later he studied conducting with von Hausegger and worked as répétiteur at the Nationaltheater, Munich and at Mönchen-Gladbach. His successful concert début as a conductor at Munich (1926) led to his appointment to the Kiel Opera, where he was soon made first conductor. He remained there until 1929, acquiring a repertory of more than 50 operas and also conducting concerts at Lübeck. He moved to Mannheim for a season (1929–30), and to Duisburg as Generalmusikdirektor (1930–32). A performance of Bruckner's Fifth Symphony led to his appointment as musical director for Berlin radio before his 30th birthday in 1932, and to a guest association with the Berlin PO which continued throughout his career. In 1934 he succeeded Muck and Böhm as Generalmusik-

direktor at the Hamburg Staatsoper and principal conductor of the Hamburg PO. He remained there until 1949, avoiding much of the political pressure of the Nazi regime and continuing to perform the works of Bartók, Hindemith and Stravinsky at a time when they were banned elsewhere in Germany. Jochum was also engaged to conduct the Amsterdam Concertgebouw Orchestra in the occupied Netherlands, which brought about a continuing association in the postwar years. He returned to Munich in 1949 as musical director for Bavarian radio, and formed the Bavarian RSO which he trained to international standard and with which he appeared at the 1957 Edinburgh Festival. With the orchestra he gave several premières, including Karl Amadeus Hartmann's Symphony no.6 (1953). During the 1950s he widened his reputation as a guest conductor; he first appeared at Bayreuth in 1953, conducting *Tristan und Isolde*. He shared with Haitink the conductorship of the Concertgebouw Orchestra, 1961–4, and (having turned down an invitation to conduct 15 concerts with the New York PO in the 1930s, believing he had insufficient experience) made his American début with the Dutch orchestra in 1961. From 1969 to 1973 he was principal conductor of the Bamberg SO and from 1975 conductor laureate of the LSO.

Jochum's approach to performance was an act of dedication, drawing from his players a warm, luminous response to the inner vision he sought to communicate. It gave him a pre-eminent reputation as a Bruckner conductor; he favoured the Nowak edition of the symphonies and wrote articles on Bruckner interpretation in music journals and programme books. His notably spacious, romantic approach to Bruckner, with liberal tempo variations within movements, was tempered by a keen feeling for underlying pulse. His recordings include two outstanding sets of Bruckner's symphonies, three sets each of the Brahms and Beethoven symphonies, Bach's major choral works, the late Mozart symphonies and the 12 London symphonies of Haydn. His Bach recordings, while taking relatively little account of authentic performing practice, are marked by their intense spiritual conviction; and his refined, athletic readings of Haydn and Mozart are among the most distinguished of their time. Jochum's strengths as an opera conductor can be heard in his recordings of *Die Entführung aus dem Serail*, *Così fan tutte*, *Der Freischütz* and, especially, *Die Meistersinger von Nürnberg* (with Fischer-Dieskau and Domingo). He was awarded the Brahms Medal of the City of Hamburg, and the Bruckner Medal of the International Bruckner Society, of whose German section he was president from 1950 until his death.



Eugen Jochum

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K. Blaukopf: 'Eugen Jochum', *Grosse Dirigenten* (Teufen, 2/1955; Eng. trans., 1955), 86–92

J.L. Holmes: *Conductors: a Record Collector's Guide* (London, 1988), 117–20

(3) Georg Ludwig Jochum (*b* Babenhausen, Bavaria, 10 Dec 1909; *d* Mülheim an der Ruhr, 1 Nov 1970). Conductor, brother of (1) Otto Jochum. Like his older brothers he went to the Musikschule, Augsburg, and the Akademie der Tonkunst, Munich, where he studied composition with Haas and conducting with von Hausegger until 1932. He was music director for the city of Münster (1932–4) and first conductor at the Frankfurt Opera and director of the city concerts (1934–7); he held a similar position at Plauen (until 1940), and was appointed Generalmusikdirektor at Linz (1940–45). During this time he also conducted the Bruckner Orchestra of the German radio and the Bruckner festivals at St Florian from 1943. In 1946 he became Generalmusikdirektor at Duisburg and director of the conservatory there, and did much to rebuild the city's postwar musical life. He also had an association for some years with the Bamberg SO and the RIAS SO, Berlin; he toured as a guest conductor in other European countries and in South America, sharing his brother (2) Eugen Jochum's devotion to Bruckner's music in particular.

WILLIAM D. GUDGER (1), NOËL GOODWIN (2–3)

Joc partit (Provençal). *See* JEU-PARTI.

Jodál, Gábor (*b* Odorheiu Secuiesc, 12/25 April 1913; *d* Cluj-Napoca, 6 Dec 1989). Romanian composer of Hungarian descent. After taking the doctorate in law at Cluj University (1930–37) he studied composition with Kodály at the Budapest Academy and pursued piano studies (1939–42). Jodál's career included appointments in Cluj as assistant music master at the Hungarian Theatre (1942–4), as lecturer at the Hungarian Arts Institute (1947–50) and as lecturer (1950) then pro-rector (1965–73) at the Academy. A composer of traditional stylistic orientation, he was highly self-critical and left few works. The refinement of his writing complements the subtlety of his harmonic and melodic language.

WORKS
(*selective list*)

Orch: Suite, 1952; Simfonietta, small orch, 1957; Divertisment, small orch, 1964; Nocturnă, chbr orch, 1976; Scherzo, chbr orch, 1978; Simfonia brevis, 2 hn, timp, str, 1981

Chbr and solo inst: Sonata no.1, vn, pf, 1946; Sonata no.2, vn, pf, 1953; 6 cântece secuieşti [6 Székely Songs], pf, 1954; Sonatina, pf, 1954; Str Qt, 1955; Suite, fl, pf, 1955; 3 piese, ww qnt, 1959;

Suite, ww qnt, 1966; 3 nocturne, fl, cl, va, vc, pf, 1967; Sonata, va, pf, 1974; Suite no.2, fl, pf, 1977; 3 piese, ob, pf, 1978; 3 piese fantezii, fl, cl, mar, va, pf, perc, 1978; Sonata, cl, pf, 1981; Sonatina no.1, va, db, 1981; Sonatina no.2, va, db, 1982

Other works: La poarta ţării basmelor [At the Gate of the Land of Fairytales] (ballet, 5 tableaux, M. Gale), 1952; Revoluţia (cant., M. Scorobete), 1964; choral works, songs

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V. Cosma: *Muzicieni români* (Bucharest, 1970)

OCTAVIAN COSMA

Jöde, (Wilhelm August Ferdinand) Fritz (*b* Hamburg, 2 Aug 1887; *d* Hamburg, 19 Oct 1970). German music educationist. After attending teachers' training college (1902–8) and working as a teacher in Hamburg, he studied musicology at the Musikhochschule in Leipzig (1920–21) and was appointed professor at the Berlin Akademie für Kirchen- und Schulmusik in 1923. Jöde simultaneously contributed significantly to the *Jugendmusikbewegung* by founding amateur music societies called Musikantengilde, which aimed to create a sense of community through music, and editing the journals *Die Laute* and *Die Musikantengilde*. Also in 1923 he was named director of the music school that was affiliated with the academy; his influential book *Das schaffende Kind der Musik* was published in 1928 and he served as head of the Volks- und Jugendmusikpflege programme at the academy from 1930. In 1936 he was found guilty of making sexual overtures to several female students and dismissed; these charges, although justified, were most likely made public because Nazi officials suspected Jöde of being a socialist. Temporarily ostracized, he worked intermittently as a broadcaster in Munich, but after applying for Nazi party membership in 1938, he was made professor at the Mozarteum in Salzburg, joining Cesar Bresgen in the Hitler Youth music division. Jöde moved to a Nazi educational institute in Brunswick in 1943 and Bad Reichenhall in 1944. After the war he was director of the Amt für Jugend- und Musikpflege in Hamburg (1947–52) and from 1952 he served as chairman of the Internationales Institut für Jugend- und Volksmusik, for which he conducted courses in Trossingen and Stuttgart. He was an editor for the series Das Chorbuch and prepared several volumes of song collections (including *Der kleine Rosengarten*, Jena 1921; *Der Kanon*, Wolfenbüttel, 1937; *Sonnenberg-Liederbuch*, with W. Gundlach, Wolfenbüttel, 1957).

Jöde's history as a music educator in Germany is controversial: his apologists argue that the naivety of his educational methods, which eschewed analysis and political awareness, allowed many features of the *Jugendmusikbewegung* – the fostering of a communal music culture (*Gemeinschaftsmusikkultur*), the rejection of 'bourgeois' ideals such as virtuoso music-making, the mystical cult of the 'Volk' – to play into the hands of the Hitler Youth. Critics point out that Jöde was an active supporter of Nazi ideology, repackaging his ideas in 1934 to match the wishes of the party and seeking support from prominent Nazis such as the philosopher and educationist Ernst Krieck, the publisher Georg Kallmeyer and the amateur writer on music Richard Eichenauer. His student, Wolfgang Stumme, was head of the music division of the Hitler Youth and invited Jöde to contribute a chapter to the 1940 edition of its music handbook *Musik im Volk*. During his postwar career, Jöde was accepted as an important figure in the reform of German music education, gaining the title 'father of folk music', and he was much praised for his revival of folklore and folkdances and his work as editor and author.

WRITINGS

ed.: *Musikalische Jugendkultur* (Hamburg, 1918)
Musik und Erziehung (Wolfenbüttel, 1919/*R*)
ed.: *Pädagogik deines Wesens* (Hamburg, 1920)
Unser Musikleben (Wolfenbüttel, 1923, 2/1925)
Musikschulen für Jugend und Volk (Wolfenbüttel, 1924, 3/1954)
Das schaffende Kind in der Musik (Wolfenbüttel, 1928, 2/1962)
ed.: *Musik in der Volksschule* (Berlin, 1928)
Kind und Musik (Berlin, 1929/*R*)
Deutsche Musik: eine Frage nach dem Wesen im Wandel der Zeit (Berlin, 1934)
Vom Wesen und Werden der Jugendmusik (Mainz, 1954)
Die Herzberger Bachwochen (Trossingen, 1959)
'Wandervogel und Jugendmusik', *Wandervogel und freideutsche Jugend*, ed. G. Ziemer and H. Wolf (Bad Godesberg, 1961), 484–98
'Die neue Musik-Gesinnung', *Grundschriften der deutschen Jugendbewegung*, ed. W. Kindt (Düsseldorf, 1963), 204–6
'Die singende Jugend und die Musik', *Die Jugendbewegung*, ed. E. Korn, O. Suppert and K. Vogt (Düsseldorf, 1963), 59–66
'Die Anfänge der Jugendmusikbewegung', *Die Wandervogelzeit*, ed. W. Kindt (Düsseldorf, 1968), 1006–37

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M. Härting: 'Fritz Jödes "Weg in die Musik"', *Über Musik und Politik*, ed. R. Stephon (Mainz, 1971), 48–55
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BERTA JONCUS

Jo. debillon. Composer who may be identifiable with JHAN DE BILLON.

Jodel (Ger.). *See* YODEL.

Jodimel [Jodrymel, Jodymel], **Claude.** *See* GOUDIMEL, CLAUDE.

Jodocus Pratensis [a Prato]. *See* JOSQUIN DES PREZ.

Joel, Billy [William] (**Martin**) (*b* Bronx, NY, 9 May 1949). American rock singer, songwriter and pianist. In the early 1950s he moved with his family to Hicksville, New York, where he studied the piano. Between 1964 and 1971 he performed in several unsuccessful bands, turning to a solo career in 1971. His first album, *Cold Spring Harbor* (Family, 1972), failed to sell and he moved briefly to Los Angeles, where he performed as a lounge pianist. In 1973 he signed to Columbia Records and recorded the album *Piano Man* (Col., 1974). It sold moderately well, but his reputation was spread primarily by concert performances. Success finally came in 1977 with the single 'Just the Way You Are', a romantic ballad taken from the album *The*

Stranger (Col., 1977). The album ultimately sold over 9 million copies while the single won two Grammy Awards. Joel continued to write and record songs that would become rock standards throughout the late 1970s and early 1980s, among them *My Life*, *You may be right* and *It's still rock and roll to me*. He won another Grammy for his first number one album, *52nd Street* (Col., 1978). *An Innocent Man* (Col., 1983) was a tribute to early rock and roll styles and three of its songs, 'Tell her about it', 'Uptown Girl' and 'An Innocent Man', became top ten hits. In 1987 he was one of the first major American rock stars to perform in the Soviet Union. He maintained his popular appeal into the late 1980s and 90s, when the albums *Storm Front* (Col., 1989) and *River Of Dreams* (Col., 1993) both reached number one in the USA.

Despite widespread popularity Joel never veered too far from his roots. Influenced by early rock and roll and rhythm and blues artists, including groups such as the Beatles, the Drifters and the Four Seasons, and eschewing overkill, he favoured tightly structured pop melodies and down-to-earth, unpretentious songwriting. The songs 'Allentown' and 'Goodnight Saigon' (from *Nylon Curtain*, Col., 1982) both spoke of politically controversial matters. Although his piano playing often exhibited showy flourishes, he kept arrangements and record production simple, reined in his vocals and backing musicians to avoid bombast, and was careful to craft each song and album so that it maintained its own identity.

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JEFF TAMARKIN

Joffe [Yofe], **Shlomo** [Shlomi] (*b* Warsaw, 19 May 1909; *d* Beit-Alpha, 29 Dec 1995). Israeli composer and teacher of Polish origin. In his youth he studied the piano, theory and solfège in Kuybïshev, Russia (1918–21), and in 1924 in Warsaw joined the Zionist movement Hashomer Hatzair, playing the mandoline, tuba, baritone and clarinet in its folk orchestras. He graduated from the Teachers' Seminarium in Poznań in 1928, and in 1930, following agricultural studies in Brno, Czechoslovakia, moved to Palestine, helping to establish a kibbutz in 1932. Only after 1940 did he begin to be involved with music again, at first teaching and arranging music at the kibbutz Beit-Alpha. After a period of concentrated study (1947–53), with Tal and Partos at the New Jerusalem Academy of Music, and privately with Boskovich, he devoted himself to composition and teaching at the district conservatory for kibbutzim at Beth-She'an Valley, where he was director until 1973. In the 1950s, under Boskovich's influence, he used elements of Middle Eastern Jewish song, *maqām*, heterophony and a form of chromatic modality, often in the expression of biblical and Israeli dramas, for example, in the cantata *Aliot ha'Gilboa* ('Tales of Mt Gilboa', 1953), but also in his Prokofiev-like neo-classical symphonic works. These features remained evident in later works, despite the influence of Schoenberg in the compositions of the 1960s and the influences that followed a visit to Darmstadt in 1962 and meetings with Lutosławski and Penderecki. His cantata *Rising Night after Night* (1978), for example, exhibits many contemporary aspects, including extended vocal techniques, clusters and a deformed folk melody, but despite these developments, Joffe always remained, through his teaching, association and biblical roots, a 'kibbutz composer'.

WORKS
(*selective list*)

Orch: March Beit-Alpha, wind orch, 1950, rev. 1990; March Warsaw, wind orch, 1950, rev. 1990; 3 syms., 1955, 1957, 1958; Vn Conc., 1956; Concertino, vc, orch, 1959; Ob Conc., 1960; Conc., str, 1961; 3 Pieces, hn, str, 1966; Beit-Alpha, sym. poem, 1972; Sketches of Old Jerusalem, 1973; Sobu Tziyon ve'hakifuha [Surround Zion], 1973; Conc., vib, str, 1979; Nofim [Landscapes], 1981; Israel Sketches, 1984; Rhapsody on Jewish Themes, pf, orch, 1990; Funeral March, 1991

Vocal: Alilot ha'Gilboa [Tales of Mt Gilboa] (cant.), Bar, SATB, orch, 1953; Eretz ha'Negev [Land of the Negev] (ballet), SATB, fl, cl, perc, 4 vn, 2 va, vc, 1955; Chanukat ha'bayit [House Warming] (cant.), nar, SATB, children chorus, str orch, 1960; Cant. for Youth, youth chorus, orch, 1961; Sha'alu shlom Yerushalayim [Pray for the Peace of Jerusalem], Bar, SATB, orch, 1967; Shadai asher yakshiv [God who Listens] (cant.), T, SATB, chbr orch, 1969; Psalm cxxv: Yerushalayim harim saviv la [The Hills Enfold Jerusalem], nar, orch, 1978; Ve'mikra Yerushalayim ir ha'emet [Jerusalem shall be Called the City of Truth] (cant.), nar, SATB, orch, 1980; Psalm xxiii: Adonai ro'i [The Lord is my Shepherd], T, men's chorus, 1982; David's Lament, SATB, 1983; T'filah le'ani [A Prayer of the Afflicted] (Psalm cii), S, A, T, B, SATB, 1983; Pastorella, S, fl, cl, hp, str qt, pf, 1985; Jerusalem, SATB, 1990; Village Poem, S, str qt, wind qnt, 1995; Jerusalem, S, fl, vn, vc, 1995

Chbr: Qt, 2 fl, vc, pf, 1957; Str Qt no.1, 1961; Metamorphoses, fl, str qt, 1962; Fantasy, str qt, 1966; Brass Qt, 1967; Prelude and Funeral Fanfare, brass qt, 1968; Str Qt no.2, 1969

Principal publishers: Israel Music Center, Israel Music Institute, Mifalot Lechinuch v Tarbut, Israel Brass Woodwind Publications

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NATHAN MISHORI

Johan Robert. French or Spanish singer, possibly identifiable with the composers TREBOR and BORLET.

Johann, Hans. *See* TRNEČEK, HANUŠ.

Johann Ernst, Prince of Weimar (*b* Weimar, 1696; *d* Frankfurt, 1 Aug 1715). German composer and violinist. This gifted, short-lived prince was the second son of Johann Ernst IX of the Ernestine branch of the Saxon house of Wettin. He was highly regarded by his contemporaries, J.S. Bach, Telemann, Walther, Mattheson and Bellermann.

As a child, he was taught the violin by G.C. Eilenstein, court musician, and, after 1707, the keyboard by J.G. Walther, Weimar town organist. Walther's birthday gift to the young prince in 1708 was a manuscript treatise, *Praecepta der musikalischen Composition* (ed. P. Benary, Leipzig, 1955). He was in direct contact with J.S. Bach, Weimar court organist from 1708 to 1717. He was sent to study at the University of Utrecht, returning in spring 1713; thereafter he studied composition with Walther for nine months.

Of his 19 instrumental works cited by Walther, six violin concertos survive as op.1, *Six Concerts à un Violon concertant, deux Violons, une Taille, et Clavecin ou Basse de Viole*. They were engraved on copper plates and

published posthumously by Telemann in 1718 (according to Telemann's preface, the prince was engraving the plates before his death). Four of the concertos are in three movements, two in four; four are in minor keys, two in major. Italian violinistic figures are common. Vivaldi's influence is quite possible: the prince could have returned from Holland with Vivaldi's op.3 concertos published in Amsterdam in 1712. Four compositions by Johann Ernst provide the basis for six keyboard concerto arrangements by J.S. Bach: unknown works were used for BWV592 and 595, for organ (or 592a and 984 for harpsichord), and op.1 nos.1 and 4 became BWV982 and 987, for harpsichord. Telemann dedicated his first published music, *Six Sonates à violon seul* (Frankfurt, 1715), to the prince.

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SARAH E. HANKS

Johannes Aegidius de Zamora. *See* EGIDIUS DE ZAMORA.

Johannes Affligemensis. *See* JOHANNES COTTO.

Johannes Baçus Correçarius de Bononia (*fl* 2nd half of the 14th century). Italian composer. He was evidently a Bolognese saddler by trade. A three-voice ballata by him, *Se questa dea de vertù*, rather archaic in style, survives in *F-Pn* n.a.fr.6771 (f.33; ed. in PMFC, x, 1977, p.92), with text by Matteo Griffoni; and a contratenor survives fragmentarily in *I-Pu* 1475 (f.48*v*).

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KURT VON FISCHER

Johannesburg. Largest city in the Republic of South Africa and principal city in Gauteng province. It started as a mining camp in 1886, with the discovery of gold on the Rand, and by the end of 1887 Luscombe Searelle had established a professional opera company there; the Rand was soon included in the itineraries of touring companies. Local amateurs also provided musical presentations in the early years.

Percival Kirby (1887–1970), Scottish-born composer and instrumentalist, was head of the Witwatersrand University music department (1923–52). He was responsible for numerous performances of little-known operas, directed the university orchestra and pioneered the study and collection of African music and instruments.

In 1926 John Connell, then city organist, started an annual 'Music Fortnight', which offered orchestral and operatic performances using local musicians recruited for the occasion; there were also occasional visits by the Durban and Cape Town city orchestras. A professional orchestra was clearly needed: the Johannesburg City Council founded its orchestra (about 37 members), which combined with the regional radio orchestra of the South African Broadcasting Corporation (SABC) to give its inaugural season in 1946 under Sir Malcolm Sargent. A highlight in Johannesburg's musical life occurred in 1948, when Sir Thomas Beecham (on a visit that included Cape Town and Durban) conducted the combined forces of the Johannesburg City Orchestra and the three regional studio orchestras of the SABC.

After a period of guest conductors, Frits Schuurman and Gideon Fagan were appointed permanent conductors in 1949, but the City Orchestra was destined to be short-lived. When broadcasting was centralized in Johannesburg in 1954, the SABC, by agreement with the City Council, formed its own symphony orchestra from the members of its own studio orchestra, the City Orchestra and the small orchestras previously maintained by its regional studios. It had about 80 players and was the first South African orchestra of true symphonic dimension and was the focus of Johannesburg's musical activity for many years after its inception. It became the National SO of the SABC (NSO) in 1971. Eminent guest conductors included Boulez and Stravinsky; the permanent conductors were Jeremy Schulman, Anton Hartman (head of music of the SABC, 1960–77), Edgar Cree and Francesco Mander. The NSO toured provincially, gave school performances and accompanied opera seasons before the Performing Arts Council of the Transvaal founded an orchestra in Pretoria (1965). By agreement with the city council, it always gave numerous public concerts, which were also broadcast.

The programmes of the NSO showed considerable enterprise: the traditional repertory was frequently supplemented with modern works given their first South African performance, for example Penderecki's *Threnody for the Victims of Hiroshima*. Besides premières of South African works, it gave the world première of Badings's *Variations on a South African Theme* in 1961. International artists were presented, often in collaboration with the principal societies, the Johannesburg Musical Society (founded 1902) and Musica Viva. The orchestra was privatized in 1998 after the SABC had stopped funding its activities. Although still called the NSO, it is now principally an orchestra of the city of Johannesburg.

Besides its primary role in fostering South African music, the SABC maintained a large choir and a junior orchestra, whose members took part in the International Festival of Youth Orchestras in Lausanne (1972). It also participated in international competitions, exchanged transcription recordings with several countries, and broadcast symphony concerts and recitals, illustrated talks and church music. In recent years, the SABC has scaled down its broadcasts of live music, especially of Western music.

The Performing Arts Council of the Transvaal (PACT) contributed a great deal and was responsible for most opera productions there. Based in Pretoria, its orchestra started with about 60 members and made frequent

provincial tours. All of its productions are now in the State Theatre in Pretoria. With the gradual phasing out of the provincial arts councils by central government, the PACT opera company and orchestra have also been privatized.

The South African Society of Music Teachers developed from a small association of teachers formed on the Rand in 1919. It has become a national society; in 1931 it began publishing the biannual *South African Music Teacher.*

The principal halls in Johannesburg are the City Hall, the Civic Theatre and the university's Great Hall.

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CAROLINE MEARS/JAMES MAY

Johannes Cotto [Johannes Affligemensis] (*fl c*1100). Music theorist. Active around St Gallen or in southern Germany, he wrote one of the most copied and cited of all medieval treatises.

1. Problems of identification. 2. The treatise.

1. Problems of identification. The identity of this theorist has been the subject of much speculation and confusion. A monk, who identified himself simply as Johannes, dedicated a music treatise (*c*1100) to a Bishop or Abbot Fulgentius. The dedicatee is described in most sources as 'episcopum Anglorum' ('bishop of the English'), but the modern editor of the treatise, Smits van Waesberghe, read one version of the dedication as addressed to a 'venerabili Angelorum antistiti Fulgentio' ('Fulgentius, venerable abbot of the angels'). This was on the basis of a faint abbreviation sign, which occurs in only one of around 20 existing copies, the 12th-century manuscript *I-Rvat* Regina 1196. Smits van Waesberghe proposed that the treatise was addressed to the Fulgentius who was abbot (1089–1121) of the monastery in Affligem, Flanders, in which the monks were sometimes referred to as 'angels', and that Johannes was one of them. Hence the ascription of the treatise to 'Johannes of Afflighem' or 'Johannes Affligemensis'.

Another candidate for authorship was suggested by Gerbert (*GerbertS*, ii, 230), who knew of two manuscripts (in Paris and Antwerp, neither extant) that attributed the work to Johannes Cotton or Cottonius. This information, combined with the phrase 'episcopum Anglorum', led to the speculation that John Cotton was an English monk, but no Bishop Fulgentius could be traced in England.

Although biographical evidence is scant, it is possible to locate Johannes geographically through evidence in the treatise itself. On the basis of the chants cited, Huglo assigned the tonary that follows the treatise to the 'east zone' of his map of tonaries, the region of present-day Switzerland. Johannes showed a knowledge of notational practices peculiar to this region: the interval notation of Hermannus Contractus (chap.21), the tonal letters used only around St Gallen (chap.11), and the Romanic letters (*litterae significativae*) found only in manuscripts in southern Germany and Metz (chap.21). He also displayed a knowledge of Berno of Reichenau's treatise, which was little known outside Germanic lands. He mentioned the letters used only in the St Gallen area to designate the eight modes: a, e, i, o, u, H, y and ω (chap.11). His use of the Greek tribal names, such as Dorian and Phrygian, for the modes is also a German trait. The provenance of the earliest manuscripts (dating from the 12th century), apart from one from Canterbury, points to the same region: Basle University, the Michaelsberg Abbey, Bamberg, the Cistercian monasteries at Pforta and at Rein (Styria). The chants and the manuscripts seem to locate Johannes either in southern Germany or north-east Switzerland. It is just possible that the author, perhaps even an Englishman named John Cotton, studied in his youth with an English Fulgentius, who later became abbot at Afflighem, that he settled in a monastery near St Gallen, and at Abbot Fulgentius's urging wrote the treatise there.

2. The treatise. Johannes's *De musica* (a convenient title supported by only one late copy) consists of 27 chapters, the last four of which comprise a tonary found in only five of the sources. The treatise is essentially a reworking and expansion of Guido's *Micrologus* (*c*1026). The sequence of topics follows Guido's: the study of music in general; the gamut and monochord division; the affinities; errors in chant and their emendation; the modes, their finals and ambitus; melodic composition; and organum. Johannes placed Guido's chapter 20, on Pythagoras's discovery of the ratios of the consonances, earlier (as chap.3). Johannes also inserted chapters on musical timbre of voices and instruments, on Greek notation, on the *litterae significativae* and other notational innovations, and on the *differentiae*, a topic that relates to his tonary (chaps.24–7). Johannes expanded Guido's treatment of the division of the monochord, defects in chant transmission and how to correct them, the ethical effects of music, and composition of melody. Of greater significance, however, is his description of a more modern practice of organum. The treatise may be dated to around 1100 on the basis of its contents and the sources.

Through the treatise Johannes aimed to teach boys how to sing chant correctly and to give them a general education in music. He avoided theoretical complications, but his book displays a reading of both classical and medieval authors, citing Plato, Virgil, Horace, Donatus, Prudentius, Amalarius, Priscian, Isidore of Seville, Martianus Capella and Boethius.

Johannes is the most illuminating of the medieval writers on the modes; he discussed how to recognize them in chant, how to apply them in composition, and their emotional and ethical effects. Not only did he distinguish them by their finals and range but also by their tenors: the tenor of the second mode is *f*; of the first, fourth and sixth, *a*; of the third, fifth and eighth, *c′*; and of the seventh, *d′*. He referred to this note also as the *saeculorum*, that is the note sung on that word in the lesser doxology of a psalm. He also defined the location of the beginning of the 'Gloria Patri' for each of the tones as *c* for the second psalm tone, *e* for the fourth, *f* for the first, fifth and sixth, *g* for the third and eighth and *c′* for the seventh. Johannes emphasized that in composing melodies it is necessary to return frequently to the final, particularly at a *distinctio* or pause that is marked in the text by punctuation and in the melody by the end of a phrase.

On the matter of chant transposition, Johannes was conservative. He preferred to have a chant end on a

cofinal than see B♭ or other accidentals introduced. But he was forward-looking in adopting Guido's colouring of the staff-lines (red for the F line and yellow for the C line) or identifying them by letters or other means.

Johannes was critical of the *litterae significativae*, letters placed above neumes, described in a letter by Notker Balbulus and used in a small number of manuscripts (e.g. *CH-E* 121), such as 'c' for *cito* (swiftly), 'l' for *leniter* (gently) or 's' for *suaviter* (smoothly). He complained that the letters were ambiguous, for 'c' could also mean *caute* (carefully), 'l' *leva* (lift up) and 's' *sursum* (on high).

Johannes's chapter on diaphony or organum (chap.23) has attracted the most attention of modern scholars. He prefaced the treatment of organum with a disquisition on melodic motion, in which he paraphrased portions of chapter 16 of Guido's *Micrologus*. He described melody as consisting of upward and downward movements, combined into figures of smaller or greater intervals, which are juxtaposed with other figures of higher or lower pitch. These motions are important for organum, because the organal part should move in a contrary direction to the chant. The two parts should close phrases in a unison or octave, the unison being preferred. The organal part could sometimes have two or three notes per syllable of the chant. These instructions are consistent with surviving 12th-century examples of polyphony.

See also DISCANT, ORGANUM and (for mode diagram) THEORY, THEORISTS, fig.3.

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Johannes Cuvellarius. Trouvère who may be identifiable with JEHAN LE CUVELIER D'ARRAS.

Johannes de Bosco [Boscho, Bosquo]. Name shared by two or three different people active in France in the late 14th century.

(1) Johannes de Bosco [Boscho, Bosquo; Jean du Bois] (*d* before 30 Nov 1406). French singer, probably identifiable with the composer Bosquet.

(2) Johannes de Bosco (*fl* 1398). Catalan cleric, almost certainly not identifiable with Bosquet.

(3) Johannes de Bosco alias Peliçon [Peliso, Pelison, Pellisson, Pellissonus] (*fl* 1399). French composer, not identifiable with (1) Johannes de Bosco.

For further discussion *see* BOSQUET.

Johannes de Burgundia (*fl* mid- to late 13th century). Theorist. HIERONYMUS DE MORAVIA ascribed to him the third of four treatises on discant that he compiled to form his chapter on measured polyphony. Hieronymus observed, however, that 'according to the common opinion' this treatise is by Franco of Cologne (it is his *Ars cantus mensurabilis*). The following treatise in Hieronymus's compilation, a compendium ascribed to Petrus de Picardia, claims to be based on both the *ars* (method) of Franco and the *arbor* (tree) of Magister Johannes de Burgundia. This *arbor* does not survive; it may have been a diagram or chart demonstrating the Franconian doctrine. This may be the same person as the 'Magister de Burgundia' referred to by the theorist Anonymus 4 (ed. Reckow, 1967, i, 50) as a scribe involved in the later transmission of the *Magnus liber* and related collections of mensural polyphony, probably active in Paris between the time of Robertus de Sabilone and that of Franco.

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For further bibliography *see* ORGANUM and DISCANT.

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Johannes de Erfordia (*b* ?Erfurt; *fl c*1465–75). ?German composer. He was probably born in Erfurt, although Herford has also been suggested. His five surviving compositions were all copied by Johannes Bonadies into the 15th-century Faenza Codex (*I-FZc* 117), in 1473–4, from which they were recopied by Padre Martini (in *I-Bc* A32). The motet *Ave regina caelorum, mater regis* seems to be incomplete: the two lowest surviving voices are a 4th apart at cadences, and a bassus may thus be missing. The Kyrie and Sanctus are probably from a cyclic mass, because both use the same initial point of imitation and the same pitches at major cadence points. Two compositions have Italian texts: *Doloroso mi tapinello* (ed. K. Jeppesen, *La frottola*, ii, Copenhagen, 1969, p.303) and *Non so se l'è la mia culpa*. Both are very simple syllabic settings, the bass voices of which have a primarily harmonic function and frequently move by leaps of a 4th or 5th.

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Johannes de Florentia. *See* GIOVANNI DA CASCIA and MAZZUOLI, GIOVANNI.

Johannes de Frania. *See* FRESNEAU, JEHAN.

Johannes de Garlandia [Johannes Gallicus] (*fl* *c*1270–1320). French theorist. His name has been associated since the end of the 13th century with two important treatises, one of which was the starting-point for nearly all treatments of mensural notation in the second half of the 13th century; but it now appears that the authorship of the original treatises was anonymous and that Johannes de Garlandia merely revised and updated one or both of them.

1. Identification. 2. *De plana musica*. 3. *De mensurabili musica*: (i) Rhythm (ii) Polyphony (iii) Revision. 4. Historical position.

1. IDENTIFICATION. To judge from the way his name was cited in later sources, Johannes de Garlandia was apparently a *magister* in the University of Paris, whose surname was derived from the clos de Garlande, an area of the Left Bank where many masters and students lived. Hieronymus de Moravia, the late 13th-century compiler who transmitted the revised version of the treatise on mensural music, also called him Johannes Gallicus, indicating that he was French. Although several scholars (notably Waite) have sought to identify him with the English poet and grammarian Johannes de Garlandia (*c*1190–*c*1272), who taught in Paris in the second quarter of the 13th century, almost all recent scholarship (beginning with Reimer and Rasch) has rejected this idea. It now seems probable that the theorist was not active before the 1270s, as postulated by Huglo (1986) and others.

Although the earliest source of *De plana musica* and *De mensurabili musica* is a Parisian manuscript copied about 1260 (*I-Rvat* lat.5325), no author is named in this or any other source of the original versions of the treatises, and the earliest citations of *De mensurabili musica*, by Anonymus 4 (*CoussemakerS*, i) and the Sowa or St Emmeram anonymus, are also nameless. The name of Johannes de Garlandia is first associated with the treatises towards the end of the 13th century by Hieronymus de Moravia, who incorporated into his own compilation a revised version of *De mensurabili musica*; in consequence Pinegar has suggested very persuasively that Johannes de Garlandia was not the original author or compiler of either treatise but rather the person who revised the text for Hieronymus. Whitcomb has made a circumstantial case for identifying him with Jehan de Garlandia, a bookseller (*librarius*) on the rue des Parchemeniers, who appears in Parisian tax records and other documents between 1296 and 1319. Johannes de Garlandia himself (as distinct from the anonymous author of the original treatises) would thus have been contemporaneous with the other writers or compilers of substantial treatises on mensural music in the latter decades of the 13th century – Lambertus, Anonymus 4, the St Emmeram anonymus, Franco of Cologne and Hieronymus de Moravia – as had long been suspected by Reckow.

2. 'DE PLANA MUSICA'. The original version of *De mensurabili musica* begins 'Habito de ipsa plana musica . . .' (Having treated of plainchant . . .), and in the earliest manuscript (*I-Rvat* lat.5325, *c*1260) the mensural treatise is immediately preceded by a version of an anonymous treatise on plainchant that was later attributed to Johannes de Garlandia and has been given the modern title *De plana musica*. Meyer has argued that the discrepant texts that survive represent a coherent doctrine, but one that originated as an oral teaching rather than a written treatise. He has edited four manuscript versions from the 13th to the 15th centuries as different *reportationes*, or written accounts by others, of the same doctrine; none refers to Johannes de Garlandia.

The earliest *reportatio* is that of *Rvat* lat.5325. A more complete *reportatio*, in the late 13th-century *F-Pn* lat.18514, directly follows a glossed copy of Boethius's *De institutione musica*. The third *reportatio* is found in the 14th-century *I-Rvat* Reg.lat.1146, while the fourth, of 15th-century Italian origin (*Rvat* Barb.lat.307), survives as prefatory material to the *Ars nova* attributed to Philippe de Vitry (cf Plantinga; Reaney, Gilles and Maillard). But the earliest attribution of this teaching to Johannes de Garlandia is indirect, coming from mentions by Hieronymus de Moravia (*Tractatus de musica*, chap.1), Johannes de Grocheio and Guy de Saint-Denis (*Tractatus de tonis*, *c*1315; cf Reimer, 1972, i, 6–9). Later in the 14th century, there was no hesitation in crediting this material to Johannes de Garlandia, to judge from the compendium entitled *Introductio musicae planae secundum magistrum Johannem de Garlandia*. It is not impossible that this compilation is indeed Johannes de Garlandia's work, made on the basis of the *De plana musica* tradition (see §3(iii) below for the revision of *De mensurabili musica*).

The various *reportationes* of *De plana musica* vary in completeness and order of topics, but the most logically presented (*F-Pn* lat.18514) begins with general statements about the classification of music, including its position within the scheme of knowledge, its definitions and division into *musica mundana*, *musica humana* and *musica instrumentalis*, and the diatonic, chromatic and enharmonic genera of melody. Next comes an explanation of numerical proportion in the abstract, which is then applied to the musical intervals and the division of the monochord. It continues with the pitches of the gamut or scale, the hexachord system, the staff, B♮ and B♭, and mutation. Then follows the portion of this work that was subsequently most renowned: the positing of 13 intervals in music, from the unison to the octave, with full explanations and examples of each. According to the secondary evidence of the treatise of Lambertus, the *Introductio musicae planae secundum magistrum Johannem de Garlandia*, and Guy de Saint-Denis, the teaching of *De plana musica* must have concluded with a discussion of the church modes, but this is not found in the extant *reportationes*.

3. 'DE MENSURABILI MUSICA'. The anonymous original version of *De mensurabili musica* is the first treatise to give full-scale treatment to the rhythmic element of music and its notation, and this work is also the earliest comprehensive theoretical discussion of the polyphony of the Notre Dame epoch, in which rhythm for the first time became a major factor. (Although the far briefer anonymous *Discantus positio vulgaris* apparently originated in the 1230s, it survives only in the updated redaction preserved by Hieronymus de Moravia.) *De mensurabili musica* was the point of departure for almost all subsequent treatments of mensural theory in the 13th century, whether their authors were of conservative or more radical mind; in basic concepts, the order and treatment of topics, and even specific wording, these later

discussions give clear evidence of the immense and fundamental influence of this treatise. This may well be one reason why the name of Johannes de Garlandia became associated with *De mensurabili musica* and several later compendia as an authority figure on *musica practica*, both polyphony and plainchant – such a seminal treatise on the notation of rhythm needed attribution.

With an approach that hints at a scholastic background, *De mensurabili musica* systematizes musical practice into a fully rationalized and methodical presentation. Not surprisingly, this sometimes leads to modifications and improvements upon earlier traditional procedures as found in the practical polyphonic sources, for, like all good theorists, the author both prescribed as well as described. He began by defining *musica mensurabilis* as organum in the general sense: all measured music, subdivided according to the rhythmic relations between the parts into discant, copula and organum in the special sense. Because discant, defined as the simultaneous sounding of different melodies according to mode and the equivalence of one to another, is fully measured in both parts, almost half the treatise is devoted to rhythmic matters before taking up the three species of polyphony in turn.

(i) Rhythm. In its consideration of rhythm, *De mensurabili musica* launches immediately into a discussion of the six RHYTHMIC MODES, explaining their rhythmic patterns and giving musical examples of each. The next topic covers the form of single notes and of ligatures, including rules for reading the rhythm of ligatures. This information is then applied to the notation of the different rhythmic modes, both perfect and imperfect, with single-line examples showing the pattern of ligatures for each. Continuing its logical progression, the treatise next defines rests or pauses and their notation; included are the *recta brevis*, the *longa*, the *finis punctorum*, the *divisio modorum*, the *divisio sillabarum* and the *suspiratio*.

While the primary purpose of *De mensurabili musica* was to give a full theoretical systematization of modal rhythm as it had developed in the music of the Notre Dame composers, the author's very concern for thoroughness led him to introduce innovations and improvements upon traditional practice – improvements designed to clarify certain ambiguities. It was this treatise that introduced signs of different length to specify rests of different durations, and its basic formulation became standard when it was adopted by Franco of Cologne; only Lambertus suggested a different system. It was also apparently this treatise that first introduced a graphic distinction in single notes between the 'correct' long (of two tempora), the duplex long, the plicated long, the 'correct' breve, the plicated breve and the semibreve. Equally significant, it was *De mensurabili musica* that introduced the concept of propriety and perfection in ligatures, an idea that ultimately proved of far-reaching importance for the whole mensural system (*see* NOTATION, §III, 3).

As the treatise explains, the propriety of a ligature involves the shape of its beginning. A normal ligature is written 'with propriety' and its rhythm is thus read normally. However, if the beginning is written abnormally, it is either 'without propriety', indicating a complete reversal of its normal rhythmic values, or 'with opposite propriety', indicating a compression of durational value so that all notes before the final one total the length of a breve. Use of ligatures without propriety applies solely to the first two modes and should take place only when special clarification is needed. In the modal theory of *De mensurabili musica* the perfection or imperfection of a ligature has no direct effect upon its rhythm (as it does in later mensural theory) but refers only to the completeness or incompleteness of the ligature. If a syllable change, pitch repetition or the like causes a ligature to be split in two, it is thereby made 'imperfect' and must be mentally reassembled for proper rhythmic interpretation.

These three major innovations with which *De mensurabili musica*supplied modal theory, made purely in the interest of resolving ambiguities, ultimately rendered the theory itself unnecessary. If single notes, rests and ligatures were able to acquire more specific rhythmic values that depended less and less on context, strict adherence to the six rhythmic paradigms of the modal system became less and less necessary. The two other chief innovators in 13th-century rhythmic theory, Lambertus and Franco, came to growing realization of this fact as they built on the foundation of *De mensurabili musica*. Among the practical sources, the notational ideas of *De mensurabili musica*(together with some from Lambertus) are reflected to a substantial degree only in the Bamberg motet manuscript (*D-BAs* Ed.IV.6), which may in fact be directly contemporary with the treatise.

(ii) Polyphony. The classification of consonant and dissonant intervals in *De mensurabili musica*, which follows the treatment of rhythm and its notation, became one of the treatise's most widely disseminated theoretical concepts. Of the six consonant intervals, the 'perfect' consonances are the unison and the octave; the 'imperfect' consonances are the major and minor 3rds; and the 'medial' consonances (those 'between' perfect and imperfect) are the 5th and the 4th. The seven dissonant intervals are similarly divided: 'perfect' dissonances are the semitone, the tritone and the major 7th; 'imperfect' dissonances are the major 6th and minor 7th; and 'medial' dissonances are the whole tone and the minor 6th. The succeeding discussion supports this classification with the numerical ratios for the intervals, indicating that the most consonant intervals have the simplest proportions.

The last three chapters of the treatise are devoted to the three species of *musica mensurabilis* – DISCANT, COPULA and ORGANUM. Discant receives the bulk of the author's attention, for that lengthy treatment amounts to one-third of the work, whereas discussion of copula and organum is very brief. In the chapter on discant, each rhythmic mode is shown in contrapuntal combination with itself and with each of the other five modes; some of the resulting combinations are completely unknown in the practical sources. This discussion is liberally illustrated with two-part examples apparently composed directly for inclusion in the treatise. The Vatican manuscript breaks off near the end of this chapter, and in his critical edition Reimer reconstructed the following two chapters (12 and 13) based on the revised version in Hieronymus de Moravia and quotations from the original version in the St Emmeram anonymus and Anonymus 4.

The brief comments on copula describe it as 'between discant and organum'. The substance of these remarks indicates that if discant is characterized by strict modal rhythm in both parts, copula is marked by modal rhythm in the upper voice over a sustained (organal) note in the tenor; organum is distinguished by sustained notes in the

tenor and a rhythm not strictly modal (*modus non rectus*) in the upper part. Organum thus not being measured in the regular way that discant and copula are, the treatise offers three somewhat contradictory rules for distinguishing longs and breves in this species: longs in the upper voice are recognizable because they are consonant with the tenor, because they are notated as longs, or because they are heard before a long rest or before a perfect consonance. The only mention of three-voice organum (*organum cum alio*) is to distinguish it from the two-voice variety (*organum per se*), as the two upper voices of a three-voice organum proceed in a discanting relationship using modal rhythm.

(iii) Revision. In the revised version of the treatise attributed by Hieronymus de Moravia to Johannes de Garlandia, which Reimer distinguished by the title *De musica mensurabili positio*, the first two chapters differ significantly from the beginning of the anonymous *De mensurabili musica* in its two earlier manuscript sources (*I-Rvat* lat.5325; *B-BRs* 528, also from 13th-century Paris). In Johannes de Garlandia's revision, the rhythmic modes are first described as the 'six ancient modes' (*sex modos antiquos*); there is no mention of organum; and some of the technical terms indicate that this version must postdate the treatises of Lambertus and Franco. Additional new material (forming chapters 14–16) at the end of the work discusses three-voice composition (*tripla*), musical 'color' and vocal ornamentation, and four-voice composition (*quadrupla*), the latter with a passing reference to the works of Magister Perotinus.

4. Historical position. The combined traditions of all the manuscripts containing 'Garlandian' material seem to imply that with a copy of Boethius's speculative treatise together with the anonymous *De plana musica* and *De mensurabili musica*, a university student in Paris about 1260–80 would have had all the written music theory he needed to make him a *musicus*. Testimony about the teachings, now attributed to Johannes de Garlandia, continues in the 14th century not only from Guy de Saint-Denis (*c*1315) but also from the Englishmen Roger Caperon (*Commentum super cantum*) and Robert de Handlo (*Regule*, 1326). Caperon called Johannes de Garlandia his revered teacher, and Handlo cited him for ideas about the division of the semibreve into minims. Although the latter treatment clearly pertains to early 14th-century notational theory, if Johannes de Garlandia was actually a contemporary of Hieronymus de Moravia, rather than a mid-13th-century theorist, it is entirely plausible that he should have participated in the developments leading to the Ars Nova. A subsequent hint of this possibility is the incorporation of part of the *Introductio musicae planae secundum magistrum Johannem de Garlandia* into the *Ars contrapunctus secundum Philippum de Vitriaco* (*CoussemakerS*, iii, 23–7) and the ascription of the latter treatise in one manuscript source to Johannes de Garlandia (which led Coussemaker to edit yet another, anonymous version under Garlandia's name: *Optima introductio in contrapunctum pro rudibus*, ibid., 12–13).

The complicated transmission and derivative sources of the Garlandian treatises led Coussemaker, Riemann and others to postulate both an older (13th-century) and a younger (14th-century) music theorist named Johannes de Garlandia. It now seems more likely that only one person bore this name, whose career in Paris spanned the last decades of the 13th century and the first decades of the 14th; on the other hand, the most important writings associated with Johannes de Garlandia, *De plana musica* and *De mensurabili musica*, were probably the work of another, nameless author active about the middle of the 13th century. The tremendous accomplishment of this anonymous theorist in systematizing the rhythmic modes and their notation should not be underestimated merely because these matters quickly underwent change and modification. The whole mensural system, and indeed the development of late-medieval polyphony itself, would not have been possible without the systematic formulation of the theory of Notre Dame polyphony in *De mensurabili musica*.

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REBECCA A. BALTZER

Johannes de Grocheio. *See* GROCHEIO, JOHANNES DE.

Johannes de Janua (*fl* 1400). Italian composer. He came from Genoa (Lat. Janua), where he may have composed his two surviving works (in *I-MOe* α.M.5.24) under French influence: in the early 15th century Genoa was an important centre of French culture, as it belonged to France. Several candidates for the identity of the composer have been proposed: two, Johannes Burec and Johannes Desrame, were singers at the court of Pope Benedict XIII, who after his flight from Avignon, lived with his curia in the Minorite monastery in Genoa in 1405 and in 1407. Other, perhaps more likely, Italian candidates for identification are the 'frater Johannes' of Genoa (a colleague of Conradus de Pistoria), listed in 1385 at the Florentine convent of Santo Spirito, or the musician 'Jo. de Genesii' who worked in the chapels of various Avignon cardinals between 1371 and 1394. Johannes de Janua's two surviving three-part songs, the ballade *Une dame requis* (ed. in PMFC, xx, 1982) and the virelai *Ma douce amour et ma sperance* (ed. in PMFC, xxi, 1987), correspond in text and style to French models of the late 14th century: the ballade in particular displays cross-rhythms and syncopation, characteristics of the Ars Subtilior. That Johannes's works were well circulated in northern Italy is suggested by the inclusion of the virelai text in a lyric poetry source linked to the Pavian court of Giangaleazzo Visconti (*d* 1402).

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URSULA GÜNTHER/YOLANDA PLUMLEY

Johannes de Lymburgia [Vinandi, Johannes] (*fl* 1431). Franco-Flemish composer, active in Italy. All his 46 ascribed compositions are in *I-Bc* Q15; only three are preserved elsewhere (one ascribed to Du Fay, one to 'Lynburgia'). Five other works in *I-Bc* Q15 have been attributed to him by modern scholars. There is only one documentary reference to him known: on 18 November 1431 in the palace of Bishop Pietro Emiliani of Vicenza 'presbitero Johanne cantore de Limburgia q. Johannis Vinandi, beneficiato ecclesie vincentine' was among the witnesses to the will of another of Emiliani's familiars. He may have been associated with Emiliani's provision of the previous month for training young singers (Gallo and Mantese). It seems likely that none of the three men identified from references in the Liège archives (Quitin) was the composer; Quitin opined that the solution to the composer's identity must come from Italy. This is supported by the fact that all three men were documented as being in or near Liège in the 1430s, whereas work had begun on the second stage of Q15, in which Johannes alone is named, in 1430 or before; he has even been considered as a candidate for the scribe of the manuscript, started in the early 1420s. Against any of the available identifications from the north it can be argued that his compositions indeed show the influence of composers active in the Veneto during the 1420s. He is probably the 'presbiter Johannes de Francia' present in Padua throughout the 1420s and on whose behalf and implicit strength as a singer the Padua chapter successfully petitioned Bishop Pietro Marcello in 1424 for a vacant custody. His pieces in honour of the city of Padua and of Giovanni Contarini are likely to have been written in that decade, when he and Emiliani were there, and he is almost certainly the same as the 'Johannes de Francia cantore' who moved to Emiliani's household well before 1431 and accompanied him from Padua to Vicenza in the late 1420s, when he would have written *Martires Dei incliti*, surely intended for celebrations on 20 August of Vicenza's patron saints Leonzio and Carpoforo, in accordance with a civic statute of 1425.

Of the other works, *Gaude felix Padua* and *In hac die celebri* celebrate saints honoured in Padua (*Gaude felix Padua* and *O Baptista mirabilis* are almost illegible in the manuscript). *Congruit mortalibus* was written in honour of Giovanni Contarini, a member of Emiliani's circle. Ann Lewis has demonstrated anti-Semitic elements in the three texts of the motet *Tu, nephanda* (suggesting a date following 1434). The four-voice works all have equal discantus parts (sometimes imitative, as in *Tota pulchra es*), as does the three-voice *Surexit Cristus*.

His musical style is rather uniform. Most pieces are in three parts, with a songlike texted upper voice and untexted equal-range tenor and contratenor, usually in *tempus perfectum*. The upper parts are often florid and ornamented; chant is sometimes paraphrased in the discant or presented in the tenor. Discant and tenor are written out in his fauxbourdon works. His complete mass may in fact be composite; the Introit (*Salve sancta parens*), Kyrie (Kyrie IX) and Gloria 'Spiritus et alme' may have been modelled on the composite Lantins mass that opens *I-Bc* Q15. The Kyrie 'Qui de stirpe regia' opens a composite cycle with a Gloria-Credo pair by Brassart and a Sanctus-Agnus pair by Du Fay. The single Credo is paired with a Gloria by Reson; the two Gloria-Credo pairs are united by head-motifs. The frequent indications of 'unus' and 'chorus' are characteristic of the scribe and may not be authorial. Three anonymous compositions in *I-Bc* Q15 are particularly strong candidates for Johannes' authorship, which could perhaps be extended to a few other unascribed compositions.

The non-liturgical strophic settings of Latin texts (usually classified as *laude*) show a variety of texting

practices. Two have three-line stanzas with three-line refrains, two have four-line stanzas with two-line refrains and one has a five-line stanza with no refrain. His hymn settings have a number of *alternatim* strategies, some with alternative settings, some with odd and some with even verses set polyphonically. They seem, along with a setting by Feragut, to have been designed to complement the – presumably pre-existing – cycle by Du Fay, of which this is the oldest source. Johannes' five Magnificats are in the newer style that supplanted earlier settings discarded from Q15.

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all in I-Bc Q15; numbered as in De Van; ed. in Etheridge unless otherwise stated

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Gloria, Credo, 3vv, nos.94–5
Gloria, Credo, 3vv, nos.32–3
Kyrie 'Qui de stirpe regia', 3vv, no.101
Kyrie, 3vv (on Gregorian Kyrie IX), no.160
Gloria 'Spiritus et alme', 3vv, no.161
Credo, 3vv, no.126
Salve sancta parens, 3vv (introit), no.158

MAGNIFICAT SETTINGS

Magnificat, 4vv (8th tone), no.163
Magnificat, 3vv (1st tone), no.318
Magnificat de 2° tono, 3vv (fauxbourdon), no.319
Magnificat de 6° tono, 2vv, no.320
Magnificat, 3vv (8th tone), no.321

HYMNS

Ad cenam agni providi, 3vv (Easter season; with fauxbourdon version), no.297
Criste redemptor omnium, 3vv (Christmas), no.294
Magne dies leticie, 3vv (St Peter; with fauxbourdon version), no.282
Virginis proles opifexque matris, 3vv (Nativity of virgins; fauxbourdon), no.314

MOTETS

Tu nephanda prodigi/Si inimicus meus/Emitat celum fulgura, 4vv, no.171

LAUDE

Imnizabo regi meo, 3vv (17 stanzas), no.198
Recordare, frater pie, 3vv (13 stanzas), no.166
Salve, salus mea, 3vv (12 stanzas), no.170
Salve, virgo regia, 3vv (5 stanzas), no.266
Verbum caro factum est, 3vv (9 stanzas), no.283

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Descendi in ortum meum, 3vv (Song of Songs), no.183
Gaude felix Padua, 3vv (to St Anthony of Padua; not ed. in Etheridge), no.288
In hac die celebri, 3vv (to St George), no.189
Martires Dei incliti, 3vv (to SS Leonzio and Carpoforo; edn. in Gallo and Mantese), no.186
O Baptista mirabilis, 3vv (to St John Baptist; not ed. in Etheridge), no.286
O Maria maris stella, 3vv (to BVM), no.284
Ostendit mihi angelus, 3vv (for Easter), no.167
Puer natus in Bethleem, 4vv (for Christmas), no.205
Pulchra es, amica mea, 3vv (Song of Songs), no.177
Recordare, virgo mater, 3vv (to BVM), no.270
Regina celi, 3vv (to BVM), no.199
Surexit Cristus hodie, 3vv (for Easter), no.175
Surge, propera amica mea, 4vv (Song of Songs), no.204
Tota pulchra es, 4vv (Song of Songs), no.197
Veni, dilecte my, 3vv (Song of Songs; attrib. Du Fay in *I-AO*, *TRmp* 87, Johannes in *Bc* Q15; probably by Johannes; edn in CMM, i/1 (1947), 29), no.279

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Gaude flore virginali, 3vv, no.285
Hec dies quam fecit Dominus, 3vv, no.190
Salve vere gracialis, 3vv, no.188
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MARGARET BENT

Johannes de Meruco (*fl* late 14th century). Composer, probably French. He was the author of the four-voice ballade *De home vray* (ed. in CMM liii, 1970 and PMFC, xix, 1982). Like other ballades from the Chantilly Manuscript (*F-CH* 564), this one makes frequent use of syncopation in cantus and contratenor, as well as a chordal opening to the refrain. Less usual is the imitation between cantus and triplum over four bars of the refrain, producing identical rhythm in three of them.

GILBERT REANEY

Johannes de Muris. *See* MURIS, JOHANNES DE.

Johannes de Olomons, Magister (*fl* early 15th century). Italian music theorist. He came from Olmütz, in Moravia, and is also known as 'scholasticus de Casteliono'. He is known by a single treatise *Palma choralis seu de cantu ecclesiastico* (ed. A. Seay, Colorado Springs, 1977), dedicated to Cardinal Branda da Castiglione, of whom he also wrote a biography. The treatise was probably written between 1425 and 1443, his years of service as the cardinal's chaplain (the number '1405' on the manuscript is probably a shelf-mark). Although written in an area near Milan, his tract deals with Ambrosian chant only in passing.

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GORDON A. ANDERSON/R

Johannes de Quadris [Quatris] (*b* before 1410; *d* after 1456). Italian composer. A priest from the diocese of Valva-Sulmona near L'Aquila, he is described in a document of 1450 as 'musicus et cantor diu in ecclesia Santi Marci de Venetiis'. His long ('diu') service at S Marco seems to have lasted at least two decades, since his *Magnificat* is headed '1436, in the month of May, in Venice' in *GB-Ob* Can.misc.213, and it is not until a Vatican document of 1457 that he is referred to as deceased (see Lütteken). In 1450 he presented a petition to Pope Nicholas V to obtain a prebend linked to a vacant post at the collegiate church of SS Felice e Fortunato in Aquileia. This request was not granted immediately because another application for the same benefice had

been presented at the same time. Johannes therefore repeated his request in 1452 and again in 1454; in 1457 it seems that the benefice was granted to his competitor, presumably because Johannes had died.

Analysis of the works definitely attributable from their sources to Johannes de Quadris reveals a remarkable stylistic diversity. The *Magnificat* and the motet *Gaudeat ecclesia* both clearly betray their late Gothic origins. The *Magnificat*, one of the earliest polyphonic settings, displays varied treatment of the cantus firmus (3rd psalm tone) and a careful and imaginative handling of the two vocal parts. The hymn *Iste confessor* (which may have been the model for a similar composition by Antonius Janue) is restrained and singable, qualities that also characterize the Lamentations and the pieces for Good Friday. In these works the music is entirely at the service of the words. The Lamentations (in which the cantus firmus is very close to the traditional *tonus lamentationum*) are constructed in a strophic form in which the pattern is constantly repeated and modified, like a liturgical recitative. Only the final cadences are extended and offer four different types of resolution. The other works for the Passion listed below, especially the planctus *Cum autem venissem*, are very much in the style of the Lamentations; even if they are not by Johannes de Quadris, they were certainly inspired by his compositions. Taken as a whole, his output developed in a way typical of the 15th century, from a northern late Gothic idiom to the expressive, tuneful simplicity of Italian music.

Johannes's music enjoyed widespread and lasting circulation, as is apparent from the presence of his works in *I-Ps* 359. The Lamentations appeared in a Petrucci print (1506[1]) so much later than the *GB-Ob* copy of the *Magnificat* that earlier scholars supposed the works to be by different composers with the same name (a hypothesis rejected by Cattin, 1969; see also Bent, 1995). The Lamentations are also in the *Processio Veneris sancti* in *I-Fd* 21 (see Cattin, 1975), and were replaced at S Marco only by those of Giovanni Croce published in 1603 and 1610 (see Bettley, 1993 and 1994). As well as being an important figure in his own right, therefore, Johannes de Quadris is also of great significance for the history of polyphonic practice at S Marco in the 15th and 16th centuries.

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GIULIO CATTIN

Johannes de Sacrobosco [Sacro Buscho] (*fl c*1220). Scientist and pseudo-theorist, possibly English. He was the author of a *Tractatus de sphaera* which was the standard textbook of astronomy from the 13th century to the 17th and exists in numerous manuscript copies. According to a 13th-century tradition, Sacrobosco was an Englishman, and it has been conjectured that his name was Holywood or Holyrood. His connection with music is illusory, deriving from the fact that a copy of the *Sphaera* heads a collection of treatises mostly on music in a manuscript (*I-Rv* B81) copied in Italy during the 11th and 12th centuries.

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FREDERICK HAMMOND

Johannes de Sarto. *See* SARTO, JOHANNES DE.

Johannes 'dictus Primarius' (*fl* Paris, 13th century). Musician, probably a theorist but perhaps also a scribe or composer, active in France. Along with Petrus optimus notator and others he was involved in the later transmission of the *Magnus liber* and related collections of mensural polyphony, between the time of Robertus de Sabilone and that of Franco of Cologne. He is mentioned under this name by the theorist Anonymus 4 (ed. Reckow, 1967, i, 46, 50), who stated that his work was superseded by the new notational features of Franco. Several scholars have suggested identification with JOHANNES DE GARLANDIA (see O. Koller, *VMw*, iv, 1888, pp.1–82, esp. 34; Reckow, 1967, i, 97–8).

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For further bibliography *see* ORGANUM and DISCANT.

IAN D. BENT/EDWARD H. ROESNER

Johannesen, Grant (*b* Salt Lake City, 30 July 1921). American pianist. He studied the piano with Robert Casadesus at Princeton University and Egon Petri at Cornell University, and theory with Roger Sessions and Nadia Boulanger. He made his début at Times Hall, New York, in 1944. In 1949 he won first prize at the Concours International at Ostend and also undertook his first international tour. In 1956 and 1957 he toured Europe with the New York PO and Mitropoulos. He made an extensive tour of the USSR and Europe with the Cleveland Orchestra and Szell in 1968, and solo tours of the USSR in 1962 and 1970; he also appeared regularly at the leading festivals in the USA and Europe. He was on the faculty of the Aspen Music School (1960–66) and in 1973 became music consultant and adviser to the Cleveland Institute of Music of which he was later music director (from 1974) and president (from 1977); he announced his resignation in 1984. His honours include the Harriet Cohen International Award (1960) and doctorates from the University of Utah (1968) and the Cleveland Institute of Music (1975). An intelligent, sensitive, restrained player over a broad repertory, Johannesen is best known for his performances of French music. He has championed the piano music of Fauré, which he has recorded complete, and celebrated the 150th anniversary of the composer's birth in 1995 with an all-Fauré recital in London. He has recorded, too, such unusual material as the Dukas Variations and works by Roussel and De Séverac. His compositions include *Improvisations over a Mormon Hymn* as well as cadenzas to Classical concertos. From 1963 to 1973 he was married to the cellist Zara Nelsova, with whom he often appeared in concerts and made recordings.

MICHAEL STEINBERG/R

Johannes Filius Dei, Magister (*fl* mid-13th century). English singer. He was one of three Englishmen described by the theorist Anonymus 4 as 'good singers' of mensural polyphony, who sang with great refinement ('valde deliciose'). Some time before 1295 he bequeathed a troper to St Paul's Cathedral, London, where he may have been a canon. Flindell's contention that he was the 11th/12th-century theorist Johannes Cotto is without foundation. The appellation 'Filius Dei' (Godson) may imply that he was a foundling.

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IAN D. BENT/EDWARD H. ROESNER

Johannes Flamingus. *See* FLAMINGUS, JOHANNES.

Johannes Fulginatis [Giovanni da Foligno] (*fl* ?*c*1400). Italian composer. His name indicates that he came from Foligno. A two-voice ballata by him, *Mercede, o donna*, written probably in about 1400, is transmitted in *I-La* 184 (f.LXXX; ed. in PMFC, x, 1977, p.90). Another three-voice ballata, *L'angeli ch'alma*, found in the recently discovered fragment *PL-Pm* 174*a* (dated 1432), written in *senaria imperfecta*, bears an inscription that may be to him.

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KURT VON FISCHER/GIANLUCA D'AGOSTINO

Johannes Gallicus. *See* GALLICUS, JOHANNES and JOHANNES DE GARLANDIA.

Johannes le Fauconer, Magister (*fl* 13th century). Composer or scribe from Picardy. He was involved in the later transmission of the *Magnus liber* and related collections of mensural polyphony, working probably in Paris between the time of Robertus de Sabilone and that of Franco. He is mentioned by the theorist Anonymus 4 (ed. Reckow, 1967, i, 50).

See ORGANUM and DISCANT.

IAN D. BENT

Johannes Legalis. An otherwise unknown figure, Magister Johannes Legalis is credited with a two-part composition, *Vox nostra resonet Jacobi*, in the 12th-century Calixtine manuscript (*E-SC*), whose attributions are problematic.

SARAH FULLER

Johannes le Petit. *See* NINOT LE PETIT.

Johannes Scheffler. *See* ANGELUS SILESIUS.

Johannes Scottus Eriugena [John Scotus Erigena; John the Scot] (*b* Ireland, *c*810; *d* ?England, *c*877). Theologian, philosopher and translator. He arrived in Gaul in about 845 and taught grammar and dialectic at the palace school of Charles the Bald, of which he is also thought to have been the head for a time. The story told by William of Malmesbury that he died in England, stabbed to death by the pens of his pupils, is considered legend. His early theological writings rendered him open to attack in the late 850s. Between about 860 and 865 he translated a number of works from Greek at the behest of Emperor Charles. His masterpiece, the *De divisione naturae* (also called *Periphiseon*) was completed, it is thought, between

860 and 867. It presents a transcendental philosophy that in the opinion of modern scholarship is unequalled in its time for profundity and originality. Whether it was influential in subsequent centuries is unclear, although it was condemned as heretical by Pope Honorius III in 1225 and subjected to censorship in the 17th century.

Certain passages of the *De divisione naturae* (especially Eriugena's mention of the terms 'organicum melos' and 'organicus') have been the subject of discussion by several music historians, notably Hugo Riemann and Jacques Handschin. According to the former, Eriugena undoubtedly made reference to organum in contrary or oblique motion, an opinion evidently shared by Handschin and often repeated since. Many difficulties in the interpretation of these passages (*PL*, cxxii, 638 and 883 respectively) arise from ambiguities unavoidable at this epoch in the meaning of 'organum' and its derivatives, and indeed of all terms referring to consonance. Both Jones and Waeltner have successfully challenged the older interpretation. What should be noted is that these passages tell nothing of the specific characteristics of such singing parts (e.g. whether sacred or secular in use, liturgical or non-liturgical, extempore or written, whether having association with an ethnic group). Information of that sort would be irrelevant to the usefulness as analogue or symbol in Eriugena's metaphysics of the phenomenon of polyphony.

Handschin proposed, on the basis of some conceptual similarities, that Eriugena must have read the *Musica enchiriadis*, a work that has generally been dated a generation later. This suggestion has been supported by Dronke on the grounds of Eriugena's interpretation of the Orpheus allegory. *De divisione naturae* contains a fair number of other passing references to music, discussed in some detail by Handschin. The commentary on MARTIANUS CAPELLA attributed to Eriugena is almost certainly the work of the Irish scholar; although it reveals an acquaintance with musical concepts and vocabulary such as he might have gained through quadrivial education, it demonstrates little beyond that. There are, however, many problems concerning the completeness of the various Carolingian commentaries on Martianus, and scholars today are in general agreement that Eriugena's commentary has survived only in a condensed form.

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LAWRENCE GUSHEE/BRADLEY JON TUCKER

Jóhannsson, Magnús Blöndal (*b* Skálar, 8 Sept 1925). Icelandic composer, pianist and conductor. He studied with Franz Mixa and Victor Urbancic at the Reykjavík College of Music (1935–7, 1939–45) and with Bernard Wagenaar and Marion Bauer at the Juilliard School (1947–53). He was active as répétiteur and conductor at the Icelandic National Theatre (1956–69), and was a producer at the Icelandic State Broadcasting Service until 1974; he was also a founder member of Musica Nova in 1959. After a period in the USA (1977–87), he took up residence again in Iceland.

In the 1950s and early 60s Jóhannsson was at the forefront of the Icelandic avant garde. His *Fjórar abstraksjónir* ('Four Abstractions', 1951) for piano was the first Icelandic 12-note composition; he was also a pioneer in electronic music, composing his *Elektrónísk stúdía* for woodwind quintet, piano and tape in 1958. In 1971 he stopped composing for almost a decade; this extended silence was eventually broken with his *Adagio* (1980) for strings, celesta and percussion, which marks a significant stylistic shift in his music. Like the works which followed, it abandons his earlier experimental style for a more simple, neo-romantic lyricism.

WORKS
(*selective list*)

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ÁRNI HEIMIR INGÓLFSSON

Johanos, Donald (*b* Cedar Rapids, IA, 10 Feb 1928). American conductor. He studied the violin and conducting at the Eastman School, Rochester, and was a violinist with the Rochester PO for five years. Its conductor, Erich Leinsdorf, coached him, and in 1953 Johanos first conducted the orchestras at Altoona and Johnstown, Pennsylvania. In 1954 awards from the American Symphony Orchestra League and the Rockefeller Foundation enabled him to spend three years working with Ormandy, Beecham, Klemperer, Karajan and others. He won the 1957 International Conducting Competition of the Netherlands Radio Union, which led to appearances with the Concertgebouw Orchestra. He became associate conductor of the Dallas SO the same year and was its musical director from 1962 to 1970. In 1971 he was appointed associate conductor of the Pittsburgh SO and director of its chamber orchestra. He became music director of the Honolulu SO and artistic director of the Hawaii Opera Theatre in 1979. Johanos's recordings, especially of Ives's *Holidays* with the Dallas SO, reveal a lyrical approach and a careful sense of structure, sustained by rhythmic stability and momentum.

RICHARD BERNAS

Johansen, David Monrad (*b* Vefsn, Nordland, 8 Nov 1888; *d* Sandvika, 20 Feb 1974). Norwegian composer. At the Oslo Conservatory he studied the piano with Winge and Johnson (1904–9), then theory with Elling and Holter, and the piano with Nissen (1909–15). He continued his studies with Humperdinck and Kahn in Berlin (1915–16) and during the 1920s he travelled to Paris and Italy. In 1933 and 1935 he was a pupil of Grabner in Leipzig. Johansen made his début as a pianist in 1910 and as a

composer in 1915, each time in Oslo, and he first conducted in 1938 in Bergen. He was editor of the *Norsk musikerblad* (1917–18) and music critic for the *Norske intelligenssedler* (1916–18) and the *Aftenposten* (1925–45). During the years 1917–32 he was periodically a member of the executive committee of the Norwegian Composers Association, and he served on its expert council from 1956 to 1966. He was president of the TONO (1929–45). Between 1925 and 1945 he received a state artist's salary.

Johansen is perhaps the most outstanding of those Norwegian composers who have continued the nationalist tradition into the mid-20th century. An important stimulus to his work has been the folk poetry and legends, and above all the peasant music, of Norway. He has not used these tunes as 'cliché-marked national formulas ... it is rather a question of admitting the musical possibilities latent in the folk music' (Sommerfeldt). Johansen's music, although not extensively pictorial in conception, is also coloured by the landscape of the Nordland. Strong and vital, his work is distinguished by broad lines and a vigorous harmony that often employs old Nordic chords for archaic effect. Polyphony is frequently important, and classical forms and means of development play a significant part. In some works of about 1920 – the *Nordlandsbilleder*, the Seven Songs op.6, the *To portrætter fra middelalderen* and parts of *Nordlands trompet* – there are Impressionist traits such as parallel chords and augmented triads, features resulting from Johansen's acquaintance with Debussy's music at that time. There are traces of Valen's influence in the cantata *Ignis ardens*, written after Johansen had met his compatriot in Paris. Other important works include the choral pieces *Draumkvædet* and *Voluspaa*, the orchestral *Pan* suggested by Hamsun's novel, the *Symfoniske variasjoner*, the Piano Concerto and the String Quartet.

WORKS
(selective list)

CHORAL

Draumkvædet (folk poem, *c*1300), op.7, male chorus, 1921; 3 Pieces (trad.), op.10, male chorus (1924); Voluspaa (Edda song), op.15, solo vv, chorus, orch, 1923–6; 3 Pieces (T. Ørjasaeter, O. Aukrust, J. Lie), op.17, male chorus (1930); Me vigjer var song [We dedicate our song] (H. Straumsheim), op.18, solo vv, chorus, org, 1930

3 Pieces (I. Aasen), op.19, male chorus (1926); Ignis ardens (O. Bull), op.20, solo vv, chorus, orch, 1929–31; 3 skaldekvad [3 Scaldic Poems], op.27, male chorus (1951); 3 Songs (P. Dass), op.28, female chorus (1953); Pa gravbakken vart dette songi [By the church this was sung] (A. Garborg), op.33, chorus (1965); Gryningens flicka [The Dawn Girl] (Indian), chorus, 1965; Da skal heller ingen av oss engstes [Then we shall not be frightened] (A. Øverland), chorus

INSTRUMENTAL

Orch: Suite, op.4, perf. 1916; Jo Gjende, op.11, incid music, 1924; Symfonisk fantasi, op.21, 1936; Pan, op.22, 1939; Symfoniske variasjoner, op.23, 1944–6; Pf Conc., op.29, 1952–4; Epigrammer over norske motiver, op.31, perf. 1963

Kvaern-slaat [Quern Tune], pf (1912); Sonata, op.3, vn, pf, perf. 1913; Suite no.1 'Nordlandsbilleder' [Nordland Images], op.5, pf, 1918; 2 portrætter fra middelalderen [2 Portraits from the Middle Ages], op.8, pf, perf. 1922; Suite no.2 'Fra Gudbrandsdalen', op.9, pf, 1922; 3 kjempevisemelodier, pf (1923); Suite no.3 'Prillar-Guri', op.12, pf, 1924; Den store freden [The Great Piece] (incid music, H. Garborg), 2 vn, vc, pf, 1925; Suite, op.24, vc, pf, perf. 1943; Pf Qt, op.26, 1947; Nordlandske danser, op.30, pf, perf. 1958; Fl Qnt, op.34, 1967; Str Qt, op.35, 1969

SONGS

Mor syng og andre digte [Mother Sings and Other Poems] (I. Handgaard), op.1 (1915); 3 sange (K. Hamsun), op.2, perf. 1915; 7 sange (trad.), op.6 (1921); Nordlands trompet (P. Dass), op.13, 1v, pf/str (1925); Barn Jesu i en krybbe laa (H.C. Andersen) (1928); Klokkerne i taarnet [The Bells in the Steeple] (O.J.M.L. Bull) (1930); Maria sad paa hø og straa [Mary sat on hay and straw] (N.F.S. Grundtvig) (1931); 5 bibelske sanger, op.25, perf. 1950; 2 sanger (A.P. Aasen), perf. 1958; 6 strofiske sanger (Grundtvig, Aasen, H. Wergeland), op.32, *c*1964; Nocturne (S. Obstfelder), 1965

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Edvard Grieg (Oslo, 1934, 3/1956; Eng. trans., 1938/*R*)

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KARI MICHELSEN

Johansen, Gunnar (*b* Copenhagen, 21 Jan 1906; *d* Blue Mounds, WI, 25 May 1991). American pianist and composer of Danish birth. From the age of ten he received lessons in piano and theory from his violinist father, and at 12 he made his first public appearance, inspired by the example of Ignaz Friedman, whom he had heard the previous year. Friedman's student Victor Schiøler persuaded Johansen's parents to allow their son to study in Berlin, first with Frederic Lamond and then with Egon Petri at the Hochschule für Musik (1922–4). The studies with Petri not only enabled Johansen to refine his technical command of the instrument but they also formed the basis of many of his subsequent musical and aesthetic values. During this period he moved among the Busoni circle, and in May 1923 gave the première of Busoni's *Zehn Variationen über ein Präludium von Chopin*. Between 1924 and 1929 he toured Europe before moving to the USA, where he made weekly radio broadcasts for NBC (1930–36) in addition to championing recent works such as Ravel's G major Concerto and Rachmaninoff's Fourth Concerto. In 1935 he presented a cycle of 12 historical recitals, with music ranging from Frescobaldi to Stravinsky, and he repeated the feat in several cities across the USA. He was also active as a chamber musician. From 1939 Johansen was artist-in-residence at the University of Wisconsin, a position he held until his retirement in 1976. In the earlier part of his tenure (1946–53) he presented broadcast series in which he performed the complete piano works of Beethoven, Mozart, Schubert, Chopin and Bach, as well as a cycle devoted to the development of the piano sonata. He also became involved in the technical possibilities of recording offered by magnetic tape, and from his private studio he issued a series devoted to the complete keyboard works of Bach and one devoted to the piano music of Busoni, Friedman and, most notably, Liszt. In addition, he recorded works by Grieg, Chopin, Reger, Godowsky and himself. His own compositions, many of which were

improvised directly on to tape, reveal a remarkable assimilation of diverse styles yet with a distinctively personal voice. All these performances are notable for Johansen's technical mastery and questing intellect, an intellect not only directed towards music but also to a wide-ranging field of scholarship and interdisciplinary research through his own Leonardo Academy.

CHARLES HOPKINS

Johanson, Sven-Eric (Emanuel) (*b* Västervik, 10 Dec 1919; *d* Göteborg, 29 Sept 1997). Swedish composer. After attending the Ingesund College of Music (1938) he studied composition with Melchers at the Royal College of Music, Stockholm (1939–46), and privately with Rosenberg. He was an organist in Uppsala (1944–50) and from 1952 worked as a church musician and teacher in Göteborg. A superb improviser on the organ and on the piano, he was a founder member of the Monday Group in the 1940s. He became a member of the Royal Swedish Academy of Music in 1971. Having made intensive studies of Gregorian chant and Palestrinian polyphony, he found the basis for his own work in Hindemith's counterpoint. This he gradually developed in an individual manner, applying the 12-note technique first loosely in the *Sinfonia ostinata* and the Saxophone Sonata, then rigorously in such pieces as the Sinfonietta concertante and the *Tio epigram* for piano. Melodic elasticity, as well as a very personal harmonic and rhythmic serialism, mark his later work, and Johanson was ready to explore the newest developments, as in the electronic modification of instrumental sound of the *Hommaggio a Boccaccio* (1972). Among his most important works is his Symphony no.3 'Etemenanki' ('The Elements', 1965–8), a symphony whose movements bear the names of the ancient elements: water, fire, air, earth; his late symphonies are also noteworthy. Through his teaching Johanson enabled amateur musicians and choirs to master advanced techniques.

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(*selective list*)

Stage: Bortbytingarna [The Changelings] (fairy tale op, Johanson), 1953–5; Kunskapens vin [The Wine of Knowledge] (op, G. Möllerstedt), 1959; Tjuvens pekfinger [The Thief's Pointing Finger] (comic op, C.J. Holzhausen), 1966–8, rev. 1982; Rivalerna [The Rivals] (microdramma, Möllerstedt), 3 solo vv, ens, 1967; Sagan om ringen (A. Harning, after J.R.R. Tolkien), 1973–4; Stoppnålen [The Darning Needle] (Harning, after H.C. Andersen), S, wind qnt, perc, 1973; Reliken (op, B. Frodi, after Salernitano), 1974; Skandal, ers majestät (op), solo vv, wind qnt, str qnt, perc, 1978; Pojken med flöjten (fairy tale op, H. Peterson), 2 S, T, B, SATB, speaking chorus, fl, bn, gui, 1980; Du människa (T. Waltman), male chorus, cl, gui, perc, synth, vc, 1980; Jättevänner (children's op, R. Lagercrantz), 1982; Slottet, sym. ballet, 1983; Dinize (op, 2, Wällhed), 11 vv, chorus, dancers, orch, 1994–5

12 syms., incl. no.1 'Sinfonia ostinata', 1949, rev. 1954; no.3 'Etemenanki' [The Elements], 1965–8; no.6 'Sinfonietta pastorella', 1972; no.7 'Sinfonia d'estate', 1987; no.8 'En Fröding-symfoni', 1983–4; no.10 'Symphonie chez nous', 1990; no.11 'Sinfonia d'autunno', 1991; no.12 'Sinfonia da camera: A Schönberg in memoriam', 1992

Other orch: Sinfonietta concertante, vn/balalaika, chbr orch, 1951, rev. 1981; Vagues, 1965; Fotia, 1966; Conc. Gothenburghese, pf, orch, 1970; Conc., keyed fiddle, str, 1971; Astrofonia, str, 1974; Spelmanssymfoni, str, 1974; Variationer och fuga, 1974; Variationer och fuga över ett eget tema i östgötsk anda, 1974; Nalle Puh, sym. fairy tale, recit, orch, 1979; Hornpipa, wind, 1985; Festuvertyr Gränna-Brahe, 1993; Accdn Conc., 1996; suites, serenades, concertante works

Choral: Aff S Christoffero, chbr orat, 1948; Sym. no.2 'Duino Elegy no.7' (R.M. Rilke), T, chorus, 1954; Sym. no.4 'Sånger i förvandlingens natt' (O. Sjöstrand), chorus, 1958; Ave krax – ave crux (radio play, G. Andersson), S, Bar, chorus, speaking chorus, org, tape, 1967; Upplands Bro bygge, chorus, orch, 1974; [9] Fancies (W. Shakespeare), SATB, pf, 1974; Kom kärlekens ande, SATB, 1975; Musik till Gustav Vasa (A. Strindberg), chorus, ens, 1975; Variationer över en speldosemelodi, vocalise, SATB, 1976; Pelle Plutt (trad.), 15 doggerels, children's choir, 1989; Det blir så vackert där du går (P. Lagerkvist), 1991; 20 cants., *c*100 a cappella pieces

Solo vocal: The Haze Trees (Möllerstedt, as G. Alm), S, cl, vn, va, pf, tape, 1961; Herden och danserskan [The Shepherd and the Dance] (Andersson), S, org, perc, 1967; Tiden i förvandling [Changing Times] (Möllerstedt), Bar, wind, perc, tape, 1968; Kassandras omvändelse: monodramma per music (W. Natusch), S, fl, perc, hp, 1977; Ur höga visan [From the Song of Songs], recit, S, fl, pf, 1981; Fågeln sjunger (E.H. Malmström), 10 songs, 1v, insts, 1996; *c*100 songs

Inst: 5 str qts incl. no.4 'Séquences variables', 1961; Jig for Jones, str qt, 1949; Sonata, sax, pf, 1949; Tio epigram, pf, 1952; Sonomobil, 2 tpt, hn, trbn, 1967; Hommaggio a Boccaccio, elec rec, elec crumhorn, elec balalaika, elec keyed fiddle, 1972; Tolv tecken, vn, bn, 1974; Trio, cl, vn, vc, 1974; Tema med variationer 'O giv oss Herre av den tro', vn, va, vc, db, 1977; Triterium, fl, vc, db, 1977; Conc. Grosso, wind qnt, brass sextet, 5 perc, 1978; Beat, Beat, Beaten, perc, 1979; Solo Sonata, perc, 1981; Pf Sonata no.4 'Sonata flexa', 1982–3; Mitt hjärtas melodi [Melody of my Heart], pf/org, 1987, rev. 1989; Conc., org, brass qnt, 1987; Trio, ob, va, vc, 1988; 8 variationer över en korsfararsång frå 1100-talet, decet, 1988; Org Sonata, 1991; A la recherche, fl, 1992

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'Åtta svar pa nio frågor ställda av Ove Nordwall' [8 answers to 9 questions posed by Nordwall], *Nutida musik*, viii (1964–5), 116–19

'Vagues', *Nutida musik*, ix/5–6 (1965–6), 19–21 [1st movt of Sym. no.3]

'Jag: en tonsättare', *Origo* (1967), no.1, p.22

'Att leva med fru Musica', *Musikkultur* (1983), no.1, pp.6–7

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P.-G. Bergfors: *Mitt hjärtas melodi* [Melody of my Heart] (Göteborg, 1994)

ROLF HAGLUND

Johansson, Bengt (*b* Helsinki, 2 Oct 1914; *d* Ruovesi, 22 June 1989). Finnish composer. He studied conducting, the cello and composition at the Sibelius Academy in Helsinki, where his teachers were Madetoja, Palmgren and Ranta. He spent most of his working life as a sound engineer at the Finnish Broadcasting Company (1952–75) while also teaching music history at the Sibelius Academy. Both activities proved useful to him in his work: his *Kolme elektronista etydiä* ('Three Electronic Etudes', 1960) was one of the pioneering examples of Finnish electronic music, and his works for voices, in which features drawn from Renaissance polyphony appear alongside modernist elements, occupy a central place in the contemporary Finnish choral repertory.

His early orchestral works of the late 1940s and early 50s were still in the national Romantic vein. Not until his choral works of the 1960s and 70s, most of them *a cappella*, did Johansson discover his personal 'antique' style. In overall mood these works are modal and softly dissonant, at the same time both archaic and modern, combining madrigal styles with contemporary polyphonic web techniques in a balanced synthesis. His interest in the

sacred tradition is already manifest in his *Stabat mater* of 1951, but his new style was not established until *The Tomb at Akr Çaar* for baritone and mixed chorus (1964). In addition to texts by Ezra Pound and poets of earlier centuries, Johansson drew on the Bible and on traditional Latin texts, for instance in his largest works with orchestral accompaniment, the *Missa sacra* and *Requiem*.

WORKS

Stage: Se on totinen tosi [It's the Absolute Truth] (musical fairy tale, H.C. Andersen), 1957; Linna [The Castle] (op, A. Krohn), 1975

Orch: Serenade, str, 1945; Petite suite de ballet, 1948; Aquarelles, 1948; Pf Conc., 1951; Festività, 1952; Suite, vn, str, pf, timp, 1952; Ekspressioita [Expressions], str, 1953; Tema con sette variazioni in modo antico, vc, orch, 1954

Solo inst: Sonata piccola, vc, pf, 1945; 2 Preludes and Fugues, org, 1947–54; Dialogues, vc, str qt, 1970; Canto maggiore & Canto minore, vc, pf, 1980

Choral with orch/insts: Missa sacra, T, chorus, orch, 1960; 12 taamatunlausetta [12 Passages from the Bible], male vv, org/insts, 1960; Requiem, Bar, chorus, orch, 1966; Från lydda tider, Vänrikki Stool-sarja [Ensign Ståhl Suite] (J.L. Runeberg), 1966; Graduale, 1968; Juhana Herttuan ja Katariina Jagellonican lauluja [Songs of Duke John and Katarina Jagellonica], 1968; Cantata humana, 1969; A Double Madrigal (C. Marlowe, W. Raleigh), S, T, mixed chorus, cl, 1976

Choral unacc.: Stabat mater, mixed chorus, 1951; The Tomb at Akr Çaar (E. Pound), Bar, mixed chorus, 1964; Triptych (Bible), S, Bar, mixed chorus, 1965; 3 Classical Madrigals (Pound), mixed chorus, 1967; 3 Extracts from the Songs of Solomon, mixed chorus, 1967; Pater noster, female vv, 1968; Missa a quattro voci, mixed chorus, 1969; Cum essem parvulus, 1969; Norsk Freske (G. Reiss-Andersen), mixed chorus, 1972; Venus and Adonis I–V, madrigals, mixed chorus, 1972–4; Na Audiart (Pound), madrigal, mixed chorus, 1975; De Profundis, 2 mixed chorus, 1976; Gratia vobis (Bible), male chorus, 1976

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MIKKO HEINIÖ

John I, King of Aragon (*b* Perpignan, 1350; ruled 1387–95; *d* Foixà, nr Gerona, 16 May 1395). Portuguese ruler and patron of music, son of Pedro IV 'el Ceremonioso' and Eleonor of Sicily. He was the chief means through which the musical currents of international Gothic were introduced into the Iberian peninsula; he was also one of the outstanding musical patrons of his time. From early on he revealed his love of music, surrounding himself with as many skilled performers as possible, especially shawm players. Francophile in his tastes, he hardly ever had in his service musicians who were not French, German or Franco-Flemish, employing up to 22 of them in his household. His own musicians and those who came to visit him included, in his own words, 'the best in the whole world'; he was generous to all of them, and did all he could to further their careers through letters of recommendation. Among the several hundreds of musicians known to have visited him, 'master Simon of the viola', perhaps identifiable with the composer Hasprois, and 'Petrequi de la bombarda' (Bombardi) stand out. 'Johan Robert' (Trebor) dedicated two of his compositions to him, *En seumeillant* and *Quant joyne cuer* (*F-CH* 564, nos.20 and 40). John did not have his own chapel until 1379, on the eve of his marriage to the niece of the King of France, Yolanda de Bar. Around that time he summoned seven singers from Avignon to whom he added the tenor Johan Armer. With their help he composed for New Year 1380 a rondel 'ab sa tenor e contratenor e ab son cant', a copy of which he sent to his brother Martín. The composition is lost, as are almost all the music books he bought and even commissioned in Avignon. These included parts of the Mass as well as polyphonic motets, rondeaux, ballades and virelais. It is possible that some sheets containing copies of Ars Nova motets (*E-TAc* (1) and (2)) came from one of these books. The loss of documentation relating to John's chapel makes it impossible to follow the course of his musical evolution. We know only that between 1380 and 1395 fifteen singers and five organists belonged to it, among them Steve de Sort. Without exception, all these musicians had received their training either in the cathedrals of northern France and the Low Countries or in Avignon. Their presence in John's chapel contributed decisively to the modernization of the sacred polyphonic repertory in the kingdom of Aragon.

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H. Anglès: 'El músic Jacomi al servei de Joan I i Martí durant els anys 1372–1404', *Homenatge a Antoni Rubió i Lluch* (Barcelona, 1936), 613–25

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MARICARMEN GÓMEZ

John IV. *See* JOÃO IV.

John XXII [Duèse, Jacques] (*b* Cahors, *c*1245; *d* 1334). French pope. A member of a well-to-do family, he studied at Cahors, Montpellier, Paris and Orléans and taught canon and civil law at Cahors and Toulouse. In 1300 he was consecrated Bishop of Fréjus. In 1308 he became chancellor to Charles II of Naples and two years later was appointed to the See of Avignon. Raised to the purple in 1312, he was created Cardinal-priest of S Vitale and, in 1313, Cardinal-Bishop of Oporto. His election to the papacy came in 1316; at a time of great confusion and discord this elderly candidate with his ailing appearance was acceptable because it seemed unlikely that he would live long. He was, however, to prove an energetic and authoritarian ruler during his reign at Avignon. In 1317 he dissolved the Spiritual Franciscans and denounced as heretical their doctrine of total poverty. His conflict with Louis of Bavaria ended only with the recantation in 1330 of the antipope Nicholas V set up two years previously by Louis, and by Louis' own abdication in 1332.

John XXII showed great interest in Eastern affairs and missionary activity, and strove to regain some of the papacy's lost power by astute administration. His encouragement of the visual arts and artists was matched by his interest in music. His decretal of 1324–5 ('Docta sanctorum patrum'; see the *Extravagantes communes*, bk. 3, §1; ed. in Richter and Friedberg) spoke out against the use of complex polyphony as a part of worship. Invoking patristic authority, he decreed that 'in the offices of divine

praise ... the minds of all should be attentive, the text inoffensive, and the modest dignity of those who chant expressed through a peaceful manner of singing'. Masses were to be sung 'with the right rhythm, to a melody with each note clearly differentiated'. The mind rather than the ear was to be delighted, and John condemned the new polyphony; he criticized 'certain followers of a new school' who introduced short note-values into liturgical singing and masked the plainchant with higher vernacular parts: 'For these restless singers are ever on the move, intoxicating the ear instead of soothing it, striving to convey by their gestures the content of their song; and thus devotion is brought into contempt by those who should be seeking it.' However, John made it clear that he had 'no intention of prohibiting ... the occasional practice ... of adding certain consonances, such as the octave, 5th or 4th and such intervals, which enhance the melody when sung above the simple ecclesiastical chant in such a way as to leave the plainchant itself pure and intact'.

In 1334, shortly before his death, John XXII introduced the feast of Trinity Sunday.

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MARY BERRY

John Chrysostom. *See* CHRYSOSTOM, JOHN.

John Cotton. *See* JOHANNES COTTO.

John Damascene [John Chrysorrhoas, John of Damascus] (*b* Damascus, *c*675; *d* St Sabas, nr Jerusalem, *c*749). Saint, Byzantine hymnographer and anti-iconoclast theologian. He was born into a rich Christian family; his father, Sergius, held an important position at the court of the Caliphs, and John, who had received a good literary and philosophical education, apparently held the same post after his father's death. Later he became a monk in the famous monastery of St Sabas. He was ordained priest by the Patriarch of Jerusalem and became his theological adviser. The most important of John's writings, *The Source of Knowledge*, was dedicated to Kosmas, Bishop of Maiuma (KOSMAS OF JERUSALEM). Late hagiographical writers supplied further biographical details, mostly legendary; these include the tradition that Kosmas was John's foster-brother, brought up and educated with him at Damascus. John was buried in the monastery of St Sabas; his body was later transferred to Constantinople.

John Damascene was renowned at Constantinople as the author of liturgical hymns: his biographers praised his *troparia* and *kanōnes* 'which are still sung and which give divine pleasure to all'. Tradition attributed to him the composition of the OKTŌECHOS, but he is more likely to have been the organizer than the author of this work. Many specific liturgical hymns have been attributed to him, but some were probably written by other monastic hymnographers with the name John. Those hymns in iambic verses for Christmas, Epiphany and Pentecost are most probably authentic; the ones following the rules of Byzantine rhythmic hymnography include *kanōnes* for Easter (the 'Golden Kanōn' or 'Queen of Kanōnes'), St Thomas, the Ascension, the Transfiguration, the Annunciation and the Dormition of the Virgin. Eustratiadēs has compiled a list with manuscript references of the many *kanōnes*, *idiomela* and *stichēra prosomoia* attributed to John that appear in manuscripts and in editions of Greek liturgical books (mēnaia, triōdion and pentēkostarion).

The iambic *kanōnes* by John Damascene are formally mannered; the ordinary poetic *kanōnes*, however, were written in simpler language, and the style of the minor hymns is simpler still. All of them bear witness to their author's profound biblical and theological knowledge. Their tone is generally joyful: John's favourite subject was the Resurrection. John was also well known as a musician: the musical settings of many of the hymns attributed to him may be original.

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For further bibliography *see* BYZANTINE CHANT.

ENRICA FOLLIERI

John, Sir Elton (Hercules) [Dwight, Reginald Kenneth] (*b* Pinner, 25 March 1947). English composer, singer and pianist. The son of a dance band musician, he was awarded a junior exhibition to the RAM where he learned the basic principles of composition (1958–62); he was already a devotee of rock and roll and the greatest influences on his percussive piano style were Little Richard

and Jerry Lee Lewis. His musical apprenticeship between the ages of 14 and 22 encompassed classical training, work as a jobbing rock musician, journeyman songwriting and performing in a local public house. He worked at the Mills Music publishing company and played the piano and sang with Bluesology, a soul and blues group which also made a few undistinguished singles before becoming the backing group for Long John Baldry. Elton John's stage name was drawn from those of Baldry and the saxophonist Elton Dean.

From 1967 he concentrated on songwriting, working with Bernie Taupin (*b* Sleaford, 22 May 1950), who wrote poetry influenced by Western ballads such as those composed by Marty Robbins. They first collaborated by post with John setting Taupin's verses to music; they have subsequently maintained this unusual method of working whereby the lyrics invariably preceded the music. Elton John is also notable for the speed and fluency with which he sets Taupin's words. They were contracted by Dick James Music and, after some small successes composing songs for other singers, Elton John made his first album of John-Taupin material (1969). With string arrangements by Paul Buckmaster and production by Gus Dudgeon, *Empty Sky* (DJM) presented him in the then fashionably singer-songwriter mode and won respectful reviews. The second album, *Elton John* (DJM, 1970), included the first classic John-Taupin composition, *Your Song*, in which John interpreted its clever yet moving lyric conceit in a confident and confidential soul-influenced style; it has subsequently been recorded by some 50 other singers.

A critically acclaimed appearance at the Troubadour Club in Los Angeles (1970) made Elton John an overnight success in the USA. He toured frequently and recorded six albums of new songs in the following five years. These included many of his best-remembered hits such as *Rocket Man* with its falsetto chorus, an affectionate pastiche of 1950s rock and roll in *Crocodile Rock*, *Candle in the Wind* (the lament for Marilyn Monroe which Taupin rewrote for John to sing at the funeral of Diana, Princess of Wales in 1997) and *Don't go breaking my heart*, a dynamic soul number recorded by John with the British singer Kiki Dee. In 1973 he set up his own record company, Rocket, and the following year he and Taupin formed Big Pig Music to publish their songs.

By the mid-1970s Elton John had formed his mature style as a composer and singer. His American-accented vocal style projected ballads and dance numbers with equal facility while his compositions favoured the keys of E flat, D flat, G flat and F flat. In comparison with the guitar-based songs of his contemporaries, his compositions showed relatively complex melodies and chord structures. His performances increasingly favoured flamboyant outrageousness over introspection, paying homage in equal parts to Little Richard and Liberace as he appeared in a series of flamboyant costumes, a style epitomized in his cameo appearance in the film of the Who's rock opera, *Tommy*.

In 1979 he was the first Western pop star to tour the Soviet Union, but his career faltered when the partnership with Taupin was suspended in the late 1970s. They reunited in 1982 and during the 1980s created a number of outstanding songs among which were *Nikita*, *Sacrifice*, *I guess that's why they call it the blues* and *I'm still standing*. In general, both Taupin's lyrics and Elton John's vocal performance were more reflective than in the previous decade. Despite highly publicized personal crises triggered by drug addiction, Elton John maintained his creative output in the 1990s and *The Big Picture* (Rocket, 1997) was his 25th studio album. In 1994 he contributed songs to the Disney cartoon *The Lion King*, with lyrics by Tim Rice, and won an Academy Award for *Can you feel the love tonight?*.

Elton John is the most prolific composer of popular music of his generation, having written and recorded several hundred songs, most with lyrics by Taupin, and was one of the most commercially successful performers of the latter part of the 20th century. He was made a CBE in 1996 and was knighted two years later.

WORKS
(*selective list*)

all music by Elton John; lyrics by Bernie Taupin, unless otherwise stated

Your Song, 1969; Crocodile Rock, 1972; Rocket Man, 1972; Candle in the Wind, 1973, lyrics rev. 1997; Goodbye Yellow Brick Road, 1973; Bennie and the Jets, 1974; Don't let the sun go down on me, 1974; Philadelphia Freedom, 1975; Don't go breaking my heart, 1976; Sorry seems to be the hardest word, 1976; Song For Guy, 1978 [instrumental]; I guess that's why they call it the blues, 1983; I'm still standing, 1983; Nikita, 1985; Sacrifice, 1989; Can you feel the love tonight?, 1994 (T. Rice, from the film The Lion King)

DAVE LAING

Johner, Dominicus [Franz-Xaver Karl] (*b* Waldsee, 1 Dec 1874; *d* Beuron, 4 Jan 1955). German musicologist. After schooling in Riedlingen he studied at the Benedictine abbeys of Prague, Seckau and (from 1893) Beuron, where he was a pupil of the Kantor Ambrosius Kienle and the organist Raphael Molitor, and where he took his vows in 1894. He also studied theology at the Cucujães monastery, Portugal (1896–1900, ordained 1898), whence he was recalled to Beuron during the illness of Kienle (1900), whom he succeeded as first Kantor (1905–49). Having studied briefly with the monks from Solesmes in Appuldurcombe, Isle of Wight (1904), he helped to found the church music school of Gregoriushaus near Beuron (1906), where he taught until World War I. He also served as prior of the abbey (1913–33) and as lecturer (1925) and professor (1930–40) of choral and liturgical music at the Cologne Hochschule für Musik.

Johner was the most distinguished of German Catholic Kantors. His practical work and books of instruction in the performance of the music of his church achieved an authoritative status. His *Wort und Ton im Choral* (1940) is a standard text on the musical character of plainchant.

WRITINGS

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'Die älteste entzifferte christliche Melodie', *Benediktinische Monatsschrift*, v (1923), 148–54

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Der gregorianische Choral: sein Wesen, Werden, Wert und Vortrag (Stuttgart, 1924)

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Erklärung des Kyriale nach Text und Melodie (Regensburg, 1933)
'F.X. Witt und der gregorianische Choral', *Benediktinische Monatsschrift*, xvi (1934), 271–89
'Der Dialog im liturgischen Gesang', *Benediktinische Monatsschrift*, xviii (1936), 241–53; also in *IMSCR III: Barcelona 1936*
'Die Musik in Katalonien bis zum Ende des 13. Jahrhunderts', *Benediktinische Monatsschrift*, xviii (1936), 379–82
'Zur Melodie der Fronleichnamssequenz', *Benediktinische Monatsschrift*, xxi (1939), 270–77
'Die Variation im gregorianischen Choral', *Der Chorwächter*, lxv (1940), 190–96, 229–35
Wort und Ton im Choral: ein Beitrag zur Aesthetik des gregorianischen Gesanges (Leipzig, 1940, 2/1953)

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U. Bomm: 'Johner, Dominicus OSB', *Rheinische Musiker*, ii, ed. K.G. Fellerer (Cologne, 1962), 39–41 [incl. list of publications and bibliography]

DAVID HILEY

John of Damascus. *See* JOHN DAMASCENE.

John of Fornsete (*d* 1238–9). English monk. Since the mid-19th century the name of this monk at Reading Abbey has been associated with the so-called Reading rota SUMER IS ICUMEN IN; he has been regarded as the possible scribe of the manuscript containing it (*GB-Lbl* Harl.978), as a direct influence on its present shape, and as the person who inspired the Latin and English words and the music. There is no evidence to support such theories, and even though his spurious fame continued to maintain itself in musical writings throughout the first half of the 20th century, John of Fornsete must be recognized as a nonentity as regards music.

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ERNEST H. SANDERS

John of Garland. *See* GARLANDIA, JOHANNES DE.

John of Lublin. *See* JAN Z LUBLINA.

John of Salisbury (*b* Salisbury, *c*1115; *d* ?Chartres, 1180). English scholar and prelate. One of the best-educated and able writers of his time, from 1136–47 he studied in Paris and Chartres under such masters as Peter Abelard and William of Conches. He served as secretary to Archbishop Theobald of Canterbury and afterwards to Archbishop Thomas Becket, and he was exiled in the service of both; he was an early promoter of the cult of St Thomas. From 1176 to his death he was Bishop of Chartres. His famous treatise on political morality, the *Policraticus* (1159; dedicated to Becket), has an extensive discussion of music.

Chapter six of the first book of the *Policraticus* is entitled 'De musica et instrumentis et modis et fructu eorum', and occurs in the context of a discussion of the pastimes of courtiers. Written in learned language, and not heavily dependent on conventional music treatises in its precise wording, the chapter deals mainly with aspects of music which John regarded as abuses. In particular he compared *musica mundana* and *humana* with *musica instrumentalis*, to the disadvantage of the latter: he spoke of its harmful effects, especially in connection with certain modes. The discipline of numbers rules the heavenly bodies, *musica mundana* and *humana*, but instruments can control behaviour. The Phrygian mode is to be avoided. Music can, on the other hand, diminish the power of evil and violence. The principal, and indeed the sole, use of music is in the praise of God.

In a passage frequently quoted, John objected to those who sing in an 'effeminate fashion', and whose performances 'strive to enervate astonished little souls'. These voices display a 'facility in ascent and descent, in the dividing or doubling of notes, in the repetition of phrases, and in their combination, while ... the highest notes of the scale are so mingled with the ... lowest, that the ears are almost deprived of their power to distinguish'. Writing of the 'very smooth singing of those who sing first, and those who follow, of those who sing together, and those who finish, of those who sing in between, and those who sing against others', John was almost certainly referring to polyphonic music, perhaps of the early Notre Dame school; otherwise his writing may be evidence for the performance of complex polyphony in England, although it should be noted that this passage is not untouched by literary exaggeration. His comments are not unlike those of his contemporary Aelred of Rievaulx.

John notes the instruments used at secular banquets, using terms that are clearly classical and partly biblical (*cithara*, *lira*, *tympanum* and *tibia*). Subsequent chapters contain minor references to musical instruments, and to the abuses of actors, mimes and other performers, and their audiences.

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ANDREW HUGHES/RANDALL ROSENFELD

John of Tewkesbury (*fl* 1351–92). English friar. He was from the Custody of Bristol and was the author-compiler of the *Quatuor principalia musice* (*GB-Ob* Digby 90; *CoussemakerS*, iv, 200–98, shortened version iii, 334–64) and the scribe, maker and owner of the earliest extant copy of this work, completed at Oxford on 4 August 1351 and donated by John to the Oxford Franciscans in 1388 with the assent of Thomas de Kingsbury, the 26th provincial minister of the Franciscan order in England. Another book of which John was the author-compiler, scribe, maker and owner, the astronomical treatise *De situ universorum* (*GB-Mch* 6681), was completed in

1392; several passages in this work indicate that he had been at the Oxford Franciscan convent on 5 April 1353. A different John of Tewkesbury, a sophist and fellow at Merton College, Oxford, in 1304, was credited by the antiquary John Bale with several non-musical works and mentioned by Holinshed among the illustrious men who flourished in the years of Edward III.

The *Quatuor principalia* includes lengthy quotations from Boethius, Isidore of Seville, Guido d'Arezzo, Magister Lambertus and Franco of Cologne. In addition, the treatise expounds the principles of the *Ars Nova*, mentions two of Philippe de Vitry's motets (*Cum statua/Hugo/ Magister invidie* and *Vos qui admiramini/Gratissima/ Gaude gloriosa*), and includes the only known reference in an English source to the anonymous mid-14th-century motet *Tant a souttille pointure/Bien pert qu'en moy n'a d'art point/Cuius pulcritudinem sol et luna mirantur* preserved in the manuscripts *I-IV*, *F-CH* 564 and *AS*.

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LUMINITA F. ALUAS

Johnová, Miroslava. *See* VORLOVÁ, SLÁVA.

Johns, Paul Emile (*b* Kraków, *c*1798; *d* Paris, 10 Aug 1860). American pianist, composer and publisher of Polish birth. He was in New Orleans by 1818, when he is recorded as taking part in a concert; he frequently played the piano, as soloist and accompanist, until 1830. He is credited with the first performance in the USA of a piano concerto by Beethoven, in 1819. In 1824 he composed *A Warlike Symphony*, *Grand Military March*, and a comic opera, *The Military Stay*, all now lost. He became a music dealer in 1826 and opened his own store in New Orleans in 1830, but sold it in 1846 to W.T. Mayo (who sold it in turn in 1854 to P.P. Werlein). In the early 1830s Johns published jointly with Pleyel in Paris his *Album louisianais*, an elegant collection of songs and piano pieces, the first music known to have been written and published in New Orleans. A few pieces of sheet music also survive. He went to Paris in 1832 and met Chopin, who subsequently dedicated his Mazurkas op.7 to Johns. Johns was organist at St Louis Cathedral in 1843–4. A cotton magnate in later life, he served as Russian consul in New Orleans from 1848 to 1860.

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A. Janta: *A History of Nineteenth Century American-Polish Music* (New York, 1982)

JOHN H. BARON

Johnsen, Hinrich [Henrik] **Philip** (*b* probably Germany, 1717; *d* Stockholm, 12 Feb 1779). German or Swedish composer, harpsichordist and organist. The story in Schilling's *Universal-Lexicon* (2/1840–42), that Johnsen was of English origin, lacks support. In all likelihood he was born, or at least grew up, in Holstein and may have been of German-Danish parentage. His serenata *Die verkaufte Braut* (1742) shows fluency in dealing with a German libretto, and the text is written in well-practised German style. In 1743 he went to Sweden as the director of the court orchestra of Adolf Fredrik of Holstein-Gottorp, the successor to the Swedish throne; this orchestra, which Johnsen conducted from 1763, was separate from the Swedish court orchestra until 1771.

In 1745 Johnsen became organist at the church of St Klara in Stockholm, and in 1753 *kammarmusikus* and the queen's teacher in thoroughbass. From about the same time he became well known as an organ teacher. In 1763 he was appointed court organist, and from 1763 to 1771 was musical director of the newly arrived French theatre group, which performed comic opera and ballet. When the Swedish Royal Academy of Music was founded in 1771 he was the keeper of the archives for the first two years as well as a teacher of harmony. In his capacity as an expert on the organ he wrote a section on the instrument in A.A. Hülpher's *Historisk afhandling om musik och instrumenter* (Västerås, 1773/*R*).

Johnsen was regarded by his contemporaries as an outstanding contrapuntist and improviser on the organ. He was also a proficient harpsichordist and was possibly one of those organists whom J.H. Roman, in a letter of the 1750s, called 'pianists'. But his name is chiefly remembered for his collection of songs, one of the very few published in Sweden before the 19th century. It contains some charming and original compositions, stylistically reminiscent of Krause and Telemann.

Johnsen's style can best be described as eclectic. His instrumental works are akin to those of C.P.E. Bach in their unprepared dissonances and modulations. The operas have an affinity with the music of Gluck's dramatic style. Reaction to this stylistic diversity was mixed. A passage in G.A. Silverstolpe's obituary of Johnsen's disciple, J. Wikmanson, refers to Johnsen's organ fugues: 'If he did not distinguish himself as especially tasteful in his imagination in the few works we have by him, and often introduced strange ideas, motley forms and harsh sounds, he did however possess an originality which made up for the genius his ear and feelings sometimes seemed to lack'. A study of, for example, his masterly, sometimes faintly bizarre harpsichord sonatas, his simple organ fugues and his trio sonatas largely confirms this opinion.

WORKS

DRAMATIC

all in S-St

Die verkaufte Braut (comic op, 5), Eutin, court, Dec 1742
Ismeno och Ismenias (ballet), 1772, lost
Aeglé (op-ballet, 1, G.G. Adlerbeth, after P. Laujon), Stockholm, Bollhuset, 8 July 1774, collab. F. Uttini
Birger Jarl och Mechtilde (drama with music, 3, divertissement, G.F. Gyllenborg, after Gustavus III), Stockholm, Rikssalen, 8 July 1774, collab. Uttini [incl. Aeglé]
Neptun och Amphitrite (op-ballet, 1, Adlerbeth), Stockholm, Bollhuset, 24 April 1775

Music in: Acis och Galathea, 1773 [rev. of Handel: Acis and Galatea]; Procris och Cephal, 1778 [rev. of Grétry: Céphale et Procris]

Doubtful: Don Tabarano (int, 2), *c*1754

OTHER VOCAL

Äreminne till Printz Gustafs fyra-åriga födelsedag [Anniversary Ode for Prince Gustav's Fourth Birthday], 1749, lost

24 oder af våra bästa poeters arbeten [24 Odes from the Works of our Best Poets], 1v, bc (Stockholm, 1754)
Låt oss se på Jesum [Let us look upon Jesus] (cant.), 1757, *S-LB*
Härwid han drog sitt svärd [With this he drew his sword], song in E. Brander's epic poem *Gustaviade* (Stockholm, 1768)
Coral-Bok, 1v, bc, *Sm*
Occasional works for the church of St Klara and the Swedish court, *Skma*
Numerous single songs, *Skma*

INSTRUMENTAL

6 fugues, org/hpd (Amsterdam, 1770)
Sym., F, 2 hn, str, also attrib. J. Åman; Sym., F, 2 hn, str, also attrib. Stendel: both in *Skma*, ed. in The Symphony 1720–1840, ser. F, iii (New York, 1983)
Conc., 2 bn, str, 1751, *Skma*; Conc., hn, str, *L*
2 concs., hpd, str, 1760, *Skma*
10 sonatas, 2 vn, bc; Sonata, e♭, vn, bc; 6 sonatas, hpd; other kbd works: all in *Skma*
Sonata, a, hpd, in Oeuvres mélées, partie iii (Nuremberg, 1757)

THEORETICAL WORKS

'Korta och nödiga reglor till general bas' [Short and Necessary Rules for General Bass], *24 oder af våra bästa poeters arbeten* (Stockholm, 1754)

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INGMAR BENGTSSON/BERTIL H. VAN BOER

Johnson, Alvin H(arold) (*b* Virginia, MN, 18 April 1914; *d* Swarthmore, PA, 17 March 2000). American musicologist. He took the BA at the University of Minnesota (1936) and the PhD at Yale University (1954). He taught at Yale from 1950 to 1960, when he was appointed associate professor at Ohio State University. In 1961 he was made associate professor at the University of Pennsylvania. He served the American Musicological Society as treasurer from 1971 and executive director from 1978, and continued in these two offices even after his retirement from the University of Pennsylvania, finally leaving the positions for health reasons in 1993. Johnson specialized in Renaissance music, in particular the sacred works of Cipriano de Rore. His dissertation on Rore's liturgical music stresses that the Flemish tradition in which Rore wrote for the Church was the background for his contribution to the development of the madrigal. Johnson was also co-author of *The Art of Music* (1960), a textbook on the history of musical styles which attempts to show developing musical trends in their cultural contexts.

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'A Musical Offering to Hercules II, Duke of Ferrara', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966), 448–54
'The 1548 Editions of Cipriano de Rore's Third Book of Madrigals', *Studies in Musicology in Honor of Otto E. Albrecht*, ed. J.W. Hill (Kassel, 1980), 110–24

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PAULA MORGAN

Johnson, A(rtemas) N(ixon) (*b* Middlebury, VT, 22 June 1817; *d* New Milford, CT, 1 Jan 1892). American music educationist, editor and composer. After study in Boston with George Webb and Lowell Mason, Johnson taught for the Musical Education Society (1837–41), Boston Public Schools (1839–54) and Boston Academy of Music (1844–9). He was choir leader and organist for the Park Street Church (1840–*c*1856). Among his early private students were George F. Root and Isaac B. Woodbury. After studying in Frankfurt under the composer-theorist Xaver Schnyder von Wartensee, Johnson published *Instructions in Thorough Base* in 1844. It established him as the nation's first professional music theorist. He subsequently founded the (Boston) *Musical Gazette* (1846–50), a music book publishing business favouring works by Americans (1851–6), and with B.F. Baker, the *Boston Musical Journal* (1853–4), which in 1855 Johnson re-established as the *Massachusetts Musical Journal*, making his protégé Eben Tourjée editor and publisher.

Johnson invented a learning-by-doing approach to music teaching. Nationally known as 'Johnson's System', its choral version rivalled Mason's European-based 'Pestalozzian' system. Ultimately, Johnson's American bias led to his rejection by the nation's European-influenced musical establishment. Undaunted, he found acceptance outside East Coast cities. As president of the Allegany Academy of Music in Friendship, New York (*c*1863–70), he employed the conservatory system, as also later when establishing nine music schools in New York, Ohio, Indiana and Pennsylvania (1870–88). With Johnson's encouragement, Theodore Presser, a former student and instructor at Johnson's Miami Conservatory of Music in Xenia, Ohio, founded the Music Teachers National Association, assisted by another former pupil of Johnson's, William H. Dana.

Johnson produced 36 music books, two pasticcio cantatas, and about 500 compositions, mostly tunes, anthems and gospel music.

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JACKLIN BOLTON STOPP

Johnson, Bengt Emil (*b* Saxdalen, 12 Dec 1936). Swedish composer, poet and journal editor. He studied the piano and composition privately with Wiggen, but is mainly self-taught as a composer. In 1966 he joined the music department of Swedish radio and became the programme director of the central department in 1979. He was editor of *Nutida musik* from 1967–1977. At the beginning of

the 1960s he wrote a few piano pieces, including a *Sonata for Pianist* (1961), but most of his work has been in sound poetry in the concretist spirit, from the late 1970s often in close co-operation with his wife, the singer Kerstin Ståhl, as inspiration and interpreter. He experimented first with associative 'wordscapes', in which rhythmic and phonetic patterns were controlled by numerical systems, and went on to produce concrete poems and 'text-sound compositions'. These latter pieces, the first of which was written in 1964, use multiple planes and electronic modification with the aim of bringing the listener into a more physical contact with the material.

WORKS
(*selective list*)

titles given in the composer's orthography

2/1967; (medan) [(while)], text-sound composition, 1968
3/1969; Genom törstspegeln (andra passeringen) [Through the mirror of thirst (second passage)], text-sound composition
1/1970; (bland) [(among)], text-sound composition, several versions
4/1970; (Jakter) [(Hunts)] (C.F. Hill and others), text-sound composition
3/1972; Släpkoppel (uppsläpp) [Drag-Leashes (release)], SATB, tape
4/1972; Släpkoppel (Weltanschauung), chorus
5/1972; Mimicry, ens
1/1973; Pierrot på rygg [Pierrot on his Back] (G.E. Gredell), S, vc, pf, perc, 1973
2/1973; Skuggsång II (E.A. Armstrong, B.E. Johnson, C. von Linné), text-sound composition
3/1973; Ej blir det natt (W. Aspenström), mixed chorus
Disappearances, pf, tape, 1974
Alpha (vocalise), chorus, 1975
Ur Sång- och friluftsboken [From the Song- and Open Air Book] (Johnson), solo v, 1977
Escaping (memories 1961–77), 5 or more performers, 1978
Recordare (P. Westermark), 1v, pf, 1978
Colloquium (Johnson), 1v, pf, perc, 1979
Skuggsång [Subsong], solo v, 1980
Sjukbetraktelser [Indisposed Reflections], male choir, perc, 1981
Arsinoe (Johnson), music to the dance performance Ter(r), solo v, 1981
Andra genomresan [Second journey through] (Johnson), 1v, recit, 1981
3 Poems by Mark Strand, 1v, perc, pf, 1981

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S. Söderblom: 'För att bekämpa sin ödmjukhet', *Ord och bild*, civ/4–5 (1995), 90–91, 94–5

ROLF HAGLUND

Johnson, Blind Willie (*b* Marlin, TX, *c*1902; *d* Beaumont, TX, *c*1950). American gospel singer and guitarist. Blinded at the age of seven, he learned to play guitar and accompanied himself when singing at Baptist Association meetings and in country churches around Hearne, Texas. He was married at the age of 25, and thereafter was led by his wife Angeline, who accompanied him on several recordings made on location between 1927 and 1930. Johnson possessed a remarkably deep voice, melodious yet with a pronounced rasp, as exemplified in his extraordinary narrative of Samson and Delilah, *If I had my way I'd tear that building down* (1927, Col. 14343). His guitar playing was unique, with a pronounced emphasis on rhythm on the majority of his 30 recordings; he also had a sensitive slide technique, as in the 'spiritual moaning' on *Dark was the night, cold was the ground* (1927, Col. 14303) and *Bye and bye I'm going to see the King* (1929, Col. 14504). Angeline Johnson sang antiphonally to his leads on several recordings, including *The rain don't fall on me* (1930, Col. 14537) and *Church I'm fully saved today* (1930, Col. 14582). Johnson's recordings were of exceptionally high quality and exercised a strong influence on other black American gospel singers. After the Depression he did not record again but continued to beg as a street singer, dying of pneumonia contracted after a house fire.

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PAUL OLIVER

Johnson, Bunk [Willie Gary] (*b* New Orleans, 27 Dec ?1879; *d* New Iberia, LA, 7 July 1949). American jazz trumpeter, cornettist and bandleader. He claimed to have been born in 1879 and, despite research suggesting that it might have been ten years later, the evidence of contemporary musicians suggests that the earlier date is true. He was probably active as a musician before 1900 and it is likely that he was a casual member of one of Buddy Bolden's bands. He also worked with the Eagle and Superior Bands and paraded with Henry Allen's Brass Band. However, the majority of his career was spent outside New Orleans touring with theatre, minstrel and circus bands. He moved to New Iberia, Louisiana, in 1931 and joined the Banner Band, but gave up playing in 1935 after his teeth decayed. In 1938 Johnson was rediscovered by William Russell (ii); equipped with a new set of teeth and trumpet, he recorded in New Orleans in June 1942 with George Lewis and Jim Robinson. During the period 1943–4 he performed with members of Lu Watters's Yerba Buena Band in San Francisco. In New Orleans he recorded for the American Music label in 1944 and worked with Sidney Bechet at the Savoy Café in Boston the following year. After further American Music sessions in New Orleans, his band opened at the Stuyvesant Casino in New York (1945–6). He recorded with Don Ewell in 1946 and toured with him in the spring of 1947. Having moved to New York in October, he appeared at the Caravan Ballroom and recorded in December. Returning to New Iberia he occasionally played with local bands, but suffered two strokes in November 1948 and died the following July.

Johnson was remembered for his beautiful tone and relaxed delivery. While some of this is evident in his later work, alcoholism caused much of his output to be uneven. His first recording (1942, GTJ) was probably his most

exciting, showing zest and enthusiasm for his comeback. But by 1944 his lip had improved and *Tiger Rag*, *Panama* and *There's Yes, Yes in your Eyes* (all AM) show him at his most inventive. However, he had to wait until his last session (1947, Del.) to record some of Joplin's rags as he had always wanted.

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V. Thompson: *The Musical Scene* (New York, 1945)
M. Williams: *Jazz Masters of New Orleans* (New York, 1967/*R*), 222–50
D.M. Marquis: *In Search of Buddy Bolden, First Man of Jazz* (Baton Rouge, LA, 1978)
M. Hazeldine: *Bill Russell's American Music* (New Orleans, 1993)

MIKE HAZELDINE

Johnson, Charles L(eslie) (*b* Kansas City, KS, 3 Dec 1876; *d* Kansas City, MO, 28 Dec 1950). American ragtime pianist and composer. He studied the piano, harmony and theory in the public schools and taught himself to play the banjo, guitar, mandolin and violin. For about 20 years he worked as a pianist in orchestras, hotels and theatres in Kansas City before obtaining employment as a song and piano demonstrator for J.W. Jenkins' Sons Music Company in about 1899. He also worked for the music publisher Carl Hoffman for several years. He founded his own publishing company in about 1907 and published his own works as well as the music of several local songwriters.

Johnson wrote 32 piano rags, beginning with *Scandalous Thompson* in 1899; most consist of three simple themes voiced in thin textures. His most popular piece was *Dill Pickles* (1906), which is built around a catchy three-note motif. It became one of the most successful ragtime compositions, appearing 31 times on 78 r.p.m. recordings alone, and entered the aural tradition of country, string-band and bluegrass music. His *Iola* (1906) helped create a fashion for 'Indian intermezzi' – piano pieces that supposedly evoked American Indian culture; words were later added, and the piece eventually sold more than 1,200,000 copies. Several of Johnson's rags became popular during the ragtime revival of the 1970s and 80s. In 1919 he wrote the successful song, *Sweet and Low*, but by the 1920s he devoted most of his time to arranging the works of other composers. He issued most of his compositions under his own name, but also used the pseudonyms Raymond Birch, Ethel Earnist, Herbert Leslie and Fannie B. Woods.

WORKS
(*selective list*)

Pf: Doc Brown's Cake Walk (1899); Scandalous Thompson (1899); A Black Smoke (1902); A Whispered Thought (1904); Dill Pickles (1906); Iola (1906); Powder Rag (1908); Porcupine Rag (1909); Tobasco Rag Time Waltz (1909); Cum Bac Rag (1911); Tar Babies Rag (1911); Crazy Bone Rag (1913); Blue Goose Rag (1916); Snookums Rag (Chicago, 1918)

Songs: It takes a coon to do the rag time dance (R. Penick) (1899); Iola (J. O'Dea) (1906); If I only had a sweetheart (R. Spencer) (1909); I'm goin', goodbye, I'm gone (Johnson) (1912); Sweet and Low (J.S. Royce) (1919)

Principal publishers: Johnson, Remick, Rossiter

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R. Blesh and H. Janis: *They All Played Ragtime* (New York, 1950, 4/1971)
D.A. Jasen and T.J. Tichenor: *Rags and Ragtime: a Musical History* (New York, 1978)
Sheet music and manuscripts in *US-KC* and material relating to life and work in the Public Library, Kansas City, MO

JOHN EDWARD HASSE

Johnson, David (Charles) (*b* Edinburgh, 27 Oct 1942). Scottish composer and musicologist. He was educated at Aberdeen University and at Cambridge, where he wrote his doctoral dissertation published as *Music and Society in Lowland Scotland in the 18th Century* (London, 1972). This was subsequently followed by *Scottish Fiddle Music in the 18th Century* (Edinburgh, 1984, 2/1997). As an editor, he has rediscovered and published the music of 18th-century Scottish composers such as the Earl of Kelly and McGibbon.

Compositionally, Johnson has evolved a pungent, tonal idiom influenced by Vaughan Williams, Weill, Hindemith, Britten and the Beatles, as well as the songs of Robert Burns. He has succeeded in writing genuinely humorous music, and deploys a variation technique which is at once simple and sophisticated. His most significant operatic work, *Thomas the Rhymer* (1976), was successfully staged in Edinburgh by a company which he formed and led. Both plot and music derive from a Scottish border ballad collected by Walter Scott. Johnson's aim to put observed social reality into music and to explain the past in present-day terms achieves an eerily ironic double-focus by the subtle use of anachronism. Much of the rich instrumental output has been written for particular performers: the Serenade for four trumpets (1987) and *Dawn Call* (1991) for John Wallace; the Piano Trio (1986) for the Mondrian Trio of Edinburgh; the 12 Preludes and Fugues (1995) initially for Ronald Stevenson. All these, and the sequence of sonatas for trumpet, violin and cello, all with piano, are sturdy, well crafted and have a distinct 'Scottish' flavour without being parochial. They make no large gestures, and are approachable by youthful and amateur performers; but they are also highly personal and emotionally affecting, and tread what Nigel Osborne has called 'the path of modesty and truth'.

WORKS

Op: All There was Between Them (1, J. Ronder), Cambridge, ADC, 22 Oct 1969; Building the City (1, Johnson), Edinburgh, Rudolf Steiner Hall, 11 July 1973; Thomas the Rhymer (4, Johnson), Edinburgh, George Square, 20 April 1976; The Cow, the Witch and the Schoolmaster (1, Johnson), Edinburgh, Church Hill, 16 Aug 1978

Inst: Scottish Dances, orch, 1977; Piobaireachd, rec, 1985; Pf Trio, 1986; Concerto, pf, orch, 1987; Serenade, 4 tpt, 1987; Dawn Call, tpt, small orch, 1991; Guess who I met Last Night?, primary school groups, orch, 1992; Sonata, vn, pf, 1992; Sonata, tpt, pf, 1992; Sonata, vc, pf, 1993; 12 Preludes and Fugues, pf, 1995; Shandon Blues, cl, 1996

Vocal: 5 Chin. Songs, S, tpt, 1972; Journey of the Magi (canticle, after T.S. Eliot), S, a fl, tpt, vc, hp, perc, 1974; 7 MacDiarmid Songs, S, tpt, pf, 1975; 5 Eng. Nursery Rhymes, SATB, 1975; God, Man and the Animals, S, rec, vc, hpd, 1988; The Mortal Memory: a Portrait of Robert Burns, Bar, chorus, orch, 1996

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C. MacDonald: 'Thomas the Rhymer', *MT*, cxvii (1976), 305–7
J. Reid-Baxter: 'David Johnson and the Guid Scots Tongue', *Tempo*, no.180 (1992), 26 only
N. Mackay: 'David Johnson's 12 Preludes and Fugues', *Tempo*, no.193 (1995) 49 only

NEIL MACKAY

Johnson, Edward (i) (*fl* 1572–1601). English composer. He was employed as a musician by the Kytson family at Hengrave Hall in Suffolk by 1572 and was still there in 1575 when he took part in the lavish entertainment that the Earl of Leicester mounted at Kenilworth for Queen Elizabeth; he received his expenses for this from the Kytson household. There is documentary evidence that he remained at Hengrave Hall for some years afterwards; in 1588 Sir Thomas Kytson granted Johnson and his wife Rose a 'mancion house' and land nearby for 21 years. Two songs of his survive from another entertainment (emulating Kenilworth) put on for the queen by Edward Seymour, Earl of Hertford, at Elvetham, Hampshire, in 1591. In 1594 Johnson received the MusB from Gonville and Caius College, Cambridge, after stating that he had been a student and practitioner of music for many years, undertaking to write a 'canticum components cantandum' and asking to be examined by John Bull and Thomas Dallis. The timing of Johnson's degree, after over 20 years in the profession, and his fulsome praise of Elizabeth throughout the *Hymnus* that survives from his exercise (the text is preserved in a printed broadside), may imply an attempt to succeed the royal lutenist John Johnson, who died that year. Dowland also sought the post, but it was not filled until Edward Collard was appointed in 1598. Edward Johnson and John Wilbye, his successor at Hengrave, were deponents in a lawsuit in 1601 over Dowland's *Second Booke*, giving their address as Clerkenwell, where the Kytsons had a London house. The following year both musicians were provided with mourning cloth for Sir Thomas's funeral.

Several writers on music praised a Johnson (with no first name), but Francis Meres, in his *Palladis Tamia* (London, 1598), mentioned Edward in a list of England's leading composers. An elaborate setting of 'Jhonsons Medley' is ascribed to Edward in the Fitzwilliam Virginal Book, as are a pavan-galliard pair 'sett by William Byrd'. 'Iohnsons Medley' is specified for one of the 'ditties' in Anthony Munday's *Banquet of Daintie Conceits* (London, 1588) and the same music was used for a song, *The flaming fire*, found in some early 17th-century Scottish manuscripts (*GB-En* Panmure 11, *Eu* La.III.488, *Lbl* Add.36484; ed. in MB, xv, 1957).

Five-part versions of the two Elvetham songs survive, for one or more voices and instruments. They were originally sung 'with the musicke of an exquisite consort; wherein was the lute, bandora, base-violl, citterne, treble-violl, and flute'; the first, *Eliza is the fayrest quene*, so delighted Elizabeth 'that shee commanded to heare it sung and to be danced three times over'. There are two pavans of Johnson's for instrumental ensemble in continental collections. Also in manuscript is a three-part song. 'Ah, sillie John', while his published vocal music comprises three four-part settings for East's metrical psalter of 1592 and a single contribution to *The Triumphes of Oriana* (1601), a madrigal that is notable for its puzzling poem referring to the mysterious royal favourite, Bonny-Boots, its possible allusion to Byrd, and its modification of the final couplet, common to most pieces in the collection, to 'Then sang the woodborn minstrel of Diana: Long live fair Oriana'.

WORKS

Com agayne, faire Natures treasure, 2vv, 3 insts; Elisa is the fayrest quene, 1v, 4 insts for the Elvetham entertainment, 1591, *GB-Lbl* Add.30480–84

3 psalms, 1592[7]

Ah, sillie John, song, 3vv, *Lcm* 684

Come, blessed bird, madrigal, 6vv, 1601[16]; ed. in EM, xxxii (1923, 2/1962)

2 paduans, 1607[28], 1621[19]

Jhonsons Medley, Pavana ('Delight'), Galiarda (set by Byrd): *Cfm* 32 G 29, Fitzwilliam Virginal Book; ed. J.A. Fuller Maitland and W.B. Squire (Leipzig, 1899/*R*, 2/1980)

Hymnus comitialis, MusB choral exercise, *Lbl* c.161.f.2.(64); text only preserved

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P. Brett: 'Musicae modernae', *LSJ*, vii (1965), 40–44

E. Brennecke: 'The Entertainment at Elvetham, 1591', *Music in English Renaissance Drama*, ed. J.H. Long (Lexington, KY, 1968), 32–56

DAVID BROWN/IAN HARWOOD

Johnson, Edward (ii) [Di Giovanni, Edoardo] (*b* Guelph, ON, 22 Aug 1878; *d* Guelph, 20 April 1959). Canadian tenor and impresario. His father hoped he would become a lawyer, but in 1899 he took his savings and went to New York to study music. In 1902 he was the hero in De Koven's *Maid Marian* in Boston, and he starred on Broadway (1908) in Oscar Straus's *A Waltz Dream*. On Caruso's advice he went to Florence (1909) to work with Vincenzo Lombardi. As Edoardo di Giovanni he made his operatic début in Padua (1912) in *Andrea Chénier*, and sang in many Italian premières, including *Parsifal* in Italian (his La Scala début, 1914), Puccini's *Il tabarro* and *Gianni Schicchi* (1919, Rome), and works by Pizzetti and Alfano.

Johnson left Italy to become the leading tenor of the Chicago Opera (1919–22) and the Metropolitan Opera (1922–35) where he was a favourite as Pelléas, Romeo and Peter Ibbetson, a role he created in the Deems Taylor opera. Also in his repertory were Siegfried and Faust (1923, Covent Garden). His musicianship, romantic appearance and ability to project a character were coupled with a lyric voice of good quality and range, a sound technique and a seldom-used but easy high E. He followed Herbert Witherspoon, Gatti-Casazza's successor, as general manager of the Metropolitan (1935–50), instituted the Auditions of the Air and successfully guided the Metropolitan through the war period. On retirement (1950) Johnson moved to Guelph, but remained chairman of the board of Toronto's Royal Conservatory of Music. He held honours from many countries, but was especially proud that a Guelph school and a music foundation bore his name.

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N.A. Benson: 'Edward Johnson', *Canadian Music Journal*, ii (1958), 28–34

R. Mercer: *The Tenor of his Time: Edward Johnson of the Met* (Toronto, 1976)

RUBY MERCER

Johnson, Frank [Francis] (*b* ?Martinique, 1792; *d* Philadelphia, 6 April 1844). American composer and bandmaster. He is reputed to have settled in Philadelphia in 1809, where he won recognition as a bandmaster, composer

and performer on the keyed bugle. Later his band, which was employed by élite military companies of the city, and his dance orchestra gained a national reputation; in 1837 the band became the first such American group to give concerts in England, reputedly including a command performance for Queen Victoria. When he returned to the USA in 1838 Johnson introduced Philippe Musard's concept of the 'promenade concert' to the American public. His band toured widely, playing promenade concerts chiefly consisting of Johnson's own compositions; it also shared the concert stage in Philadelphia with eminent white artists, which was unprecedented for a black group at that time.

Johnson wrote in the conventional style and forms of his time, but according to contemporary reports the performance practices of his band were most original. His 'remarkable taste in distorting a sentimental, simple and beautiful song into a reel, jig or country dance' contributed to the band's wide popularity (Waln, in Southern: *Readings*, p.124). An added novelty was the bandsmen's custom of singing as they played. Johnson's output of more than 300 pieces includes piano arrangements of the music played by his band, salon music, marches, quadrilles, other dances and sentimental ballads.

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(selective list)

all printed works published in Philadelphia

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Inst: Bingham's Cotillion, pf, fl/vn (*c*1815); A Collection of New Cotillions, pf (1818); General Cadwalader's March, pf (*c*1819–20); Johnson's New Cotillions and March, pf, tpt, bugle, drum (*c*1824), ed. in RRAM, ii (1977); Recognition March on the Independence of Hayti, pf, fl (*c*1825); Colonel C.G. Child's Parade March, pf, tpt, keyed bugle, fl/vn (*c*1826); The Star Spangled Banner Cotillions, pf, cl, vn (*c*1828); Buffalo City Guards Parade March, pf (*c*1839); Victoria Galop, pf, cornet (*c*1839); Grand March ... for the Butchers and Drovers, pf, bugle (*c*1842); New Bird Waltz, pf (*c*1844)

Vocal: If sleeping now fair maid of love ('A Gentleman'), 1v, pf (*c*1822–3); O turn away those mournful eyes (Miss M.A.), 1v, pf (*c*1824–7); The Death of Willis (J. Tranor), 1v, pf (*c*1830); Voice Quadrilles, chorus, pf, cornet (*c*1839), repr. in *BPiM*, v (1977)

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'Black Music Precursors: the Writings of Arthur Randolph LaBrew', *Inter-American Music Review*, i/2 (1979), 229

EILEEN SOUTHERN

Johnson, Graham (Rhodes) (*b* Bulawayo, 10 July 1950). British pianist and writer of Rhodesian birth. He studied at the RAM with Harry Isaacs and John Streets, specializing in accompaniment and working subsequently with Gerald Moore, Geoffrey Parsons, Bernac and Britten. He made his début at the Wigmore Hall, London, in 1972 and in the same year played for Peter Pears's masterclasses at Snape. Tours in Europe with Elisabeth Schwarzkopf and in the USA with Victoria de los Angeles brought him to international notice, but already, with the foundation in 1976 of the SONGMAKERS' ALMANAC, he had established the style and line of interest that were to characterize the special achievements of his career. The Almanac, consisting originally of four singers with Johnson as organizer and accompanist, produced programmes of unusual interest, both in freshness of material and ingenuity of construction. He also developed a close relationship with the Hyperion record company, for whom he has compiled a complete Schubert song edition, begun in 1987, with a large range of carefully chosen singers and distinguished both by his discerning accompaniments and his introductions to each volume, which go far beyond the scope of most CD booklet notes. In these, and in his recorded editions of Schumann and French song, he has made a major contribution to scholarship. He was made an OBE in 1994.

WRITINGS

'Works for Piano and Voice', *The Britten Companion*, ed. C. Palmer (Cambridge, 1984)
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J.B. Steane: 'Take me to your Lieder', *Gramophone*, lxxii/Aug (1994), 16–19

J.B. STEANE

Johnson, Hall (*b* Athens, GA, 12 March 1888; *d* New York, 30 April 1970). American choral director and composer. He received his first music degree from the University of Pennsylvania in 1910 and studied further at the Juilliard School and the University of Southern California. In 1934 he received an honorary DMus from the Philadelphia Music Academy. Johnson began his career as a violinist and violist, but turned to choral conducting in 1925 and organized the Hall Johnson Choir, which became famous. The most notable appearances of the choir were in the stage and film productions of *The Green Pastures*, in the film *Lost Horizon*, and at the 1951 International Festival of Fine Arts in Berlin.

Johnson's principal works are the folk drama *Run Little Chillun* (1933), the cantata *Son of Man* (1946), the operetta *Fi-Yer*, several art songs and many spirituals arranged for solo voice or chorus.

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EILEEN SOUTHERN

Johnson, H(arold) Earle (*b* Connecticut, May 1908; *d* Williamsburg, VA, 24 Oct 1988). American writer on music. He studied at Yale University (BM 1933, MM 1935) and Boston University (BM 1935); he continued graduate study at Harvard (1937–8). With a break for military service, he was on the faculty at Clark University (1936–42, 1946–53). He continued his writing and research in New England until 1975, when he became professor in the Eminent Scholars Program at the College of William and Mary (1975–83). Johnson served as music critic for the *New Haven Register* (1936–42, 1945–8) and the *Virginia Gazette* (1981–2). He was a founder of the

Sonneck Society and was made an honorary member of the Society in 1987. His writings concern the history of American music, particularly music in New England.

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Symphony Hall, Boston (Boston, 1950/*R*)
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Operas on American Subjects (New York, 1964)
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First Performances in America to 1900: Works with Orchestra (Detroit, 1979)
'The Folio of White, Smith and Company', *American Music*, ii (1984), 88–104
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'Longfellow and Music', *American Music Research Center Journal*, vii (1997), 1–99

PAULA MORGAN

Johnson, Hunter (*b* Benson, NC, 14 April 1906; *d* Smithfield, NC, 27 Aug 1998). American composer and teacher. He studied at the University of North Carolina (1924–6) and at the Eastman School (1929). Appointments followed as a teacher of composition at the University of Michigan (1929–33), the University of Manitoba (1944–7), Cornell University (1948–53), the University of Illinois (1959–65) and the University of Texas (1966–71). His honours include a Rome Prize (1933), Guggenheim Fellowships (1941, 1954), an award from the National Institute of Arts and Letters and the Fine Arts Award of North Carolina (1965). As a composer Johnson has used established materials in an individual way, integrating elements of jazz into his style. His musical language is closely related to that of Ives and Copland, but there is an intensity in his best works that creates a very individual style, evident in *Letter to the World*, a ballet commissioned by Martha Graham, and in the Piano Sonata, which has found a lasting place in the repertory. *The Scarlet Letter*, written in 1975, was the result of another Graham commission.

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Chbr and solo inst: Scherzo from the South, pf, 1928; Pf Sonata, 1933–4, rev. 1936 and 1947–8; Elegy for Hart Crane, cl qnt, 1936; Serenade, fl, cl, 1937; In Time of Armament (ballet), 2 pf, 1939; Trio, fl, ob, pf, 1954

Songs: 2 Songs, 1932; 3 Songs (E. Dickinson), 1956–9

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W. Black: 'New Music Corner: Hunter Johnson', *Keyboard Classics*, viii/1 (1988), 24–7

RICHARD A. MONACO/MICHAEL MECKNA

Johnson, James (*b* Ettrick Valley, *c*1750; *d* Edinburgh, 26 Feb 1811). Scottish music engraver. He was a leading Edinburgh engraver, who from 1772 to 1790 prepared plates for well over half the music issued in Scotland. The son of Charles Johnson, he was probably apprenticed with James Reed, an early Edinburgh music engraver. Johnson's first known work is Domenico Corri's *Six Canzones for Two Voices* (1772); then followed *A Collection of Favourite Scots Tunes ... by the Late Mr Chs McLean and other Eminent Masters* (*c*1772) and Daniel Dow's *Twenty Minuets* (1773). These were cut in copper, but his later work is all stamped on pewter, a practice which his *Scots Magazine* obituary notice erroneously credits him with having invented.

Johnson worked mostly for other Scottish publishers, but he is remembered for the songbook *The Scots Musical Museum*, which he published himself in six volumes (1787–1803). The first volume is not particularly noteworthy, but in 1787 Johnson met Robert Burns and persuaded him to help with the editing. The subsequent volumes contain the bulk of Burns's work on Scottish folksong, including collecting, editing, rewriting and restoring; the collection, which contains 600 songs, has become a classic of its kind. Stephen and William Clarke supplied bass lines with figures and William Stenhouse wrote a series of scholarly notes on each song between 1817 and 1820.

About 1790 Johnson opened a music shop in the Lawnmarket, where his firm remained as Johnson & Co. until his death. He took his apprentice John Anderson into partnership about 1811; Anderson continued with Johnson's widow as Johnson & Anderson at 475 High Street (1811–12) and at North Gray's Close (1812–15). The firm appears to have ceased business in 1815.

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FRANK KIDSON/WILLIAM C. SMITH/DAVID JOHNSON

Johnson, James P(rice) (*b* New Brunswick, NJ, 1 Feb 1894; *d* New York, 17 Nov 1955). American jazz and musical theatre pianist and composer. He first learnt music from his mother, singing songs at the piano. In 1908 the family settled in New York, where Johnson took lessons with Bruto Giannini, and also learnt from such contemporary ragtime pianists as Eubie Blake. By 1913 he had begun to work at clubs in the black section of Hell's Kitchen in New York known as 'The Jungles', where labourers from the South danced most of the night to the accompaniment of solo piano. It was in these dance halls that Johnson developed many of the rhythmically driving shout pieces for which he later became famous. In 1917 he published the first of some 200 songs and recorded his earliest piano rolls.

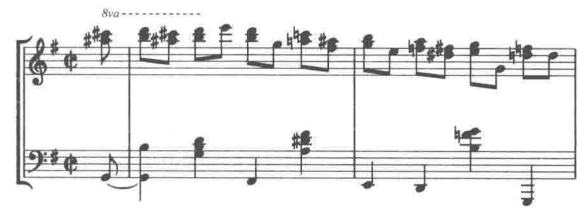
Johnson recorded a series of inspired solo performances in the 1920s of his own compositions, beginning with *Carolina Shout* (1921, OK; his best-known work for piano), *Keep off the Grass* (1921, OK) and *The Harlem Strut* (1922, Black Swan), and culminating in 1930 with *Jingles* and *You've Got to be Modernistic* (1930, Bruns.). He played virtuoso pieces of this sort in competitive cutting contests with his contemporaries, and he soon came to be regarded as the best of the Harlem pianists. He recorded with many blues singers of the day, notably Bessie Smith and Ethel Waters. In 1923 Johnson wrote his first Broadway musical, *Runnin' Wild*, which ran for 213 performances; its score included what came to be the defining song of America's jazz age, *The Charleston*. He
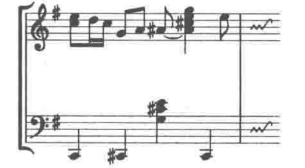
continued, with mixed success, to write for the Broadway stage throughout his career, producing more than a dozen scores. At the same time he began composing large-scale orchestral works based loosely on classical models and incorporating elements of jazz. The first of these, *Yamekraw*, a piano rhapsody, was orchestrated by William Grant Still and was performed in Carnegie Hall in 1927 with Fats Waller as soloist. The following year Waller and Johnson collaborated on the revue *Keep Shufflin'*, each man composing different songs. They also performed on two pianos for the show. During the Depression Johnson turned his attention increasingly to the composition of large-scale works. He wrote his *Harlem Symphony* in 1932, followed by a piano concerto, *Jassamine*, in 1934 and *Symphony in Brown* in 1935; *De Organizer*, a one-act 'blues opera' with a libretto by Langston Hughes, received one performance at Carnegie Hall in 1940. A true assessment of this music is hampered by the loss of many of the scores, but some commentators have questioned the success of Johnson's orchestral compositions.

With the revival of traditional jazz in the late 1930s and 40s, Johnson began again to appear frequently in clubs and concerts, and to take part in recording sessions. He suffered several minor strokes in the 1940s, and a major one in 1951 which left him incapacitated until his death.

Despite his great versatility, Johnson's main contribution was as a jazz pianist. He perfected the style known as stride piano, which infused the Midwestern ragtime of Scott Joplin and his contemporaries with elements of jazz, blues and popular song, as well as greatly increasing the demands on the pianist. Johnson's stride pieces share with ragtime a more or less composed, multi-strain format and an oom-pah bass figure. However, he often makes use of broken 10ths, instead of the traditional octaves of ragtime, and other deviations in the left hand, while his right-hand patterns depart from the stereotyped syncopations and broken chord melodies of ragtime (both of these features are evident in *Carolina Shout*, ex.1). Furthermore, he never repeats strains without varying them. Perhaps most importantly, the rhythmic feel of his style is more relaxed and closer to the swing of jazz than to the even quavers of ragtime. At the same time he generates more rhythmic intensity by using shifts of register, riffs and blues-like clusters in the treble to imitate the call-and-response

Ex.1 The first 4 bars of the second strain of Johnson's *Carolina Shout* (1921, OK); transcr. W. Rouder





patterns of black church music. It is this rhythmicization of his musical ideas that, by allowing for variation and improvisation, lies at the heart of the new freedom of his style. Thus, like his New Orleans contemporary Jelly Roll Morton, Johnson developed a viable jazz piano style by fusing the diverse musical influences of his youth. He exercised a major influence on succeeding generations of jazz pianists, from his friend and pupil Fats Waller through Count Basie, Duke Ellington, Art Tatum and Teddy Wilson to modern players such as Erroll Garner, Jaki Byard and Thelonious Monk.

WORKS

(selective list)

complete list in Brown (1986)

STAGE

dates are those of first New York performance unless otherwise stated

Runnin' Wild (C. Mack), Washington, DC, 25 Aug 1923 [incl. Old Fashioned Love, The Charleston]; Keep Shufflin' (H. Creamer, A. Razaf), addl music F. Waller, C. Todd, 27 Feb 1928; Shuffle Along of 1930 (Razaf, Creamer), addl music Waller, April 1930; Kitchen Mechanics Revue (Razaf), 1930 [incl. A Porter's Love Song to a Chambermaid]; Sugar Hill (J. Trent), 25 Dec 1931; De Organizer (blues op, 1 , L. Hughes), 31 May 1940

INSTRUMENTAL

Orch: Yamekraw, rhapsody, pf, orch, 1927; Harlem Sym., 1932; Jassamine Conc., A♭, pf, orch, 1934; Sym. in Brown, 1935

Pf: Gut Stomp, *c*1914–17; Mule Walk, *c*1914–17; Carolina Shout, *c*1917; The Harlem Strut, 1921; Keep off the Grass, 1921; Jingles, 1926; Snowy Morning Blues, 1927; Riffs, 1929; You've Got to be Modernistic, 1929–30; Blueberry Rhyme, 1939; Carolina Balmoral, 1943

SONGS

The Charleston, 1923; Old Fashioned Love, 1923; If I could be with you one hour tonight, 1926; 'Sippi, 1928; Go Harlem, 1930; A Porter's Love Song to a Chambermaid, 1930; Ain'tcha got music, 1932

Principal publishers: Bradford, Harms, MCA, Mills, Williams

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G. Schuller: 'Harlem Pianists', *Early Jazz: its Roots and Musical Development* (New York, 1968), 214–25

F. Kappler, D. Wellstood and W. Rouder: disc notes, *Giants of Jazz: James P. Johnson*, TL 18 (1981)

S.E. Brown: *A Case of Mistaken Identity: the Life and Music of James P. Johnson* (diss., Yale U., 1982); enlarged as *James P. Johnson: a Case of Mistaken Identity* (Metuchen, NJ, 1986) [incl. R. Hilbert: *A James P. Johnson Discography, 1917–1950*]

D. Hyman: 'Thinking about James P. Johnson (1891–1955)', *Keyboard*, viii/8 (1982), 59 only [incl. transcr.]

Private collection in *US-NA*

WILLA ROUDER

Johnson, J.J. [James Louis] (*b* Indianapolis, 22 Jan 1924). American jazz trombonist and composer. He studied the piano between the ages of nine and eleven with a church organist, and took up the trombone when he was 14. In 1941–2 he toured with bands led by Clarence Love and Isaac Snookum Russell, whose trumpeter Fats Navarro had a strong impact on Johnson's playing. He then began an important engagement with Benny Carter's orchestra (1942–5), touring the USA, writing a few arrangements and making numerous radio broadcasts and transcriptions. His earliest recorded solo was on *Love for Sale*

(1943, Cap.) and he appeared at the first Jazz at the Philharmonic concert (1944).

By May 1945 Johnson was with the Count Basie Orchestra, mostly in New York. He moved permanently to New York in mid-1946, and for the next few years played small-group jazz at various clubs with Bud Powell, Max Roach, Miles Davis, Navarro, Charlie Parker, Dizzy Gillespie and others, becoming increasingly absorbed in the new bop style. In 1951 he toured Korea, Japan and the South Pacific for the United Service Organizations in a band under Oscar Pettiford, and during 1952 he toured with an all-star group that included Davis. However, his worsening financial situation forced him to retire from music in August 1952; he worked as a blueprint inspector at the Sperry Gyroscope Company, and performed only sporadically.

Then, in August 1954, Johnson formed a highly successful trombone duo with Kai Winding. Their group, called Jay and Kai, remained intact until 1956, bringing Johnson's work to a larger audience and establishing his reputation as the leading black American jazz trombonist. His *Poem for Brass* (also known as *Jazz Suite for Brass*), recorded for Columbia in 1956, drew attention to his talents as a composer: many of his skilfully orchestrated works employ fugal passages and out-of-tempo chorales as well as more conventional jazz swing sections.
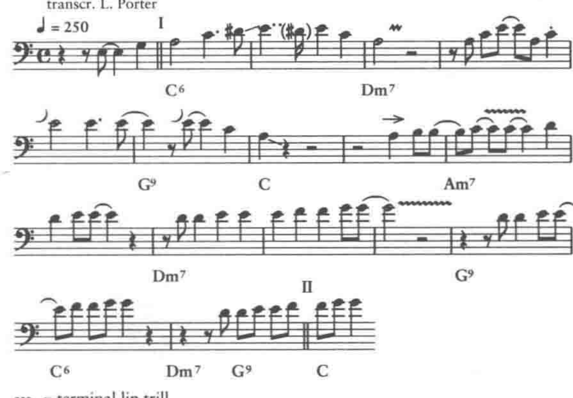
After disbanding Jay and Kai, Johnson led his own quintet until summer 1960, touring Europe and composing large-scale works such as *El camino real* and *Sketch for Trombone and Band*, which were first performed at the Monterey Jazz Festival in 1959. He taught at the Lenox School of Jazz in summer 1960, and in the following year wrote a new major work, *Perceptions*, for Gillespie.

Johnson continued to combine careers as a performer and composer throughout the 1960s. He played with Davis's group (1961–2), formed a new quartet of his own (1963) and led a sextet, which included Clark Terry and Sonny Stitt, on a tour of Japan (1964). By 1967 he was staff composer and conductor for MBA Music in New York. From 1970, when he moved to Los Angeles, he primarily wrote scores for television and films; his infrequent recordings and performances, however, invariably re-established his pre-eminence among jazz trombonists. In 1987 he returned to Indianapolis and became more active as a player.

Johnson is the most important postwar jazz trombonist and a major influence on all players of the instrument. His earliest recorded solos up to 1945 reveal a thick tone, aggressive manner and impressive mobility. They are not yet far removed, though, from the solos of his early influences – Lester Young, Roy Eldridge and the trombonist Fred Beckett, who emphasized the linear qualities of the instrument rather than the effects of the slide.

During the 1940s Johnson developed such an astounding technical facility that some record reviewers insisted, erroneously, that he played a valve trombone; the speed of his playing and the clarity and accuracy he achieved at fast tempos have never been surpassed. In 1947 he began to play with a lighter tone (occasionally enhanced by a felt mute) and reserved vibrato for special effects. The result was a rather dry but attractive sound resembling that of a french horn. Johnson also worked diligently at this period to adapt bop patterns to the trombone, and his solos suffer from an emphasis on speed and an

Ex.1 First chorus of Johnson's solo on *Mack the Knife (Moritat)* (1961, Col.); transcr. L. Porter



= terminal lip trill
= rapid upward glissando
= note slightly delayed
= fall off

overreliance on memorized formulas incorporating such bop trademarks as the flattened 5th. His performances on both versions of *Crazeology* with Charlie Parker (1947, Dial) begin with the same phrase and contain other whole phrases in common. The same is true of the two renditions of Johnson's celebrated solo on *Blue Mode* (1949, NewJ), despite their very different tempos.

During the late 1950s Johnson's playing matured: he relied less on formulas and speed, and more on a scalar approach and motivic development. Recordings of live performances dating from this time provide examples of brilliant developmental sequences that were delivered with powerful emotion. The features of Johnson's mature style are well illustrated in ex.1 (from *Mack the Knife*, 1961, Col.), where the opening phrase is a rhythmicized version of Kurt Weill's theme and the rest of the chorus is built in the modal manner from a single scale, connecting without a break to the next chorus.

WORKS
(*selective list*)

Orch: Scenario, trbn, orch; Rondeau, jazz qt, orch; Diversions, 6 trbn, orch

Other inst: Poem for Brass, 1956; El Camino real, 1959; Sketch for Trombone and Band, 1959; Perceptions, 1961; Euro-Suite, 1966

Many jazz charts, incl. Aquarius, Azure, Ballade, Blue, Blue Nun, Blues for Trombones, Boneology, Coffee Pot, Concepts in Blue, Enigma, Euro, In walked Horace, Kelo, Lament, Little Dave, Mad Bebop, Mohawk, Nermus, Say When, Short Cake, Sidewinder, Space, Splashes, Walk, Turnpike

Many film and television scores

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G. Schuller: *J.J. Johnson: a List of Compositions Licensed by B.M.I.* (New York, 1961)

M. Harrison: '"Perceptions" and a Question of Unity', *JazzM*, viii/5 (1962), 25 only

G. Hoefer: 'Early J.J.', *Down Beat*, xxxii/2 (1965), 16, 33 only

J. Burns: 'J.J. Johnson: the Formative Years', *JJ*, xxviii/8 (1975), 4–7

D. Baker: *J.J. Johnson, Trombone* (New York, 1979) [transcrs.; incl. discography and list of works]

M. Hennessey: 'The Return of J.J. Johnson', *JJI*, xxxiii/5 (1980), 6–7

G. Kalbacher: 'J.J. Johnson: Bringing it all back Home', *Down Beat*, lv/3 (1988), 16–19 [incl. discography]

J. Berrett and L. Bourgois: *The Musical World of J.J. Johnson* (Lanham, MD, 1999)

LEWIS PORTER

Johnson, John (i) (*fl* 1579–94). English lutenist and composer, father of ROBERT JOHNSON (ii). He was appointed 'one of the musicians for the three lutes at 20 li[vres] a year' to Queen Elizabeth in 1579. He may have been the 'Jonsonum' included in John Case's *Apologia musices* (Oxford, 1588) in the list of great English musicians of the time (p.44). Ballads published in 1588 were to be sung to two of Johnson's most admired pieces, *The Medley* and the *Flat pavan*, proving that these pieces had been in circulation long enough for the poet to assume that the ballad-singing public was acquainted with them. Johnson's ability as a musician was appreciated at court, as is shown by the 50-year lease granted in reversion in 1595 'to Alice, widow of John Johnson, one of the Queens musicians for the lute' of Cranborne Manor in Dorset and of lands in Cornwall, Lincoln, Staffordshire, Wiltshire and Flint 'in consideration of her husband's services'.

Johnson's compositions are widely disseminated in both English and continental sources. The popularity of his music is reflected in the many rearrangements of his works by contemporaries and near contemporaries. Indeed it is often difficult to distinguish between Johnson's own work and that of other composers. Even his contemporaries sometimes mistook his music for someone else's; witness the ascription of *A pavane to delight* to 'Ed. Jhonson' in the Fitzwilliam Virginal Book, to 'Richard Jhonson' in one of the Walsingham partbooks and to 'Jhon Johnsonne' in other sources. Johnson's style is an amalgam of native and foreign (especially Italian) elements. His works show the English taste for cross-relations, surprising harmonic and tonal relationships and, above all, variation. Indeed, without exception, all his compositions include some form of variation procedure and often more than one kind at a time; variation techniques range from an entire piece being based on a single motif, to the varied reprise, to discanting on English and Italian grounds, to variations of popular tunes such as *Walsingham* and *Carman's Whistle*. He is now best known, especially among lutenists, for his treble variations of grounds and duets for equal lutes. The latter combine the tripartite dance with varied reprise and role exchange, each lutenist performing the secondo part against the other's primo, a novel procedure at this time. 18 trebles to grounds are ascribed to Johnson, most if not all dating from the late 1570s and early 1580s. They belong to an old-fashioned kind of music that is far removed in spirit and style from his pavans and galliards which are much more complex and are technically more demanding.

WORKS

LUTE

Edition: *The Lute Works of John Johnson*, ed. J.M. Ward (Columbus, OH, 1994)

Paired dances: Delight pavan; Galliard to the Delight pavan; Flat pavan; Galliard to the Flat pavan; Flat pavan; Galliard to the Flat pavan; La Vecchia pavan; La Vecchia pavan; Galliard to La Vecchia pavan; 1 untitled pavan and galliard

Single pavans: The Long pavan (2 versions); The Marigold pavan; 4 untitled pavans

Single galliards: The Division of the French galliard; Johnson's Jewell; Omnino galliard; 4 untitled galliards; 2 galliards (inc.)

Variations for solo lute: Carman's Whistle (2 versions); A ground; Passingmeasures pavan (i); Passingmeasures pavan (ii); Quadro pavan (i); Quadro pavan (ii); Rogero (i); Walsingham

Variations for 2 lutes: Chi passa; Dump (i); Dump (ii); Goodnight; The new hunt is up; Quadro pavan (iii); Rogero (ii); Short almaine (i); Short almaine (ii); Trenchmore; Wakefield on a green

Almaine (2 versions)

The Medley (2 versions)

DOUBTFUL WORKS

La Vecchia galliard; 1 untitled galliard; Passingmeasures galliard; Quadro galliard

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J.M. Ward: 'The Lute Books of Trinity College, Dublin, I: MS D.3.30/1: the So-Called Dallis Lute Book', *LSJ*, ix (1967), 17–40

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J.M. Ward: 'The Morris Tune', *JAMS*, xxxix (1986), 294–331

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J. Craig-McFeeley: 'Fragments of English Lute Music II: Oxford Libraries', *The Lute*, xxxiii (1993), 34–54

CHARLES EDWARD McGUIRE

Johnson, John (ii) (*fl* 1740–62). English music publisher, printer, music seller and possibly violin maker. He began his business in London by 1740, and probably acquired part of those of DANIEL WRIGHT and BENJAMIN COOKE (i), some of whose publications he reissued from the original plates. Around the mid-18th century the predominance of the Walsh engraving and publishing business began to wane, and Johnson was responsible for publishing some of the best music of the day, including works by Arne, Felton, Geminiani, Nares, Domenico Scarlatti and Stanley, as well as annual volumes and large collections of country dances. Unusually, many of Johnson's editions bore dates; their technical quality was high, some being engraved by John Phillips. A number of fair-quality violins bear the Johnson label, most probably made for rather than actually by him.

Johnson appears to have died about 1762, and from that time to 1777 most of the imprints bear the name of 'Mrs. Johnson' or 'R. Johnson', presumably his widow. The old imprint 'John Johnson' occasionally appears in these years, and may refer to her late husband or to another relative. Johnson's sign from 1748, 'The Harp and Crown', is absent from these imprints, having been adopted by J. Longman & Co. when it started business about 1767. Mrs Johnson died in 1777, and in November that year ROBERT BREMNER announced the purchase of most of her stock and plates.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Johnson, J(ohn) Rosamond (*b* Jacksonville, FL, 11 Aug 1873; *d* New York, 11 Nov 1954). American singer, composer, arranger and conductor. He studied singing and the piano at the New England Conservatory in 1893, and in 1896 appeared with John Isham's concert company, Oriental America, whose repertory consisted of solos and ensembles from serious and light opera. He returned to Florida to teach but, attracted by New York theatre, moved north again in 1899 with his brother James Weldon Johnson. He then met Robert 'Bob' Cole, a fellow Southerner and experienced vaudevillian with whom he developed an original and suave vaudeville act: both sang and Johnson accompanied at the piano.

Within two years of meeting, Cole and the Johnson brothers had become one of the most financially successful songwriting partnerships of the era. They maintained a close creative relationship and cultivated influential performers (May Irwin, Marie Cahill and Peter Dailey), publishers (J.W. Stern and E.B. Marks) and producers (Klaw and Erlanger) who could deliver their songs to large audiences. Not limited to the ragtime or coon song clichés expected of black Tin Pan Alley composers, their pieces were used in many large shows without other black American participants, such as *The Belle of Bridgeport* (1900) and *Mother Goose* (1903). They composed most of the music for *Humpty Dumpty* (1904) and *In Newport* (1904) before writing, directing and performing in *The Shoo-Fly Regiment* (1907) and *The Red Moon* (1909), both with all-black casts. Hampered by segregated accommodation and bookings in second-class theatres, these shows were unsuccessful on tour. Cole and Johnson subsequently returned to vaudeville, playing on the Keith circuit until Cole's death in 1911.

Johnson briefly formed acts with other partners, then took up the musical leadership of Hammerstein's London Opera House (1913) and the directorship of the Music School Settlement for Colored People in Harlem (1914–19). Continuing to arrange, compose, direct and perform as both singer and actor in the USA and abroad, in the 1920s he formed the Inimitable Five and Johnson and Company, and performed duets with Taylor Gordon in spirituals concerts. He wrote music for Bert Williams's show *Mr Lode of Koal* (1909), the London revue *Come Over Here* (1913) and the New York revues *Fast and Furious* (1931) and *Harlem Rounders* (1925), and also appeared in the first cast of *Porgy and Bess* as Lawyer Frazier (1935) and in *Cabin in the Sky* as Brother Green (1940).

Johnson brought substantial knowledge of operetta, especially its rich harmonic language, flowing lines and sense of form, to his popular songwriting. He blended the swaying rhythms of ragtime with catchy melodies and generally inoffensive, though often dialect-filled, texts in the best-selling titles: among others, these included *Under the Bamboo Tree*, *Congo Love Song* and *My Castle on the Nile*. His mastery of popular idioms, familiarity with classical models and interest in varieties of black music is demonstrated in his six-song cycle, *The Evolution of Ragtime*, a quasi-historical overview from the 'primitive' to the modern. He edited four collections of black American music: *The Book of American Negro Spirituals* (New York, 1925/*R*), *The Second Book of American Spirituals* (New York, 1926/*R*), *Shout Songs* (1936) and *Rolling Along in Song* (New York, 1937). The first two were collaborations with his brother, as was the well-known hymn-anthem *Lift Every voice and sing* (1901).

WORKS

(selective list)

STAGE

musical comedies and revues, first performed in New York; authors shown as (lyricist; librettist)

Humpty Dumpty (B. Cole and J.W. Johnson; J. Hickory Wood and A. Collins) 14 Nov 1904 [incl. On Lalawana's Shores, The Pussy and the Bow-Wow]

In Newport (Cole and J.W. Johnson; J.J. McNally) 26 Dec 1904 [incl. The Newport Dip, Nobody But You, Spirit of the Banjo]

The Shoo-Fly Regiment (J.W. Johnson; Cole), 6 Aug 1907 [incl. De Bo'd of Education, Floating Down the Nile, The Ghost of Deacon Brown]

The Red Moon (Cole and C. Hunter, J.R. Johnson; Cole), 3 May 1909 [incl. Ada my Sweet Potater, As Long as the World Goes Round, Bleeding Moon, Coola Woola, On the Road to Monterey, Run Brudder Possum run]

Hello, Paris (lyrics by J. Leubrie Hill) 22 Sept 1911 [incl. You're the nicest little girl I ever knew, Loving Moon]

SONGS

all printed works published in New York; nearly all songs before 1910 reflect close collaboration on both words and music; printed lyricists in parentheses

BC – *B. Cole*
JRJ – *J.R. Johnson*
JWJ – *J.W. Johnson*

On the Chattahoochee (JRJ) (1897); Ma Creole Belle (JWJ) (1900); Lift every voice and sing (JWJ) (1901); Lit'l Gal (P.L. Dunbar) (1901); My Castle on the Nile (JWJ and BC) (1901); Under the Bamboo Tree (JWJ, BC) (1902); Congo Love Song (JWJ) (1903); The Evolution of Ragtime (JWJ and BC) (1903): Voice of the Savage, Echoes of the Day, Essence of the Jug, Darkies' Delight, The Spirit of the Banjo, Sounds of the Times; Big Indian Chief (BC) (1904); I'll keep a warm spot in my heart for you (JWJ) (1906)

Roll them cotton bales (JWJ) (1913); I told my love to the roses (J.A. Middleton) (1916); Mammy Jazz (JRJ) (1920); Two Little Love Birds (JRJ) (1923); Beethoven Blues (L. Hughes) (1927); My Blue Lagoon (M. Louise) (1929); O come, let us sing (N. Sissle) (1934); A Little Thing Called Love (JRJ) (1944); Sweet Rain (JRJ) (1947); I'm lost in dreams of you (JRJ) (1953); *c*50 arrs.

PIANO

The Merango (1905); My Lady's Fan (1906); The Siberian Dip (1911); Tango Dreams (1914); Red Moon Rays (1918); African Drum Dance (1928)

Principal publishers: Stern, later Marks

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SouthernB

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T. Riis: *Just before Jazz: Black Musical Theater in New York, 1890 to 1915* (Washington DC, 1989)

B. Peterson: *A Century of Musicals in Black and White* (Westport, CT, 1993)

THOMAS L. RIIS

Johnson, Lockrem (*b* Davenport, IA, 15 March 1924; *d* Seattle, 5 March 1977). American composer, music publisher and pianist. He studied composition with George McKay at the University of Washington (1938–42) and after military service joined the faculty there to teach piano and theory (1947–9). He was music director of the Eleanor King Dance Company (1947–50) and the pianist of the Seattle SO (1948–51); during these years he performed extensively throughout the Pacific Northwest in chamber ensembles and as a soloist.

In 1951 Johnson moved to New York, where he worked in the music publishing business as education director for Mercury Music (1951–4), head of the orchestral department at C.F. Peters (1954–8) and president of Dow Publishers (1957–62). After returning to Seattle, he served at the helm of the Cornish School of Music (1962–9) and in 1970 founded Puget Music Publications, a firm devoted to the publication of works by composers of the Pacific Northwest.

An active composer throughout his career, Johnson wrote chiefly chamber and piano compositions in a lyrical and dramatic style. A number of his works were quite successful during his lifetime; his one-act chamber opera *A Letter to Emily*, based on an incident in the life of Emily Dickinson, was staged nearly 50 times during the decade following its composition (1951). He received numerous commissions, as well as a Guggenheim Fellowship (1952) and two MacDowell Colony Fellowships (1956, 1965). He contributed many articles to the *Piano Quarterly*, the *American Composers Alliance Bulletin* and other periodicals.

WORKS

Stage: She (ballet), op.28, 1948, rev. 1950; A Letter to Emily (chbr op, 1, Johnson, after R. Hupton), op.37, 1951; King Lear (incid music, W. Shakespeare)

Orch: Lyric Prelude, op.30, 1948, rev. 1949; Sym. no.1, op.46, 1966

Chbr and solo inst: Sonata no.1, op.14, vn, pf, 1942; Pf Sonata no.1, op.24, 1947, rev. 1983; Sonata no.2, op.26, vn, pf, 1948, rev. 1949, 1953; Chaconne, op.29, pf; Sonata no.1, op.33, vc, pf, 1949; Pf Sonata no.2, op.34, 1949; Sonatina, op.35, tpt, pf, 1950; Sonata no.3, op.38, vn, pf, 1952; Sonata no.2, op.42, vc, pf, 1953; Pf Sonata no.3, op.43, 1954; 24 Preludes, op.50, pf; Gui Sonata; 7 Gui Preludes; smaller chbr pieces; other pf pieces

Vocal: 2 Songs to a Child (L. Carroll, M. Twain), op.47, 1948; Songs in the Wind (R. McDonald), song cycle, op.32, 1949; 4 Songs, op.44, 1950–57; Songs on Leaving Winter (Ps xxiii), op.25, low v, pf, vc ad lib, 1951; Suite of Noels, cant., op.40, SATB, kbd, 1954; Lament and Mourning Dance, op.39, SSA, chbr orch, 1953

Many early works, withdrawn

Principal publishers: ACA, Dow, Mercury, G. Schirmer

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KATHERINE K. PRESTON/MICHAEL MECKNA

Johnson, Lonnie [Alonzo] (*b* New Orleans, 8 Feb 1889; *d* Toronto, ON, 16 June 1970). American blues singer and guitarist. The son of a musician and a member of a large, musical African American family, he started playing the guitar and violin professionally in Storyville, New Orleans, while in his teens. By 1917 he was working with Charlie Creath's Jazz-o-Maniacs on the *St Paul* riverboat, and later he joined Fate Marable's riverboat band. He toured the South with Bessie Smith in 1929 and had his own radio show in New York in 1929–30. From 1937 to 1940 he worked with Baby Dodds at the Three Deuces club in Chicago. Late in life he travelled to Europe with the American Folk Blues Festival (1963), and from 1965 he performed regularly in Toronto.

Johnson played brilliantly on such solos as *Stomping 'em Along Slow* (1928, OK) and in duets with Eddie Lang, for example *A Handful of Riffs* (1929, OK). He was unique among blues performers in working with jazz musicians, and he recorded with Duke Ellington, Louis Armstrong and, as a member of Blind Willie Dunn's Gin Bottle Four, King Oliver. He was a sensitive accompanist, providing a sympathetic support to the irregular timing of the blues singer Alger Texas Alexander on *Bell Cow Blues* (1928, OK) and other titles. Johnson's own voice was reedy and rather insinuating. His lyrics were generally interesting, a typical example being *Low Land Moan* (1927, OK), and he had a liking for sentimental themes, such as *Baby please don't leave home no more* (1929, OK). He was particularly effective when singing serious blues such as *Hard times ain't gone nowhere* (1937, Decca).

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V. Wilmer: 'Lonnie Johnson', *Jazz Monthly*, ix/10 (1963), 5–7 [interview]

R. Groom: 'Lonnie Johnson', *Blues World*, no.35 (1970), 3–10

V. Clapp: 'I Remember Lonnie', *Jazz Journal*, xxv/1 (1972), 22, 39

D.L. Read: 'Lonnie Johnson', *Guitar Player*, xv/11 (1981), 61–70 [incl. discography]

PAUL OLIVER

Johnson, Robert (i) (*b* Duns, *c*1500; *d c*1560). Scottish composer. According to Thomas Wood (i)'s marginal notes in the St Andrews Psalter (*IRL-Dtc*, *GB-Eu*, *Lbl*, *US-Wgu*, copied 1566–92) he was a Scottish priest, born in Duns, was accused of heresy and fled to England long before the Scottish Reformation in 1560. Although an act of parliament had been passed in Scotland against the Lutheran heresy as early as 1525, Johnson's surviving music for the Roman rite appears on stylistic grounds to date from the 1520s and 1530s. Although all of it is extant only in English sources, Johnson could have composed some of the early items (e.g. *Ave Dei Patris filia* and *Laudes Deo*) while still in Scotland. Wood also stated that in England Johnson knew Thomas Hudson the elder, of the Hudson family of musicians from York, who entered service at the Scottish court in 1565. Johnson may have spent some time in York, perhaps on his way south in the 1530s. There is no clear contemporary evidence of his subsequent whereabouts in England, although he is described as 'peticanon of Windsor' in a late 16th-century manuscript. The charming (though totally unsubstantiated) fancy that Johnson was chaplain to Anne Boleyn probably grew out of the fact that he set a text attributed to her.

Johnson's early *Ave Dei Patris filia* for five voices is a large-scale votive antiphon cast in a traditional mould: a sequence of well-defined sections for three, four and five voices in a mixture of free and imitative counterpoint, characteristic of British sacred music of the 1520s. Some of these sections were later often listed as separate items, and have since been erroneously referred to as individual works. *Laudes Deo* is an extended and luxuriantly decorative setting for two voices of a troped lesson for Christmas. The Easter verse *Dicant nunc Judei*, also for two voices, is shorter and much simpler in melodic outline and may be of a later date. Progressive structural imitation is a feature of this composition, as it is of the two settings for four and five voices of the Easter responsory *Dum transisset Sabbatum*, although here it is combined with cantus-firmus technique, producing some strong dissonances. The Matins responsory *Gaude Maria Virgo* for four voices (a fifth was added later in an instrumental version) shows growing assurance in the handling of imitation, and its short motivic phrases suggest the influence of the post-Josquin generation of continental composers, and a date somewhere in the 1530s.

From about 1540 in England polyphonic settings of verses from the psalms in Latin acquired something of the scope and function of the earlier votive antiphon.

Johnson's three examples in the form, *Deus misereatur nostri* (Psalm lxvii) for four voices and two settings of *Domine in virtute tua* (Psalm xxi) for five voices, are all large-scale works using consistently applied structural imitation throughout. The two settings of *Domine in virtute tua* are two different workings of the same (or very similar) material.

Also from the 1540s in England date the first attempts to adapt Latin compositions to English words, and to write sacred music to English texts and in a completely chordal idiom. Johnson's *O eternal God*, written in the four-part chordal style that was to become standard for psalm and canticle setting, almost certainly dates from the late 1540s. Perhaps contemporary with this is *Benedicam Domino*, a mixture of chordal writing and close imitation. Slightly later and more polyphonic in character is *I geve you a new commaundement*; this, together with *O eternal God*, was published in John Day's *Certaine Notes* (1565), a collection of English service music. An English version of Johnson's *Deus misereatur nostri* with a rhyming text (not very satisfactorily underlaid) entitled *Relieve us, O Lord* also appeared in Day's collection. Johnson's music for the Morning, Communion and Evening Service (*Te Deum*, *Jubilate*, *Benedictus*, Creed, *Magnificat*, *Nunc dimittis*) is written entirely in homophonic style and probably dates from the 1550s. *O happy man*, sometimes attributed to Johnson, is almost certainly by Sheppard.

Secular vocal music by Johnson includes *Ty the mare tomboy*, an extended song that survives only in a single part in a manuscript of Durham provenance, perhaps dating from Johnson's sojourn in the north of England about 1530. The anthem-like setting of *Defiled is my name* is traditionally linked with Anne Boleyn (*d* 1536), but musically more akin to the sacred compositions of around 1550. *Com palefaced death* by 'Johnson' could be a theatre piece in the newly developing consort song style of the 1560s, or it may be by a younger contemporary of the same name. Instrumental consorts by Johnson include a five-part In Nomine and a five-part piece *A knell*, based on an ostinato. The In Nomine, two canonic settings of *O lux beata Trinitas* and a fragmentary setting of *O lux mundi* seem to be early works; *A knell* appears to be a mature middle-period work.

WORKS

LATIN VOCAL

Ave Dei Patris filia, 5vv, *GB-CF* D/DP.Z6/1, *Lbl* Add.5059, 29246, 34049, 41156–8, R.M.24.h.11, *Lcm* 2035, *Ob* Mus.E.1–5, Tenbury 354–8, 807–11, 1464, 1469–71, 1474, 1486 (some inc.)
Benedicam Domino [see 'English vocal']
Deus misereatur nostri, 4vv, *IRL-Dtc*, *GB-Eu*, *Lbl*: ed. in MB, xv (1957, 3/1975)
Dicant nunc Judei, 2vv, *Lbl* Roy.24.d.2
Domine in virtute tua (i), 5vv, *IRL-Dtc* F.5.13, *GB-CF* D/DP.Z6/1, *Eu* La.III.483, *Lbl* Add.30480–84, 33933, *Ob* Mus.E.1–5, Tenbury 341–4, 1464
Domine in virtute tua (ii), 5vv, *Lbl* Add.30480–84, *Ob* Tenbury 389, *Och* 979–83
Dum transisset Sabbatum, 4vv, *Lbl* Add.17802–5
Dum transisset Sabbatum, 5vv, *Lbl* Add.11586, *Och* 984–8
Gaude Maria Virgo, 4vv, *Lbl* Add.17802–5
Laudes Deo, 2vv, *Lbl* Roy.24.d.2, *Och* 982

ENGLISH VOCAL

Behold, brethren, inc., *Gb-Lbl* Roy.App.74–6
Benedicam Domino ... O Lord with all my heart, 4vv, *Ckc* 316, *Lbl* Add.4900, 30513, *Lpro* S.P.1/246
Com palefaced death, 4vv, *Lbl*, ed. in MB, xv (1957, 3/1975) (doubtful)
Defyled is my name, 4vv, *Lbl*, ed. in MB, xv (1957, 3/1975)
I geve you a new commaundement, 4vv, 1565[4]
O eternal God, 4vv, *Lbl* Add.29289, *Ob* Mus.E.420–22, 1565[4]
Relieve us, O Lord [= Deus misereatur nostri], 4vv, 1565[4]
Ty the mare tomboy, inc., *Lbl* Harl.7578
Service music: Te Deum, Benedictus, Creed, Magnificat, Nunc dimittis, *Cpc* Mus.6.1–6; Te Deum, Jubilate, *Cu* Ely 4, 28–9, *Ob* Tenbury 843

INSTRUMENTAL

A knell, a 5, *GB-Lbl* Add.31390
Gaude virgo, a 5, *Lbl* Add.31390 (arr. of Gaude Maria virgo)
In Nomine, a 5, *Lbl*, *Ob* Tenbury 354–8; ed in MB, xv (1957, 3/1975)
O lux beata Trinitas, a 3, *HawkinsH*, i, 294 (2 settings)
O lux mundi, inc., *US-Ws* V.a.408

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KENNETH ELLIOTT

Johnson, Robert (ii) (*b* ?London, *c*1583; *d* London, shortly before 26 Nov 1633). English composer and lutenist, son of JOHN JOHNSON (i). On 29 March 1596 he was indentured as 'allowes or covenant servaunt', for seven years to Sir George Carey, Lord Chamberlain from that year to 1603, who undertook to have him taught music and to provide him with board, lodging and clothing. At Midsummer 1604 he was appointed lutenist to King James I at 20d a day, with £16 2s. 8d a year for livery, and he held the post until his death, his name occurring annually in the Audit Office Declared Accounts up to 1633. This post had belonged to his father, from whose death it had remained unoccupied, apart from the brief appointment of Edward Collard in 1598–9. From 1610 to 1612 Johnson held a second appointment among the musicians to Prince Henry, with a salary of £40 a year. Henry died in 1612, but the post was revived for Johnson in the years 1617–25 as musician to Prince Charles. This second royal appointment was transferred, after 1625, to the new group called the 'lutes, viols and voices' and Johnson held it too until his death.

He was included among the seven trumpeters and eight other musicians who accompanied the Earl of Hertford's embassy to Albert Archduke of Austria in 1605. He was paid arrears for three years in 1607, indicating that he was abroad for this time. In 1620 he appeared among those musicians invited to provide music for the proposed amphitheatre in London, a clear mark of distinction. When Thomas Lupo died (?Dec 1627) Johnson petitioned for his post as composer for the 'lutes and voices', but was unsuccessful. Johnson had responsibilities for distributing money for resources among the king's lutes and was regularly given payments (normally £20 p.a.) for strings from 1609. On 5 June 1611 £10 was paid to him for a lute; and from 1617 he had general responsibility for maintaining the king's lutes, a job that seems to have been transferred to John Coggeshall (*d* 1655) from 1629. Johnson certainly played in the consort of lutes that was maintained at the Jacobean court. In this he may well have played bass lute, as he is mentioned in one account for 10 January 1610/11 as 'musicon for the base Lute'. His will (proved 28 November 1633) indicates that he had a wife Anne, no surviving children, and lived in Acton where he had lands and tenements.

As Lord Chamberlain, Johnson's patron, Sir George Carey, was also patron of The King's Men Players, who performed masques and plays at the Globe and Blackfriars theatres. It was no doubt largely through this connection that Johnson began to be associated with the theatre from 1607 onwards. The compositions for which he is best known are the many songs he wrote for theatre productions. He was also closely connected with Ben Jonson and others in the composition, arrangement and performance of the music for a number of court masques. The accounts for Ben Jonson's *Oberon* (1611) record a payment made to Johnson for composing dances that were then set for violins by Thomas Lupo, while *Love Freed from Ignorance and Folly* (1611) included songs by Alfonso Ferrabosco (ii) set to the lute by Johnson. Among other notable works in which he collaborated were George Chapman's *Memorable Masque* (1613) and Thomas Campion's *Lords' Masque* (1613). The identification of Johnson's actual contribution to the dance music that survives from these and other masques is often problematic, though the solo lute music can provide some indicators. This type of masque dance has simple textures, memorable tunes, clear tonality and strong characterization, and was widely imitated by contemporaries. Orlando Gibbons arranged much of it for keyboard.

Johnson's songs for plays merit particular attention as important examples of the more declamatory type of ayre cultivated by a number of composers from about 1610 onwards; the style of these pieces was probably prompted by their dramatic context and by influences from Italian monody. It is significant that they do not appear in sources with a tablature accompaniment, and usually have only an unfigured bass for theorbo. Many are remarkably successful in their evocation of character and mood. *Care-charming sleep* from *Valentinian* is one of the best examples of the early declamatory style, and the profuse ornamentation, which appears in the first two of the following three known sources for the song (*GB-Cfm*, *Lbl*, *Ob*), plays an important affective role. Still more remarkable in its dramatic expression is *Oh, let us howl* from *The Duchess of Malfi*, and the beautiful song *Away delights* conveys a telling strain of Jacobean melancholy. His best-known songs are *Full fathom five* and *Where the bee sucks* from *The Tempest*. Several songs, among them *Have you seen the bright lily grow?* and *Hark you ladies that despise* survive anonymously but have conjecturally been attributed to Johnson.

It would appear from source evidence that Johnson's surviving lute music was written during the period 1600–15, although the masque pieces are probably arrangements, and may not even have been made by Johnson. Despite the post-1610 fashion for lighter music in the French style, Johnson could write intense, sombre lute music in a style that was removed from that of earlier Golden Age music, but which was firmly rooted in the English tradition (e.g. his fantasia and pavans). The fantasia is unlike those of Dowland, with no suggestion of virtuoso display. It achieves expression through the various workings of the opening motif and the excellent use of contrasting tessituras from the very lowest to the highest. This style was continued and developed by Cuthbert Hely and John Wilson after 1625. The almains and masque dances in common time regularly require the highest fret positions on the lute. Clearly many are arrangements of dances originally intended for a violin band or massed lutes. This type of lute piece maintained its popularity up to the mid-century. Johnson's corant has characteristics more normally associated with his almains and masque dances. Possibly it also originated from Chapman's 1613 masque, as there are two almains from the masque entitled 'The Princes' masque or almain.

Johnson is the last of the English lute composers to flourish before the adoption of the new tunings in England during the 1630s. His compositions are found in all the major lute manuscripts from the decade 1610–20 and normally require a lute with nine or ten courses in Renaissance tuning. They also appear in several sources of the preceding decade and in a few continental sources. They maintained their popularity in the period after 1630 when transitional tunings gradually became the norm. The arrangements of Johnson pieces by Richard Mathew in *The Lutes Apology* (1652) require a 12-course lute in the flat tuning. Non-lute sources of Johnson's music also indicate that some pieces remained popular up to the mid-century. In 1676 Mace paired Johnson and Dowland as the most remarkable of the old school.

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SACRED VOCAL

Save me, O Lord, 5vv, 1614[7], *GB-Lbl* (arr. 1v, lute/tr viol); ed. in EECM, xi (1970)
Yield unto God, 4vv, viols, 1614[7], *Lbl* (arr. 1v, lute/tr viol); ed. in EECM, xi (1970)
Ave rosa sine spinis, 2vv; S

SECULAR VOCAL

dramatic works in parentheses; for 1 voice unless otherwise stated

Adieu, fond love (F. Beaumont and J. Fletcher: The Lover's Progress, 1623); S
Arm, arm! (Beaumont and Fletcher: The Mad Lover, *c*1616); S
As I walked forth, 1652[8]; S
Away delights (Beaumont and Fletcher: The Captain, *c*1612); S
Care-charming sleep (Beaumont and Fletcher: Valentinian, *c*1614); S
Charon, oh Charon, 2vv; S
Come away, Hecate (T. Middleton: The Witch, *c*1616); S
Come away, thou lady gay (Beaumont and Fletcher: The Chances, *c*1617); S
Come, heavy sleep; S
Come hither you that love (The Captain), 1660[4]; S
Dear, do not your fair beauty wrong; S
For ever let thy heavenly tapers, 1660[4]; S
From the famous Peak of Derby (B. Jonson: The Gypsies Metamorphosed, 1621), 1672[5]; S
Full fathom five (W. Shakespeare: The Tempest, 1611), 1660[4]; S
Get you hence, for I must go (Shakespeare: A Winter's Tale, *c*1611); S
Hark, hark! the lark (Shakespeare: Cymbeline, *c*1609); S
How wretched is the state; S
Oh, let us howl (J. Webster: The Duchess of Malfi, *c*1613); S
Orpheus I am (The Mad Lover); S
Shall I like a hermit dwell?; S
Tell me, dearest (The Captain); S
'Tis late and cold (The Lover's Progress); S
Where the bee sucks (The Tempest), *GB-Ob* (attrib. J. Wilson), 1660[4]; S
With endless tears; S
Woods, rocks and mountains; S

doubtful

Buzz quoth the blue-fly (Jonson: Oberon, 1611), 1667[6] (attrib. E. Nelham, probably by Johnson)
God Lyeus ever young, 1660[4] (attrib. J. Wilson, possibly by Johnson, see Cutts, 1959)

Hark you ladies that despise (Valentinian), *Lbl* (anon., probably by Johnson), arr. 3vv by J. Wilson: Cheerful Ayres or Ballads (London, 1660)
Have you seen the bright lily grow? (Jonson: The Devil is an Ass, 1616), *IRL-Dtc*, *GB-Lbl*, *Och*, *US-LAuc*, *NYp* (all anon., probably by Johnson); S
In a maiden time profest (The Witch), *GB-Ob*, *US-NYp* (attrib. J. Wilson, probably by Johnson, see Cutts, 1959)
Kawasha comes in majesty (anon.: Masque of Flowers, *c*1614), 1660[4] (attrib. J. Wilson, possibly by Johnson)
Now the lusty spring is seen, 1660[4] (attrib. J. Wilson, possibly by Johnson, see Cutts, 1959)
You heralds of my mistress' heart, *GB-Eu*, *Ob*, *US-NYp* (attrib. 'R.J.'), 1660[4] (attrib. J. Wilson)

DANCES FOR MASQUES

doubtful unless otherwise stated, probably for masques to which Johnson contributed instrumental music

3 almans [Main Dances] (Jonson: Oberon, 1611), *GB-Lbl* (a 2)
3 almans [Main Dances] (G. Chapman: Memorable Masque, 1613) (definitely by Johnson, see 'Lute')
Baboon's Dance (Memorable Masque), *Lbl* (a 2), 1617[25] (a 5)
Fairies' Dance (Oberon), *Cu* (lute), *Lbl* (2 copies: lute, a 2)
Satyr's Dance (Oberon), *Lbl* (a 2), 1621[19] (a 4)
Torch-Bearers Dance (Memorable Masque), *Lbl* (? a 2)

doubtful, probably for masques to which Johnson may have contributed instrumental music

Alman [Main Dance 1] (T. Campion: The Lords' Masque, 1613), *Lbl* (2 copies: lute, a 2), *Lspencer* (lyra viol), 1617[25] (a 5)
Alman [Main Dance 2] (The Lords' Masque), *F-Pc* (kbd), *GB-En* (mandora), *Lbl* (3 copies: lute, a 2, a 3), *US-NYp* (kbd), 1617[25] (a 5)
Alman [Main Dance 3] (The Lords' Masque), *GB-Lbl* (a 2)
Dance for 12 Franticks (The Lords' Masque), *Lbl* (a 2), *Lspencer* (lute), 1617[25] (a 5)
The Follies Dance (Jonson: Love freed from Ignorance and Folly, 1611), *Lbl* (a 2)
Torch-bearers Dance (The Lords' Masque), *Lbl* (a 2)

LUTE

versions for other instruments given in parentheses

Alman 'Hit it and take it', arr. R. Mathews: The Lute's Apologie (London, 1652); L
Alman 'Lady Strang's'; L
Alman 'The Princes', *GB-Lbl* (also kbd), C. Vere Pilkington's private collection, Portugal (2 copies: lyra viol, kbd), arr. R. Mathews: The Lute's Apologie (London, 1652), 1617[25] (a 5, attrib. R. Bateman), 1626[14] (1v, lute, cittern); L
Alman, *Cfm* (arr. kbd by Farnaby); L
Alman, *Cfm* (kbd), *Lbl* (also kbd), *Och* (kbd); L
Alman; L
Alman, *F-Pc* (kbd), 1617[25] (a 5); L
Alman, *GB-Cu*, *Lspencer*
Alman, *Lspencer*
Alman, *Lspencer*; N. Vallet: Le secret des Muses (Amsterdam, 1616) (also 4 lutes); J. van Eyck: Der Fluyten Lust-hof (Utrecht, 1646) (rec)
Alman (? Chapman: Memorable Masque, 1613) (also lyra viol), *F-Pc* (kbd), *GB-Cfm* (a 6), *En* (mandora), *Lbl* (a 2), *Och* (kbd), *Lspencer*, London Museum (kbd), C. Vere Pilkington's private collection, Portugal (2 copies: lyra viol, kbd), *US-NYp* (kbd), 1617[25] (a 5) [see also 'Dances for Masques']
Alman (?Memorable Masque), *GB-Cfm* (2 copies: kbd, a 6), *Cu*, *Lbl* (a 2), *Och* (kbd), *US-NYp* (kbd), 1617[25] (a 5) [see also 'Dances for Masques']
Alman (?Memorable Masque), *D-Kl*, *GB-Cu*, *En* (kbd), *Lbl* (a 2), 1617[25] (a 5) [see also 'Dances for Masques']
Corant 'The Prince his', *Lspencer*, 1617[25] (a 5)
Fantasia; L
Galliard 'My Lady Mildemays Delight' (Dowland's Galliard); L
Galliard, *Lspencer* (attrib. R. Alison); L
Pavan; L
Pavan, *Ob* (2 viols); L
Pavan; L

OTHER INSTRUMENTAL

Alman, a 3; 'Johnsons flatt Masque', a 2; The Temporiser, a 4; The Wittie Wanton, a 4: *GB-Lbl*, *Och*
2 almans, galliard, lyra viol, *IRL-Dm*, *GB-Cu*, *Ob* (incl. copy of 1 alman attrib. T. Gregory), C. Vere Pilkington's private collection, Portugal (incl. copy of 1 alman arr. kbd)
Alman, pavan, kbd, *Cfm*, *Och*
Alman 'Italian Ground', kbd, *F-Pc* (attrib. O. Gibbons), *GB-Lbl* (attrib. Gibbons), *Och*, *US-NYp* (incl. copy attrib. Gibbons) (on popular tune More Palatino, or En revenant de St Nicolas)
Alman, stump, *GB-Och* ([set] 'by F.P.'); L

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DAVID LUMSDEN, IAN SPINK, PETER HOLMAN/ MATTHEW SPRING

Johnson, Robert (iii) [Dodds, Robert; Spencer, Robert] (*b* Hazlehurst, MS, 8 May 1911; *d* Greenwood, MS, 16 Aug 1938). American blues singer and guitarist. As a boy he travelled with his mother around plantations and labour camps playing the jew's harp and the harmonica. About 1927 he acquired a guitar. He was married in 1929 but his wife died in childbirth the following year. He then led a brief and reportedly wild adult life as a musical hobo in the South. Shortly before his apparently violent death, he made a number of excellent and highly influential recordings in San Antonio and Dallas; they characterize Mississippi blues of the mid-1930s and form the link between this tradition and modern Chicago blues. His work was influenced by Son House and recordings by the guitarist Lonnie Johnson, and clearly shows an awareness of Skip James and Hambone Willie Newbern, whose themes he adapted in *32·20 Blues* (1936, Voc.) and *If I had possession over Judgment Day* (1936, Col.). The latter piece, not issued in his lifetime, revealed the tormented, even prophetic theme in his work that culminated in *Hell Hound on my Trail* (1937, Voc.). Johnson's voice was taut and often strained, and he sometimes used falsetto effectively, as on *Kind Hearted Woman* (1936, Voc.). His guitar playing combined dramatic rhythms with agitated whining effects produced by a bottleneck slide. The persistent walking bass rhythm in *I believe I'll dust my broom* and *Ramblin' on my Mind* (both 1936, Voc.) profoundly influenced both the postwar generation of blues singers, including Elmore James, his one-time companion Johnny Shines and his stepson Robert Lockwood jr, and those involved in the British

blues-rock boom of the 1960s such as Eric Clapton and John Mayall. Alternative recording takes of his performances show that they were well-rehearsed. He performed popular songs, such as *My Blue Heaven*, and became a professional travelling musician in the 1930s, using Helena, Arkansas, as his home base. Johnson epitomized for white blues enthusiasts the quintessential black American blues artist, and his life and work have become a romantic legend. When his complete recordings were re-issued on two CDs in 1990 the set rapidly sold 500,000 copies, becoming the most successful blues issue to that date.

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R. Palmer: *Deep Blues* (New York, 1981/*R*)
J. Obrecht: 'Robert Johnson Revisited', *Guitar Player*, xxiv/9 (1990), 60–66, 69–72
P. Guralnick: *Searching for Robert Johnson* (New York, 1992)

PAUL OLIVER

Johnson, Robert Sherlaw (*b* Sunderland, 21 May 1932). English composer and pianist. He studied at Durham University (1950–53) and at the RAM (1953–7), where his teachers included Alwyn, Bush and Ferguson (composition), and Pirani (piano). In 1957–8 he was in Paris, studying composition with Boulanger, attending some of Messiaen's classes at the Conservatoire and taking piano lessons with Février. He has held appointments as assistant lecturer at Leeds University (1961–3), as director of music at Bradford Girls' Grammar School (1963–5) and as lecturer at the universities of York (1965–70) and Oxford (1970–99). In 1969 he was one of the joint winners of the Radcliffe Music Award with his Second Quartet. He received the DMus (Leeds) in 1971, the DMus (Oxon) in 1990 and was made a FRAM in 1984.

An essential source for Johnson's activity, as composer and as pianist, has been the music of Messiaen, on which he has published a seminal study (1975, 2/1989). His performances of the solo piano music, much of which he has recorded commercially, move with keen rhythmic life through an extended range of dynamics and timbre, finely scaled to structural purpose. The same qualities animate his performances and recordings of the song cycles, given with Noelle Barker, for whom a large part of his own vocal music has been written. Messiaen's influence on Johnson's composition has been subsumed to varying degrees in different works, and combined with other interests, notably the music of Varèse, Stockhausen and Boulez. While *The Resurrection of Fêng-Huang* shows the influence of Messiaen's *Cinq rechants*, there is a definite individuality in the later piano pieces, in two works for soprano, piano and tape – *The Praises of Heaven and Earth* and *Green Whispers of Gold* – and in the tape piece *Fractal Dialogue* (1994). A similar fusion of the modernist strands of Messiaen and Webernian serialism is to be found in his piano works. The First Sonata is strictly serial, while in the less orthodox serialism of the Piano Sonata no.2 (in which note-rows are transposed according to cycles of 5ths or 3rds, akin to Messiaen's modes), fingers and drumsticks are used directly on the strings to produce effects which interact almost orchestrally with the conventional keyboard sounds; in the expressive *Seven Short Pieces* (1968) this same technique evokes the sound of the gamelan. The use of selective transposition and a fixed pitch centre provides tonal focus in *Carmina vernalia* (1972), its third movement centring on middle C, while the *Nocturn* for two pianos (1992) involves ritual interactions between the keyboard and the strings and between the instruments. His colouristic use of the piano is perhaps most eloquent in the later *Pour le tombeau de Messiaen* (1994), in which his notations of goldfinch and blackbird song are set against colourful harmonic backdrops. A like concern for relating diverse materials brings richness to *Green Whispers of Gold*, where Johnson's vocal writing is at its most characteristic in ease and floridness.

WORKS

VOCAL

Op: The Lambton Worm (2, A. Ridler), 1978

Choral: Resurrection, S, chorus, str, pf, 1960; A Liturgy of the Nativity, chorus, ens, 1962; Sedit angelus, Sarum antiphon for Easter, SATB, 1965; Veni sancte Spiritus, Pentecost sequence, SATB, perc ad lib, 1965; Congregational Mass, 1967; The Resurrection of Fêng-Huang, S, SATB, 1968; Incarnatio, Introit for the second Sunday after Christmas, SATB, 1970; An Anthem for the Trinity, SSA, org, 1971; A Festival Mass of the Resurrection, chorus, small orch/org, 1973–4, rev. 1986; Newminster Mass, 1981; Veritas veritatem, S, Mez, A, T, Bar, B, 1981; Aposticha for the Sunday of St Thomas, SATB, 1983; Missa aedis Christi, SATB, 1991

Solo vocal: A Song Cycle of Our Lady, S, hpd, 1960; Amores (e.e. cummings), S, cl, pf, 1964; Night Songs (Chin.), S, pf, 1964; Liturgia redemptionis nostrae, S, 9 insts, 1965; The Praises of Heaven and Earth (Ps cxlviii), S, pf, tape, 1969; Green Whispers of Gold (cummings, Johnson), S, pf, tape, 1971; Carmina vernalia (medieval Ger.), S, fl, ob, cl, hn, tpt, trbn, vn, va, vc, 1972; Where the Wild Things Are (M. Sendak), S, tape, 1974

INSTRUMENTAL

Orch: Trika, pf, orch, 1968–9; Cl Conc., 1986; Sinfonietta Concertante, chbr orch, 1989

Chbr and solo: Str Qt no.1, 1966; Improvisations I–VI, various insts, 1966–9; Str Qt no.2, 1969; Pf Qnt, 1974; Sonata, a fl, vc, 1975; Projections, fl, va, gui, pf, 1985; Encounters, cl, str qt, pf, 1988; Intersections, va, pf, 1988; The Monuments of the Emperor of Chin, fl, cl, 1991; Fanfares and Chorales, 3 brass qts, 1992; Melange, vn, pf, 1992; Margana, Anagrams, vc, pf, 1996

Pf (solo unless otherwise stated): Sonata no.1, 1963; Sonata no.2, 1967; 7 Short Pieces, 1968; In nomine for Edmund Rubbra, 1971; Sonata no.3, 1976; Nymphaea, 1979; Homage to Haydn, 1982; Nocturn, 2 pf, 1992–3; AF, 1994; 4 Northumbrian Tunes, pf, 1994; Pour le tombeau de Messiaen, 1994; 3 Shakespeare Characters, 1994

Other solo inst: Trope on 'Canite tuba', org, 1971; Cantilena, cl, 1987

El-ac: Kyisi (for Fairlight CMI), 1982; Fractal in A♭, elec tape, 1991; Fractal Dialogue, elec tape, 1994

MSS in *GB-Lmic*

Principal publishers: Faber, OUP

WRITINGS

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'The Arts Council Awards', *Musical Opinion*, xiii (1980), 254
'The European Tradition', *How Music Works*, ed. K. Spence and G. Swayne (London, 1981), 253–82
'Analysis and the Composer', *Companion to Contemporary Musical Thought*, ed. J.H. Paynter and others, ii (London,1992), 715–35

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R.L. Harris: 'Robert Sherlaw Johnson at 50', *MT*, cxxiii (1982), 326–9 [incl. principal works 1970–82]

PAUL GRIFFITHS/MALCOLM MILLER

Johnson, Samuel (*b* Cheshire, 1691; *d* Gawsworth, nr Macclesfield, 3 May 1773). English eccentric, violinist and amateur composer. A Cheshire dancing-master, by 1724 he was in London working as a violinist. He became tutor to the Duke of Montague who, apparently tongue-in-cheek, persuaded him to write *Hurlothrumbo*, which he then extolled in London as 'the most sublime effort of human genius'. As a result it was produced at the Little Theatre in the Haymarket (29 March 1729), became the talk of London, and ran for some 30 nights. Johnson himself was Lord Flame, acting in exaggerated style with a fiddle in his hands and sometimes on stilts. The crazily fustian words had imaginative touches that left people wondering whether he was mad or inspired. One still wonders today. The inconsequential surrealist action and long nonsense names (e.g. Dologodelmo) were soon being imitated in burlesques by Fielding (*The Tragedy of Tragedies*, 1730) and Carey (*Chrononhotonthologos*, 1734). This success was never repeated in Johnson's later plays.

The music for the ten songs in *Hurlothrumbo* was composed by Johnson himself and published in full score. Some of the tunes are mildly pretty, and as a dancing-master Johnson knew how to write idiomatically for the violin, but his basses are incompetent. He also composed music for his *All Alive and Merry*, an 'Opera in a Comedy', which was produced at Lincoln's Inn Fields on 10 January 1737. It is not known what other music he wrote. When he was first in London he preferred Bononcini to Handel, 'who writes his Musick in the *High-Dutch* Taste', but in 1734 he wrote Handel an open letter in which, at stupefying length, the composer is tried and found guilty of writing too well. It is the longest item in Deutsch's documentary biography.

In addition to his work in London, Johnson continued as a dancing-master in Manchester. In about 1745 he retired to Gawsworth, near Macclesfield.

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ROGER FISKE

Johnson, Scott (Richard) (*b* Madison, WI, 12 May 1952). American composer and electric guitarist. He studied music and the visual arts at the University of Wisconsin (BS 1974). In 1975 he moved to New York, where he became active in the downtown music scene. He was first brought to wider attention in 1982 with his composition *John Somebody*, a long and exhilarating piece for sampled speaking voices and electric guitar. With this work, he became one of the first composers to incorporate elements of rock music into classical composition and the first to forge musical motifs from sampled speech. Continuing his efforts to unite the American vernacular with techniques of classical composition, he formed the amplified Scott Johnson Ensemble, a group consisting of three saxophonists, two electric guitarists, an electric bass guitarist and two percussionists. One of his works from this period, *Simple Engines* (1986), expands a six-note riff from a James Brown song into a 12-note row that is then used as a melodic device. Later works include *Rock/Paper/Scissors* and *How It Happens*, commissioned by the Kronos Quartet. The latter of these returns to sampling techniques: the first half is built around the recorded voice of the American political commentator I.F. Stone, while the second half uses synthesizers to create a dense, Latin-influenced reminiscence of life on New York's Lower East Side. He has also completed a film score (*Patty Hearst*) and commissions from the London Contemporary Dance Theatre and the Boston Ballet.

WORKS
(*selective list*)

John Somebody, elec gui, tape, 1982; Before Winter I–II, s sax + bar sax, a sax + fl, t sax + b cl, 2 elec gui, 2 perc, 1984–5; Bird in the Domes, str qt, 1986; Simple Engines, s sax + bar sax, a sax + fl, t sax + b cl, 2 elec gui, elec bass gui, 2 perc, 1986; Patty Hearst (film score), vn, vc, synth, elec gui, 1988, arr. as suite; Confetti of Flesh (J. Cortez), S, va, elec gui, pf/synth, perc, 1990; Rock/Paper/Scissors, vn, vc, synth, elec gui, 1991–4; How It Happens, str qt, tape, 1993; Convertible Debts, vols.1–2, vn, vc, elec gui, pf, tape, 1995–8

Principal recording company: Nonesuch

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G. Sandow: 'Vernacular Roots', *Village Voice* (27 April 1982)

GREGORY SANDOW

Johnson, Thor (*b* Wisconsin Rapids, WI, 10 June 1913; *d* Nashville, TN, 16 Jan 1975). American conductor. While studying at the University of North Carolina he became associate conductor of the North Carolina State SO. At the University of Michigan he founded the Little SO, which he conducted (1934–6, 1938–42). He continued his studies at the Salzburg Mozarteum (1936–7) and at the conservatories of Leipzig and Prague with Walter, Malko and Abendroth. He studied with Koussevitzky at the first Berkshire Music Center courses (1940 and 1941). While in the army (1942–6) he organized the first army symphony orchestra. In 1945 he appeared with the American Universities SO in Britain. His first postwar performances with the New York PO led to the conductorship of the Juilliard School orchestra, which he left in 1947 to become musical director of the Cincinnati SO. As one of the first native conductors to direct an American orchestra, Johnson did much to popularize orchestral music. During his 20-year tenure at Cincinnati he performed large-scale and little-known works, including a much-praised *Gurrelieder* as early as 1953. He also organized festivals in Ohio, Wisconsin and Ojai, California. From 1967 to 1975 he directed the Nashville SO. Johnson's broad-spanned conducting was best heard in the large works of the late 19th century and early 20th. His authority and energy, as well as his organizational abilities, were little known in Europe, but his work had much significance in the development of orchestral music in the USA.

RICHARD BERNAS

Johnson, Tom (*b* Greeley, CO, 18 Nov 1939). American composer, active in France. He studied at Yale University (BA 1961, MM 1967) and privately with Morton Feldman. In 1971 he began writing on new and experimental music for the *Village Voice* in New York and became an influential critic, introducing Steve Reich, Philip Glass and the downtown group of New York composers to readers throughout the USA. In 1972 the *Four Note Opera* established him as a successful composer. Strongly minimalist, composed with only four notes as the title implies, the opera is also humorous and accessible, depicting four singers who tell the audience

what they like and dislike about their roles. *Nine Bells* (1979) marked a stylistic turning point. In the work, Johnson walked through a labyrinth of nine suspended fire-alarm bells, striking them to create evocative and varied music derived from the geometric pattern of his walk.

After relocating to Paris in 1983, a move encouraged by many European commissions and by his feeling that new music was taken more seriously in Europe, Johnson continued composing 'found music', in which he chose among (or simply accepted) musical possibilities generated by non-musical processes. Many works written in Paris are based on objective patterns: *Chord Catalogue* (1986) for keyboard consists of all 8178 chords possible within an octave; *Formulas* for string quartet (1994) is based on mathematical formulas. He also continued to write operas (his catalogue includes ten), of which the most successful has been *Riemannoper* (1988), a comedy in German with a text consisting of musical definitions from the Riemann *Musik-Lexicon*. Productions of this work and *The Four Note Opera* have made Johnson one of the most performed of contemporary opera composers, though he is rarely acknowledged as such. One work that fits into none of his other categories is *Bonhoeffer Oratoriam*, an impassioned setting of texts by the anti-Nazi theologian Dietrich Bonhoeffer. A collection of Johnson's criticism, *The Voice of New Music*, was published in 1989. One of the first composers to publish his own works, he went on to maintain two publishing companies, Two-Eighteen Press (USA) and Editions 75 (France).

WORKS
(*selective list*)

Ops: The Four Note Op (Johnson and R. Kushner), S, A, T, Bar, pf, 1972, New York, The Cubiculo, 16 May 1972; Riemannoper 'prima donna, prima donna assoluta' (H. Riemann: *Musik-Lexicon*), T, Bar, pf, 1988, Bremen, 1988 [orig. perf. Berlin, Inventionen Festival, Feb 1986]; Deux cents ans, 1989; Una opera italiana, 20 singers, 7 intellectuals, orch, 1991; Trigonometry, 4 Bar, 4 perc, 1996

Other works: Failing, db, 1975; 60-Note Fanfares, 4 tpt, 1976; Nine Bells, pfmr, fire-alarm bells, 1979; Rational Melodies, any melody inst, 1982; Bedtime Stories, spkr + cl, 1985; Chord Catalogue, kbd, 1986; Eggs and Baskets, spkr, 2 unspecified insts, 1987; Naryana's Cows, unspecified ens, 1989; Bonhoeffer Oratorium (D. Bonhoeffer), chorus, orch, 1988–92; Formulas, str qt, 1994

Recorded interviews in *US-NHoh*

WRITINGS

The Voice of New Music (Eindhoven, 1989)
Self-Similar Melodies (New York, 1996)

GREGORY SANDOW

Johnson, William Allen (*b* Nassau, NY, 27 Oct 1816; *d* Westfield, MA, Jan 1901). American organ builder. The son of a contractor, he initially worked as a mason in Westfield; his interest in the organ was kindled when he helped in the installation of a Hook organ in a church he had worked on. The following winter, in 1844, he attempted the construction of a chamber organ. It was successful, and he spent subsequent winters in this way until 1851, when he abandoned masonry for full-time organ building and opened a small shop. In 1854 his first three-manual organ was built for the South Church in Hartford, Connecticut, and by the following year he was employing up to 20 men. In 1871 his son William H. Johnson (*b* 30 June 1841; *d* Westfield, MA, 20 April 1922) joined the firm, and in the same year the factory was destroyed by fire. The name of the firm was changed to Johnson & Son in 1875, and in 1885, owing to increasing popularity in the Western Reserve states, a larger factory was built. William A. Johnson retired in 1890, and his son closed the company in 1898, possibly because of his unwillingness to convert their operations to the increasingly popular pneumatic or electric types of action, although the Barker lever had been used in large installations since the 1870s. Johnson's work was noted for its agreeable voicing, and his important instruments include those in St Mary of the Sacred Heart Church, Boston (1877), the First Methodist Church, Westfield (1876), and the Central Music Hall, Chicago (1880). He also built two studio organs for the organist and composer Dudley Buck.

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BARBARA OWEN

Johnson, Willie. *See* JOHNSON, BLIND WILLIE.

Johnson, Willie Gary. *See* JOHNSON, BUNK.

Johnston, Ben(jamin Burwell) (*b* Macon, GA, 15 March 1926). American composer. His music was first performed in public when he was 16, and his interest in 'more nearly perfect' tuning is documented as early as 1944. After serving in the US Navy, he played in dance bands and then completed the BFA at William and Mary College, Williamsburg (1949). In 1950, he abandoned studies at the Cincinnati Conservatory of Music to work with Partch in Gualala, California; he also enrolled at Mills College and studied with Milhaud (MFA 1952). In 1951, he was appointed to a combined dance and music position at the University of Illinois; he was granted tenure there in 1959, became a professor in 1967, and retired as professor emeritus in 1983. In addition to composition and teaching, he organized the première of Partch's *The Bewitched* with Alwin Nikolais's choreography (Urbana, 1957), chaired the university's influential Festival of Contemporary Arts (1962–5), held guest professorships and lectured widely on microtonality and other subjects. He also sought performers willing to learn his music, made more challenging by a microtonal notation based on actual pitch (rather than the tablature found in Partch's music).

Johnston's reputation has rested primarily on his work in microtonality. However, his earlier music was in equal temperament, with a tendency towards neo-classicism (*Septet*, the early piano pieces), theatre music, and sensitive song-settings. Beginning with sections of *Gambit*, he explored serial techniques, later incorporating metric modulation and proportional relationships. Humour found its way into his work through quotation and pun (*Ivesberg Revisited*, *Newcastle Troppo*) and popular eclecticism (*Gertrude, or Would She Be Pleased to Receive It?*). He also experimented with indeterminacy (influenced by his teacher and friend Cage) and improvisation, especially in a performance-theatre context (*Five Do-It-Yourself Pieces*).

With *Five Fragments* (1960), Johnston began using just intonation. While Partch's theory was proundly influential on him, his more comfortable relationship to Western art

music and lack of instrument building skills led him to compose primarily for traditional instruments and genres, especially the string quartet. In many works he has synthesized just intonation, proportions, and serialism, where ratios might determine duration or metric modulation (*Knocking Piece*) or a row exist in microtonal as well as transposed forms. He employs two structuralist approaches to just intonation: scalar (e.g. *Suite* for Microtonal Piano), where the 12 repeating pitch classes per octave range as far as the 27th partial; and three-dimensional 'lattice-work', starting from C and evolving according to the partials chosen; this develops Partch's theory of expanded consonance beyond the 11th-partial limit while increasing greatly the potential for modulation, a frequent device in the quartets.

Despite his commitment to just intonation, Johnston has never been dogmatic about compositional choices. The majority of his pieces are tonal; many works or movements are in ternary or variation form. He has often composed for amateur ensembles, although many have found these works difficult. While he has composed relatively little theatrical music since the 1950s, *Carmilla* (written with Wilford Leach) and the tour de force *Calamity Jane to Her Daughter* have proved two of his most popular works.

The 1960s were years of personal crisis, and this is reflected in a pervasive use of almost violent contrasts and personality changes (*Sonata/Grindlemusic* for microtonal piano, with 81 different pitch-classes spread among the 88 keys). In *Crossings*, the conflict of Quartet no.3 ('Vergings') is followed by a period of silence, and then resolution in Quartet no.4 ('Ascent'), a variation set also known as *Amazing Grace*. Johnston's subsequent conversion to Catholicism is felt more in the spirit of later works than in specific borrowings; their tone is more American vernacular than religious.

WORKS

DRAMATIC

Stage: St Joan (ballet), pf, 1955; Gertrude, or Would She be Pleased to Receive It? (chbr op, 2, W. Leach), 1956; Gambit (ballet, choreog. M. Cunningham), 1959, arr. as Ludes, 12 insts; Carmilla (chbr op, Leach), 1970; 5 Do-It-Youself Pieces (indeterminate theatre pieces), nos.1–4, 1969, no.5, 1981; Calamity Jane to Her Daughter, S, vn, synth, drums, 1989

Incid music: The Wooden Bird (Leach), 1950, collab. H. Partch; Fire (A. Gregor), 1952; The Zodiac of Memphis Street (Leach), 1954; Ring Round the Moon (J. Anouilh), 1954; The Taming of the Shrew (W. Shakespeare), 1961

VOCAL

Choral: Night (cant. R. Jeffers), Bar, female chorus, ens, 1955; Prayer, SSA, 1996; Ci-Gît Satie (S. Johnston), chorus, db, drums, 1967; Rose (Johnston), SATB, 1971; Mass, SATB, 8 trbn, perc, 1972; I'm Goin' Away, SATB, 1973; Vigil (Amerindian), improvising vv, 1976; Since Adam, STB/SAB, 1977, lost; Sonnets of Desolation (G.M. Hopkins), double SATB, 1980; On Love (Bible), chorus, orch (1986), Mantram and Raga, SATB, 1993; Secret (R. Bly), SATB, 1994

Solo vocal: Somewhere I have never travelled (e.e. cummings), T, pf, 1949; Le Gout de Néant (C. Baudelaire: *Les Fleurs du Mal*), Bar, pf, 1950; A Nocturnal Upon St Lucie's Day (J. Donne), Bar/A, pf, 1951; 3 Chin. Lyrics (Rihaku, trans. E. Pound), S, 2 vn, 1955; 5 Fragments (H. Thoreau: *Walden*), A, ob, vc, bn, 1960; A Sea Dirge (Shakespeare), Mez, fl, ob, vn, 1962; Songs of Innocence (W. Blake), S, ens, 1975; 2 Sonnets of Shakespeare, B-Bar/Ct, ens, 1978; Songs of Loss (Donne), T, str ens, 1986; Journeys, A, chorus, orch (1986); M'amie qui danse (Inouye), S, microtonal pf, 1990; A man and a woman sit near each other (Bly), Bar, cl, hn, 1993; Quietness (Rumi, trans. Barks), speaking B, str qt, 1996

INSTRUMENTAL

Orch: Korybas, 1949, withdrawn; Ivesberg Revisited, Newcastle Troppo, jazz band, 1960; Passacaglia and Epilogue from St Joan, 1960; Qnt for Groups, 1966; Sym., A, 1987; Chbr Sym., 1990

10 Str qts: no.1 (9 Variations), 1959; no.2, 1964; no.3 'Vergings', 1966–73; no.4 'Ascent' (Amazing Grace), 1973 [nos.3 and 4 combined as Crossings]; no.5, 1979; no.6, 1980; no.7, 1984; no.8, 1986; no.9, 1989; no.10, 1996

Other chbr: Conc., brass ens, 1951, arr. for pf 4-hand; Conc., perc ens. 1952; Septet, wind qnt, vc, db, 1956–8; Sonata for 2, vn, vc, 1960; Knocking Piece, 2 perc, 1962; Duo, fl, db, 1963; Diversions for 4, jazz qt, 1963–83, withdrawn; Lament, wind/str ens, 1966; One Man, trbn, perc, 1967; 2 Ob and 2 Tablas and 2 Banyas, 1969–70, lost; Duo, 2 vn, 1978; Diversion, 11 insts, 1979; 12 Partials, fl, microtonal pf, 1980; Trio, cl, vn, vc, 1981; The Demon Lover's Doubles, tpt, microtonal pf, 1985; Pursuit, bn, tuba, 1992; Trio Variations, fl, cl, db, 1994; Sleep and Waking, perc ens, 1994, collab. R. George

Solo inst (for pf unless otherwise stated): Etude-Toccata, 1949; Satires, 1953, lost; Celebration, 1953; Portrait, 1953, lost; Variations, lost, 1954; Aubade, 1959, lost; Sonata/Grindlemusic, microtonal pf, 1965; Suite, microtonal pf, 1978; Toccata, vc, 1984; Ponder Nothing, cl, 1989; Progression, db, 1993

ELECTRO-ACOUSTIC

Auto Mobile, exhibition music, tape, 1968–9; Museum Piece, film score, tape, 1968–9, collab. J. Spek; Kindergartenlieder, 2-track tape, 1969; Knocking Piece Collage, tape, 1969; In Memory, str/perc ens, tape, slides, 1975, rev. as In Memory, S, str, perc, tape, 1976: 1 Visions and Spels [realization of vocal work Vigil, 1976], 2 At the Strong Point; Strata, tape, 1978, collab. B. Mazurek

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'Letter from Urbana', *PNM*, ii/1 (1963–4), 137–41

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'Three Attacks on a Problem', *Proceedings of the American Society of University Composers*, ii (1967), 89–98

'On Context', *Proceedings of the American Society of University Composers*, iii (1968), 32–6; repr. in *Source*, ii/2 (1968), 44–5

'How to Cook an Albatross', *Arts in Society*, vii/1 (1970), 33–8; repr. in *Source*, iv/1 (1970), 63–5

with E. Kobrin: 'Phase la', *Source*, iv/1 (1970), 27–45

'Art and Survival', *Composer* [Hamilton, OH], iii (1971–2), 9–16

'Tonality Regained', *Proceedings of the American Society of University Composers*, vi (1971), 113–19

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RICHARD KASSEL

Johnston, James (*b* Belfast, 13 Aug 1903; *d* Belfast, 17 Oct 1991). Irish tenor. He studied privately and made his début in 1940 in Dublin as the Duke of Mantua in *Rigoletto*. In 1945 he was engaged by Sadler's Wells, and while their leading tenor (1946–50) he sang Gabriele Adorno in the English première of *Simon Boccanegra* (1948), as well as Don Carlos, Pinkerton, Jeník and Hugh the Drover. He made his début at Covent Garden in 1949 as Alfredo, and the same year created Hector in Bliss's *The Olympians* there; he went on to become a principal tenor at Covent Garden (1951–8), singing Manrico (to Callas's Leonora), Radames, Don José, Cavaradossi and Calaf. He sang Macduff at Glyndebourne in 1952. Johnston had a ringing tone and unaffected delivery, and sang with rare fervour.

ALAN BLYTH

Johnston, Thomas (*b* Boston, 1708; *d* Boston, 8 May 1767). American organ builder, music engraver, craftsman and musician. In 1739 he led the singing in the Brattle Street Church, Boston, and was paid for singing in King's Chapel in 1754–6. He was active as an ornamental painter and japanner, and as an engraver of maps, certificates, trade cards, music etc.; he is also regarded as Boston's first professional organ builder. He is recorded as having tuned and repaired some of the imported English organs in Boston, which presumably served as his only textbook in the craft of organ building. In 1744 Johnston made repairs to a small English organ in Christ Church (Old North Church), Boston, and he later tuned the three-manual Richard Bridge organ imported by King's Chapel in 1756, which appears to have been the model for the two-manual organ he built for Christ Church in 1759. Other organs he is known to have built were for St Peter's Church, Salem, Massachusetts (1754), the Concert Hall, Boston (*c*1755, later moved to King's Church, Providence, Rhode Island), and St John's Church, Portsmouth, New Hampshire (1760); he also made some chamber organs.

In 1758 Johnston engraved and published his *Rules to Learn to Sing, and Hymns*, containing 68 hymns set in three parts. He also brought out two editions (?1759, 1764) of Thomas Walter's *The Grounds and Rules of Music* (first published in Boston, 1721) and in 1766 a newly engraved version of Daniel Bayley's *A New and Complete Introduction* (Newbury, Massachusetts, 1764). Johnston's son Benjamin (1740–1818) and son-in-law Daniel Rea jr worked with him and succeeded him after his death; Benjamin engraved music (including William Billings's *Music in Miniature*), and both are recorded as having repaired musical instruments.

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BARBARA OWEN

John the Scot. *See* JOHANNES SCOTTUS ERIUGENA.

Joi-joi. *See* BAGUALA.

Joint. The detachable sections which form the tubes of modern woodwind instruments are generally termed 'joints'. They are connected by matched tenons and sockets turned from the mating pieces, the union being made firm and airtight with greased thread or thin cork sheet. Occasionally telescopic sections of thin metal tubing are also used for this purpose.

Towards the end of the 17th century, and in the early years of the 18th, transverse flutes, recorders and various double-reed types underwent a great transformation, mainly in the hands of distinguished instrument maker-players attached to the French court, and among their characteristic new features was a jointed construction. Hitherto virtually all woodwind instruments had been turned and bored from a single billet except perhaps where the available material was of limited size. The new construction permitted more accurate boring as well as a finer internal adjustment; it made possible the provision of alternative sections of slightly different length and hole spacing (*corps* or *pièces de rechange*) as an aid to adjustment to varying pitch standards.

PHILIP BATE

Jokinen, Erkki (*b* Janakkala, 16 Oct 1941). Finnish composer. He studied with Kokkonen and Bergman at the Sibelius Academy in Helsinki, and with Ton de Leeuw in Bilthoven in 1971. In 1985 he was appointed to teach music theory and composition at the Sibelius Academy. His central concern is instrumental music; while he writes for a variety of combinations, he has a special attachment to the accordion. His formal thinking is based on the juxtaposition and opposition of different gestures and texture types (including aleatory pitch fields); later works place increasing emphasis on polyphonic textures. A more wide-ranging development of ideas is evident in the three chamber concertos, in which different groups within the ensemble vie for dominance over the soloist and among themselves. Jokinen's music is characterized by a nervous energy, a keen sense of harmony and colour and by an economy of material that suggests analogies with serialism, while not involving serial techniques as such.

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Orch: Vc Conc., 1970; Conc., accdn, chbr orch, 1987; Voyage no.1, vn, chbr orch, 1990; Voyage no.2, chbr orch, 1991

Chbr and solo inst: Contrasts, fl, cl, vn, vc, 1968; Music for 4 Brass Insts, 2 hns, tpt, trbn, 1968; Taksis, fl, pf, 1968; CeGeda, vc, 1969; 2 str qts, 1971, 1976; Distances, cl, pf, 1978; Dô der sumer komen was, cl, hn, flugelhn, pf, perc, 1978; Air, b cl, 1979; Alone, accdn, 1979; Songs, b cl, trbn, perc, pf, db, 1980; Face, fl, hp, hpd, vn, va, vc, 1983; Pillars, vc, db, 1983; Reflections, 2 accdns, 1983; Frieze, ob, tpt, pf, vn, db, 1984; Hommage à Marc Chagall, org, 1985; Situation, hpd, 1986; Str Qt no.3, 1988; … pressentir …, accdn, db, 1989; Rise, 2 pf (4 players), 1989; Aspis, a fl, perc, gui, accdn,

1990; Pros, cl, vc, 1991; Rise no.2, fl, cl, perc, 1992; Rise no.3, perc, 1992; Str Qt no.4, 1993; Fresko, org, 1994; A Yellow Primrose to A. Caiero, accdn, vc, 1995

Unacc. choral (SATB unless otherwise stated): Psalmus, 1971; Tempora per omnia, male vv, 1980; Oi, syntyös syömehen [Oh, Let the Heart Be Filled] (E. Leino), 1985; Muistatko aikaa [Do You Remember the Time] (Leino), 1986; Minussa näet [That Time of Year] (W. Shakespeare, trans. A. Tynni), female vv, 1988

Other vocal: Uivat lehdet [Floating Leaves] (Haiku, trans. G.J. Ramstadt), S, pf, 1982; Svävande våg [Swinging Waves] (B. Carpelan), Bar, pf, 1995

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ILKKA ORAMO

Jolas, Betsy (*b* Paris, 5 Aug 1926). French composer. She was brought up in an artistic and literary milieu, and remembers in her childhood visits from writers such as Joyce, Stein and Hemingway, who were all published in the literary journal *Transition* that her parents founded and edited (1937–47). After the family moved from Paris to New York in 1940 she studied at the Lycée Français and then at Bennington College (1945–6), where in addition to her formal lessons she gained a thorough acquaintance with the 16th-century polyphonists, especially Lassus, through singing and playing with the Dessoff choir. Returning to France in 1948, she married Gabriel Illouz the following year; they had three children. Meanwhile Jolas continued her studies at the Paris Conservatoire, where her teachers included Messiaen and Milhaud. She first heard Webern's *Fünf Stücke* op.10 in the early 1950s, a discovery which struck her like 'a lightning bolt', and soon, despite Milhaud's misgivings, she was getting to know the music of avant-garde contemporaries such as Boulez and Stockhausen.

With their rigorously contrapuntal conception of musical form and their enthusiasm for unusual timbres and previously unexplored means of sound-production, from voices and instruments alike, these composers provided a source for much that became characteristic of Jolas' own emerging style. But there were important differences in her outlook, not least her passion for the voice and its expressive qualities. The confrontation of this essentially lyrical impulse with vocal writing which embraces the full gamut of avant-garde fragmentation, timbral experimentation and virtuosity gives her vocal works a special intensity, as in the deliberate exploitation of the confusions and complexities of contrapuntal text-setting in *Mots* (1963), or the later *Sonate à 12* (1970), a tour-de-force of vocal invention and wordless drama. In *Quatuor II*, for soprano and string trio (1964), the textless voice sometimes opposes the strings, sometimes combines with them in more homogenous textures, but is always treated as fully equal to the other three parts in flexibility and sophistication, pursuing a kaleidoscopic and restless stream of invention. The work was commissioned and first performed by the Domaine Musical, and marked a breakthrough in public recognition for Jolas. *D'un opéra de voyage* (1967) brings about a complementary transformation, as the instrumental parts are treated like voices. This urge to celebrate the dramatic and expressive qualities of individual musical lines, whether instrumental or vocal, suggests parallels with the music of Berio.

Another distinctive feature of Jolas' music which crystallized during the 1960s was her approach to rhythm and metre. Taking her inspiration from both Debussy and Lassus, she 'unlearnt' the traditional musical demarcation of time into strong and regular beats. *J.D.E.* (1966) presents one of the first in a long line of inventive and economical solutions to the problem of writing polyphonic music which loosens the ties of conventional rhythmic coordination, without sacrificing the contrapuntal relation of the parts by allowing freely unsynchronized playing. Placing notes within a given duration, rather than 'on' the beat, and smoothly but continually altering the tempo of the underlying beats, are two of the means used to create the undulating flow characteristic of Jolas' music. This fluidity is also apparent in her melodic contours, which frequently involve portamento and glissando, and in the textures and larger formal sections of a work, which are often seamlessly transformed one into another.

Together with her delight in blurring the distinction between voices and instruments, these preoccupations have remained characteristic of Jolas' music. While continuing to compose for non-standard ensembles (as in *D'un opéra de poupée* and *Points d'or*, both 1982), she began in the 1970s to write for full orchestra, often with a solo instrument. Several of these concerto-style pieces are cast in the form of a wordless song-cycle, beginning with the lyrical *11 Lieder* for trumpet and orchestra (1977). At the same time she began to make use of the traditional ensembles of chamber music, beginning with the string quartet in *Quatuor III* (1973), an especially concentrated work cast as a succession of short études each exploring a specific kind of musical material or relationship between the four parts. Given her view of music as 'sung' melodic expression, it was inevitable that this reconsideration of the ensembles and institutions of the past would culminate in an opera. Two chamber operas seek in different ways to recreate the immediacy of popular (and ancient) theatrical forms: in the second of these, *Le Cyclope* (1986), which sets a satyr-play by Euripides word for word (in French), she succeeds in creating a particularly fluid, conversational kind of word-setting. The piece was written as a respite from work on her grand opera *Schliemann* (1983–93), an epic work on the theme of a lifelong quest which includes much play with different languages and musical cultures. While working on the score Jolas studied some of the operas she most admires, from *Don Giovanni* to *Wozzeck*, and occasionally acknowledged her debt in the music: she has no desire to reject the past, and feels able to take inspiration from earlier composers without compromising the integrity of her own, fully contemporary language. Thus she has described the organ piece *Musique de jour* (1976) as 'a sort of four-voice fugue' and 'a homage to Monteverdi and Bach', yet these models have been wholly absorbed into the work's own highly individual means of expression.

Since 1953, Jolas has accrued a host of prestigious awards and honours. She has also had a distinguished career as a teacher: she has been much in demand as visiting professor in numerous American universities, and she assisted and then succeeded Messiaen as professor of

analysis (1975) and professor of composition (1978) at the Paris Conservatoire.

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Le pavillon au bord de la rivière (chbr op, 4, M. Raoul-Davis, after Kuan Han Chin), 1975; Avignon, 4 Aug 1975
Le Cyclope (op, 1, after Euripides: *Cyclops*), 1986; Avignon, 27 July 1986
Schliemann (op, 3, B. Bayen and B. Jolas, after Bayen), 1987; concert perf., Paris, Bastille, 4 April 1990, stage perf., Lyon, Opéra, 3 May 1995

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With orch: 5 poèmes de Jacques Dupin, S, pf, orch, 1959; L'oeil égare dans les plis d'obéissance du vent (V. Hugo), radiophonic cant., S, A, Bar, chorus, orch, 1961; Dans la chaleur vacante (A. du Bouchet), radiophonic cant., solo vv, chorus, orch, 1963; Motet II (J. Dupin), chorus 36vv, chbr orch, 1965; Liring ballade (E. Jolas), Bar, orch, 1980; Sigrancia Ballade (du Bouchet), Bar, orch, 1995
With inst ens or pf: Plupart du temps (P. Reverdy), Mez, pf, 1949; Chansons pour Paule, S, pf, 1951; Everyone Sings, female double chorus, brass, 1955; Mots (B. Jolas), S, Mez, C, T, B, 8 insts, 1963; Quatuor II, S, Str trio, 1964; Plupart du temps II (Reverdy), T, t sax, vc, 1989
Unacc.: Arbres, 1954; Enfantillages, female chorus, 1954; Et le reste à l'avenant, 1954; Pantagruel, 1954; Orca, 1955; Diurnes, chorus 12–72vv, 1970; Sonate à 12, 12 solo vv, 1970; Voix premières, radiophonic work, 1974; Caprice à 1 voix, male or female v, 1975; Caprice à 2 voix, S, Ct/C, 1978; Perriault le déluné (F. Illouz), 12vv, 1993; Für Cecilia Affettuoso, 6vv, 1998

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9 or more insts: Figures, 9 insts, 1956–65; J.D.E., 14 insts, 1966; D'un opéra de voyage, 22 insts, 1967; Points d'aube, solo va, 13 wind insts, 1967, rev. 1969; 4 plages, str orch, 1968; Lassus ricercare, 10 insts, 1970; 3 rencontres, str trio, orch, 1970–72; Musique d'hiver, org, small orch, 1971; Well Met, 12 str, 1973; 11 Lieder, tpt, chbr orch, 1977; Tales of a Summer Sea, orch, 1977; Stances, pf, orch, 1978; D'un opéra de poupée en 7 musiques, 11 insts, 1982; 5 pièces pour Boulogne, small orch, 1982; Points d'or, sax, 15 insts, 1982; Préludes-Fanfares-Interludes-Sonneries, wind, perc, 1983; Frauenleben, 9 lieder, va, orch, 1992; Lumor, 7 lieder spirituels, sax, orch, 1996; 4 psaumes de Schütz, small orch, 1996; Petite Symphonie Concertante, vn, orch, 1997
1–8 insts: Episode no.1, fl, 1964; Tranche, hp, 1967; Etats, vn, 6 perc, 1969; Fusain, pic, b fl, 1971; Remember, eng hn/va, vc, 1971; How Now, 8 insts, 1973; Quatuor III, 9 études, str qt, 1973; Scion, vc, 1973; O Wall, wind qnt, 1976; Episode no.2 'Ohne Worte', fl, 1977; 4 duos, va, pf, 1979; Episode no.3, tpt, 1982; 3 duos, tuba, pf, 1983; Episode no.4, t sax, 1983; Episode no.5, v, 1983; 4 pièces en marge, vc, pf, 1983; Episode no.6, va, 1984; Episode no.7, elec gui, 1984; Episode no.8, db, 1984; Trio, pf, vn, vc, 1988; Music for Joan, vib, pf, 1989; Quatuor IV 'Menus propos', str qt, 1989; E.A., petite suite variée, tpt, vib, 1990; Episode no.9 'Forte magnum coloratum', cl, 1990; Trio 'Les heures', str trio, 1990; Etudes aperçues, vib, 5 cowbells, 1992; Musique pour Delphine, vn, vc, 1992; Musique pour Xavier, t sax, vn, 1992; Lettere amorosi, tpt, str qt, 1993; Quoth the Raven . . . cl, pf, 1993; Music for here, bn, va, vc, 1994; Quatuor V, str qt, 1994; Music to go, va, vc, 1995; Quatuor VI, cl, vn, va, vc, 1997; Sonata à 8, 8 vc, 1997; Trio sopra 'et sola facta', cl, vn, pf, 1998

KEYBOARD

Pf: Chanson d'approche, 1972; B for Sonata, 1973; Mon ami, ariette variée, pf + female or child v, 1974; Pièce pour St Germain, 1981; Calling E.C., 1982; Une journée de Gadad, 1983; Petite suite sérieuse pour concert de famille, 1983; Tango si, 1984; Signets: hommage à Maurice Ravel, 1987; Pièce pour, pf, 1997
Other kbd: Autour, hpd, 1972; Musique de jour, org, 1976; Auprès, hpd, 1980; 3 études campanaires, kbd carillon/pf, 1980
Also incid and film music

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JEREMY THURLOW

Jolivet, André (*b* Paris, 8 Aug 1905; *d* Paris, 20 Dec 1974). French composer. His father, a painter, and his mother, a pianist, encouraged him to become a teacher, despite his obvious early musical talent; from the age of 14 he took cello lessons with Louis Feuillard, set his own poem to music at 13 and at 15 designed and composed music for a ballet. The music of Debussy, Dukas and Ravel made a lasting impression on him at the Pasdeloup concerts in 1919. In 1920 the Abbé Théodas, *maître de chapelle* of Notre Dame de Clignancourt, Paris, accepted him as a chorister, teaching him harmony and organ. He left school that year and trained as a teacher, taking up various posts in Paris from 1927. Some early piano compositions date from this period, including *Romance barbare* (1920) and *Sarabande sur le nom d'Eric Satie* (1925). In 1928 he started lessons with Paul Le Flem, director of the Chanteurs de St Gervais, whose rigorous training in counterpoint, harmony and classical forms often drew on 15th- and 16th-century polyphonists.

Jolivet's first significant exposure to atonal music occurred in December 1927 at the Société Musicale Indépendante's Schoenberg concerts at the Salle Pleyel, where he heard *Pierrot lunaire* sung by Marya Freund, piano pieces performed by Eduard Steuermann and the Suite op.29. In 1929 Varèse's *Amériques* had a profound impact on him; Jolivet was struck by the large orchestral forces, dominated by percussion. Le Flem, responding to Jolivet's enthusiasm, introduced him to Varèse, who accepted him as his only European student. Varèse's impact is evident in Jolivet's experimentation with sound-masses, acoustics, orchestration and atonal (though non-serial) methods.

Jolivet's first important compositions date from 1930, with works such as *Air pour bercer*, Suite for string trio and *Trois temps*. Varèse returned to the USA in 1933 leaving Jolivet six objects: a puppet, a magic bird, a statue of a Balinese princess, and a goat, cow and winged horse sculpted by Calder, which Jolivet regarded as fetish objects. In 1935 he composed *Mana* for piano, naming a movement after each object. Contrast is created between the rhythmically free portrayal of the puppet, the short halting phrases of the bird, the rhythmic momentum of the Balinese princess, and the long flexible lines evoking the cow. Movements 3, 4 and 5 are unified by the tritone; the opening of the fifth movement is based on two transpositions of the octatonic scale. *Mana* began Jolivet's so-called 'magic' period. *Cinq incantations* for solo flute (1936) and *Cinq danses rituelles* (1939) are concerned with the life-cycle and with harvest. While the former



André Jolivet

work contains shifting and flexible rhythms, repeated phrases and single notes, the latter is characterized by syncopation and heavily dotted rhythms. Jolivet exploits the dissonant effect of the repeated diminished octaves and minor seconds in the final section of the nuptial dance. By focussing on ritual, incantation and initiation practices, Jolivet sought inspiration from African and East Asian traditions.

Messiaen, a jury member of the Société Nationale, helped to get Jolivet's *Trois temps pour piano* (1930) performed by the society in 1931. In a review of *Mana*, Messiaen noted the 'novelty of its idiom and the singularity of its aesthetic', which, in his view, seemed 'to express the new aspirations'. They both shared an interest in spiritual concerns and a desire to widen the emotional range of music. In 1935 Jolivet, Messiaen and Daniel-Lesur founded 'La spirale', an avant-garde chamber music society. Then in 1936, with Yves Baudrier, they formed the group known as 'La jeune France', their first concert taking place on 3 June 1936, conducted by Désormière. They became known as the 'quatre petits frères spiritualistes' because they promoted spiritual values and human qualities in a 'mechanical and impersonal' world. They also rejected Stravinsky's neo-classicism, Satie, Les Six and central European experiments. The group's activities were curtailed by World War II. In 1940 Messiaen was interned and Jolivet was mobilized at Fontainebleau. Here he wrote a *Messe pour le jour de la paix* for voice, organ and tambourine (1940). Another important war-inspired work was the *Trois complaintes du soldat* for voice and piano or orchestra (1940).

In 1945 Jolivet published an article in *Noir et Blanc* entitled 'Assez Stravinsky', in which he declared that 'true French music owes nothing to Stravinsky'. Poulenc replied, defending Stravinsky, with an article in *Le Figaro*, 'Vive Stravinsky'. In 1946 Jolivet responded to an enquiry on musical aesthetics and technique ('Magie expérimentale' in *Contrepoints*), in which he reaffirmed his musical aims, including his desire to rediscover music's 'original ancient meaning'. He also outlined his preoccupation with acoustics, particularly his use of 'doubled basses' in preference to the 'artificial twelve-note system'; by selecting two bass notes, he was able to exploit the harmonies that were available from both harmonic series.

Jolivet simplified his style during the war, abandoning atonality in favour of lyricism and striving for a music for 'evasion and relaxation'. Examples include the comic opera *Dolorès, ou Le miracle de la femme laide* (1942) and the ballet *Guignol et Pandore* (1943) on which he collaborated with Serge Lifar. In this farce, the director, who controls the human characters, is himself a puppet. The music is tonal, modal and simple, with repetitive rhythms and pentatonic glissandos, and tritones in the execution scene. The chamber works *Chant de Linos* (1944) and *Hopi Snake Dance* (1948) reveal his continuing preoccupation with ritual; the former exploits the flute's technical capabilities and reveals the influence of Le Flem's teaching in the contrapuntal independence of the lines. From about 1945 Jolivet achieved a fusion between his new-found accessibility and his earlier experimentation. Serge Gut has identified this synthesis in the First Piano Sonata (1945), written in memory of Bartók. Elements of virtuosity, dissonance and rhythmic drive feature in *Fantaisie-Caprice* for flute and piano (1953), *Sérénade* for two guitars (1956) and the numerous concertos, including two for cello (1962 and 1966) and one for violin (1972).

Between 1945 and 1959 Jolivet was musical director of the Comédie Française. He composed 14 scores for plays by Molière, Racine, Sophocles, Shakespeare and Claudel. He had the opportunity to travel widely, to the Middle East and East Asia and to Africa; his visit to Egypt rekindled his interest in ritual in works such as *Epithalame* for a 12-voice 'vocal orchestra' (1953), based on sacred Egyptian, Hindu, Chinese and Greek texts, and the second movement of his First Symphony (1953). The Concerto for Piano and Orchestra (1949–50) was the result of a commission from Radio France for 'a work of colonial inspiration' and was awarded the Grand Prix de la Ville de Paris; by drawing on musical elements from Africa, East Asia and Polynesia, Jolivet was continuing the tradition of French exoticism established by Bizet, Chabrier, Debussy, Ravel and Messiaen.

Jolivet's interest in French culture is evident from his oratorio *La vérité de Jeanne* (1956). Based on a 15th-century text rehabilitating Joan of Arc, it was performed in Domrémy for her 500th anniversary. His orchestral work *Les amants magnifiques* (1961) also involved a homage to France's past in Molière and Lully. Jolivet employs Baroque dance figures, ground bass and harpsichord, but reveals his individuality in emphasizing percussion, block writing, glissandos and harmonics. Jolivet founded the Centre Français d'Humanisme Musical at Aix-en-Provence in 1959 and taught composition at the Paris Conservatoire from 1961. His last commission, to write an opera, *Le soldat inconnu* for the Palais Garnier, was incomplete at his death.

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Dolorès, ou Le miracle de la femme laide (opéra bouffe, 1, H. Ghéon), 1942; French radio, 4 May 1947

Guignol et Pandore (ballet, S. Lifar), 1943; Paris, Opéra, 29 April 1944; orch suite, 1943

L'inconnue (ballet, L. Vaillat), 1950; Paris, Opéra, 19 April 1950; orch suite, 1950

Ariadne (ballet, P.-A. Jolivet), 1964; Paris, Opéra-Comique, 12 March 1965; orch suite, 1964

Bogomilé, ou Le lieutenant perdu (op, M. Schneider), 1974, inc.; extracts arr. M. Philippot, Paris, Opéra, 5 March 1982

ORCHESTRAL

Andante, str, 1935; Danse incantatoire, 1936; Soir, band, 1936; Défilé, band, 1936; Cosmogonie, prelude, orch/pf, 1938; 5 danses rituelles, orch/pf, 1939; Symphonie de danses, 1940; Psyché, 1946; Fanfares pour 'Britannicus' [after incid. music], brass, 1946; Ondes Martenot Conc., 1947; Concertino, tpt, pf, str, 1948; Conc., fl, str, 1949; Pf Conc., 1949–50; Conc., hp, chbr orch, 1952; Sym. no.1, 1953; Conc., bn, hp, pf, str, 1954; Tpt Conc. no.2, 1954; Suite transocéane, 1955; 3 interludes de La vérité de Jeanne [from orat], 1956; Suite française, 1957; Perc Conc., 1958; Sym. no.2, 1959; Adagio, str, 1960; Sym., str, 1961; Les amants magnifiques, 1961; Vc Conc. no.1, 1962; Sym. no.3, 1964; Vc Conc. no.2, 1966; Vn Conc., 1972

VOCAL

Choral: La tentation dernière, cant, solo vv, chorus, speaking chorus, orch, 1941; Oh! Flibustiers (J. Mauclère), male chorus, perc, 1949; Epithalame (Jolivet), 12 solo vv, 1953; La vérité de Jeanne, orat, 6 solo vv, reciter, chorus, orch, 1956; Mass 'Uxor tua', S, S, A, T, B/SSATB, fl, ob + eng hn, bn, trbn, va/org, 1962; Madrigal (M. Jacob), 4vv, 4 insts/str orch, 1963; Le coeur et la matière, cantata, 5 solo vv, chorus, orch, 1965

Solo vocal: Faux Rayon (P. Reverdy), 1v, pf, 1928; Chewing-gum (C. Sernet), 1v, pf, 1928; 2 poésies de Francis Jammes, 1v, pf, 1928–9; Sonnet de Ronsard, 3 female vv, 1929; Chanson: la mule de Lord Bolingbroke (M. Jacob), 1v, pf, 1930; 3 rondels de François Villon, 1v, pf, 1931; 4 mélodies sur des poésies anciennes, 1v, pf/chbr orch, 1931; Prière des 13 hommes dans la mine (R. Hubermont), Bar/Mez, pf, 1931; Chants d'hier et de demain (J.P. Marat, M. Robespierre, J.L. Jaurès), Bar, male chorus, pf, 1931–37; Romantiques (R. Boudry, G. Ribermont-Dessaignes, V. Huidobro), 1v, pf, 1935; Le chant des regrets (L. Recolin), Bar/Mez, pf, 1935; Les chants du campeur, Le jeu du camp fou (P. Vaillant), 1v, pf, 1937; Poèmes pour l'enfant, Mez, 4 ww, tpt, hp, pf, str qt, 1937; 3 chants des hommes (R. Boudry), Bar, orch, 1937; 3 poèmes chantés (J. Bruyr), 1v, pf, 1939; Les trois complaintes du soldat (Jolivet), Mez/Bar, pf/orch, 1940; Messe pour le jour de la paix, 1v, org, tambourine, 1940; Suite liturgique, S/T, ob + eng hn, vc, hp, 1942; 3 chansons de ménestrels (J. de Beer), Mez/Bar, pf/orch, 1943; Poèmes intimes (L. Emié), 1v, pf/chbr orch, 1944; Hymne à St André, S, org, 1947; Jardins d'hiver (G. Lefilleul), 1v, pf, 1951; 3 poèmes galants (M. de St-Gellais, G.-C. Bucher, Père le Moyne), Mez/Bar, pf, 1951; Songe à nouveau rêvé (A. Goléa), S, orch, 1970

CHAMBER

Suite, str trio, 1930; Air pour bercer, vn, pf, 1930; Suite, va, pf, 1931; Sonata, vn, pf, 1932; Aubade, vn, pf, 1932; Choral et fugato, pf 4 hands, 1932; Str Qt, 1934; Chant d'oppression, va, pf, 1935; 3 poèmes, ondes martenot, pf, 1935; Ouverture en rondeau, 4 ondes martenot, 2 pf, perc, 1938, arr. str orch, chbr orch; Petite suite, fl, va, hp, 1941; Nocturne, vc, pf, 1943; Suite delphique, 12 insts, 1943; Pastorale de Noël, fl/vn, bn/va/vc, hp, 1943; Chant de Linos, fl, pf/(str trio, hp), 1944; Sérénade, ob, pf/wind qnt, 1945; Petite Suite, 2 vn, va, vc, db, pf, perc, 1947; Hopi Snake Dance, 2 pf, 1948; Sérénade, 2 gui, 1956; Rapsodie à 7, cl, bn, valve cornet, trbn, perc, vn, db, 1957; Sonata, fl, pf, 1958; Sonatine, fl, cl, 1961; Alla rustica, fl, hp, 1963

Sonatine, ob, bn, 1963; Suite en concert, fl, 4 perc, 1965; 12 inventions, wind qnt, tpt, trbn, str qnt, 1966; Controversia, ob, hp, 1968; Arioso barocco, tpt, org, 1968; Cérémonial, hommage à Varèse, 6 perc, 1968; Patchinko, 2 pf, 1970; Heptade, tpt, 6 perc, 1971; Pipeaubec, rec, perc ens, 1972; La flèche du temps, 12 str, 1973; Yin-Yang, 11 str, 1973

SOLO INSTRUMENTAL

Romance barbare, pf, 1920; Sarabande sur le nom d'Eric Satie, pf/orch, 1925; Tango, pf, 1927; 2 mouvements, pf, 1930; 3 temps, pf, 1930; 6 études, pf, 1931; Trois croquis, pf, 1932; Danses pour Zizou, pf, 1934; Sida Yahia, pf, 1934; Algeria-Tango, pf, 1934; El viejo camello, pf, 1935; Madia, pf, 1935; Fom Bom Bo, pf, 1935; Mana, 6 pieces, pf, 1935; Prélude apocalyptique, org, 1935; 5 incantations, fl, 1936; Incantation 'Pour que l'image devienne symbole', vn/fl/ondes martenot, 1937; Cosmogonie, prelude, pf/orch, 1938; 5 danses rituelles, pf/orch, 1939; Etude sur des modes antiques, pf, 1944; Pf Sonata no.1, 1945; 5 interludes, org, 1947; Pf Sonata no.2, 1957; Hymne à l'univers, org, 1961–2; 2 études de concert, gui, 1963; Suite rhapsodique, vn, 1965; Suite en concert, vc, 1965; Prélude, hp, 1965; 5 églogues, va, 1967; Ascèses, 5 pieces, fl/a fl/A-cl/B-cl, 1967; Mandala, org, 1969; Tombeau de Robert de Visée, suite, gui, 1972

INCIDENTAL MUSIC

Aimer sans savoir qui (Lope de Vega), 1941; Le mystère de la visitation (H. Ghéon), 1942; Iphigénie à Delphes, 1943; La queste de Lancelot (J. de Beer), 1943; Le malade imaginaire (Molière), 1944; 2 pièces d'Henri Duvernois, 1945; Le livre de Christophe Colomb (P. Claudel), 1946; Britannicus (J. Racine), 1946; Iphigénie en Aulide (Racine), 1946; Horace (P. Corneille), 1947; La flûte du boeuf (J. Audiberti), 1948; Hélène et Faust (Arnoux, after J.W. von Goethe), 1949; Les précieuses ridicules (Molière), 1949; Antigone (after Sophocles), 1951; Le bourgeois gentilhomme (Molière), 1951; Empereur Jones (after E. O'Neill), 1953

Les caprices de Marianne (A. de Musset), 1953; Prométhée enchaîné (after Aeschylus), 1954; Les amants magnifiques (Molière), 1954; Fantasio (Musset), 1954; L'amour médecin (Molière), 1955; Le veuf (L.C. Carmontelle), 1955; Coriolan (after Shakespeare), 1956; Il ne faut jurer de rien (Musset), 1957; La réunion des amours (P.C. de Chamblain de Marivaux), 1957; Le guerrier de Rabinal (Inca trad.), 1959; L'eunuque (after Plautus), 1959; Antigone (after Sophocles), 1960

FILM MUSIC

Boxe en France, collab. A. Honegger, 1942; Mémoire des maisons mortes (Chéret), collab. Daniel-Lesur, 1942; La parole est d'argent, 1943; Les ultra-sons (P. Thévenard), 1944; La lueur qui s'éteint (documentary, Thévenard, 1946); Antergan, 1947; Le Spitzberg (E. Logereau), 1948; SIM (animation, Breuil), 1948; Le champignon qui tue (Thévenard), 1948; Saponite (animation), 1949; Le vrai coupable (Thévenard), 1951; Vingt minutes sous les mers, 1954; Les aventures d'une mouche bleue (Thévenard), 1954; Le soleil se lève à l'est (documentary), 1955; France Romane, 1956; promotional films

MUSIC FOR RADIO

Baschibah (J. Deval), 1950; La petite Catherine de Heilbronn, 1951; La fille d'honneur, 1951; Empereur Jones, 1953; La guerrier de Rabinal, 1959; L'Atrabilaire de Ménandre, 1962

EDUCATIONAL

Grave et gigue, vn, pf, 1930; Déchiffrages, tpt, sax, cl, 1942–3; Danse roumaine, pf, 1948; Chansons naïves, 6 pieces, pf, 1951; Berceuse dans un hamac, pf, 1951; Air de bravoure, tpt/valve cornet, pf, 1952; Cabrioles, fl, pf, 1953; Chant pour les piroguiers de l'Orénoque, ob, pf, 1953; Fantaisie-impromptu, a sax, pf, 1953; Fantaisie-caprice, fl, pf, 1953; Méditation, cl, pf, 1954; Danse caraïbe, pf, 1963

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BARBARA KELLY

Jollage, Charles-Alexandre (*d* ?Paris, 1761). French organist and composer. He is identified on the title-page of his only publication, *Premier livre de pièces de clavecin* (Paris, 1738), as 'formerly organist to the King of Poland'. The appointment probably terminated in 1733, when Stanislaus returned from Chambord to Warsaw to claim his throne. The dedication of the pieces to the Marquise of Clermont d'Amboise suggests that he had for some time been active in Paris as a harpsichord teacher, since he had presented 'most' of them to her before publication. About 1740 he inaugurated the organ of the Petits-Pères (the chapel of an Augustinian convent, now the church of Notre Dame des Victoires), was appointed organist then or later, and continued there until his death. He appeared at the Concert Spirituel on 24 December 1750, and in 1755 he became one of the four quarterly organists of the cathedral of Notre Dame. In 1753 he was called upon by the Parisian organ builder Robert Richard, to whom he owed money, to approve an organ for the cathedral in Quebec City. With one or two exceptions, and notwithstanding occasional lapses like parallel 6-4 chords, Jollage's pieces are bland and conventional. Two of them are legato and staccato versions of the same music; another, *L'italienne*, seems by its style to celebrate the arrival of Scarlatti's sonatas on the Parisian scene. The publication of the *air Belle Iris, vos regards* (now in *GB-Lbl*) was announced in the *Mercure de France* in July 1736.

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DAVID FULLER/BRUCE GUSTAFSON

Jolson, Al [Yoelson, Asa] (*b* Srednice [now Seredzius], Lithuania, ? 26 May 1886; *d* San Francisco, 23 Oct 1950). American popular singer. Jolson's father, Moshe, was a rabbi and cantor who emigrated to Washington, DC, in 1890. His family arrived in 1894, and soon after this the young Al began appearing in burlesques and vaudeville in various partnerships that often included his older brother Harry (1882–1953). By 1906 he was performing as a vaudeville single and in 1908 he joined Lew Dockstader's Minstrels. Since 1904 Jolson's act had included the performance of coon songs and comedic banter in blackface. These were incorporated into his first Broadway appearance in *La Belle Paree* (1911), a revue produced by the Shubert Brothers at their newly opened Winter Garden Theatre. Jolson would make the Winter Garden his Broadway home until 1925; by then, he had been billed as 'the world's greatest entertainer' for almost ten years, a sobriquet earned through countless national tours and concert appearances.

In *The Whirl of Society* (1912) he introduced his trademark blackfaced stage persona, Gus, a good-hearted and mischievous servant or butler who deflates the pretensions of the society around him through wit and ingenuity. This show also incorporated a runway built from the back of the theatre to extend across the centre of the Winter Garden auditorium, and Jolson used this device to achieve an intense, almost erotic intimacy with audience members, who would often be led in singalongs or included in comedy routines. His other Broadway shows included *Vera Violetta* (1911), *The Honeymoon Express* (1913), *Dancing Around* (1914), *Robinson Crusoe, Jr.* (1916), *Sinbad* (1918), *Bombo* (1921) and *Big Boy* (1925). All were loose-limbed extravaganzas that left plenty of room for comedic improvisation and interpolated songs. Among these were *Waiting for the Robert E Lee*, *You made me love you* (the first song he performed on bent knee, a subsequent Jolson trademark), *Rock-a-bye your baby with a dixie melody*, *Swanee*, *Avalon*, *My Mammy*, *April Showers*, *Toot, Toot, Tootsie*, and *California, here I come*. Critics were constantly awed by his ability to raise trivial songs and stale jokes to the level of folk myth. His recordings from this period as well exerted an enormous influence on subsequent generations of popular singers.

Jolson's appearances in two part-sound, part-silent films, *The Jazz Singer* (1927) and *The Singing Fool* (1928), marked the pinnacle of his career. *Sonny Boy*, from the latter, was one of the first recordings to sell over a million copies. Subsequent films such as *Hallelujah, I'm a Bum* (1933), *Go into Your Dance* (1935), as well as two returns to Broadway in *Wonder Bar* (1931) and *Hold On To Your Hats* (1940), were not nearly as successful as the two film biographies made near the end of Jolson's life, *The Jolson Story* (1946) and *Jolson Sings Again* (1949), in which actor Larry Parks portrayed Jolson. These films featured Jolson's voice on the soundtrack, and were the culmination of a renewed interest in his career engendered by his numerous performances for American servicemen during World War II. From 1947 to 1949 he hosted NBC's 'Kraft Music Hall', his only success in a radio series.

Jolson's infectious energy and childlike innocence were part of a melting pot of vocal characteristics he absorbed from a variety of theatrical traditions. He would glide as easily between singing, declamation and speaking, within the course of a song, as he would shift between the mixed register production of an operatic tenor and the growling baritone shouting of a blues singer. He made liberal use of portamento, appoggiaturas and mordents, while his rhythmic and melodic inventiveness matched that of any jazz singer, as a comparison between the printed score and any of his recordings of a given song will attest. His diction also featured the nasal vowels, word-pulling ('be-lew' for blue) and aspirated attacks ('a-you') of the stereotypical Irish tenor. Jolson's best performances were recorded before his style became mannered in the 1920s.

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HOWARD GOLDSTEIN

Joly, Simon (*b* 1524; *d* after 1558). French composer. He was organist at the cathedral of St Etienne, Bourges, in 1559, and enjoyed the patronage of Cardinal François de Tournon. Joly dedicated to Tournon his *Psalmi quinquagesemi perpulchra* (Lyons, 1552), four-voice settings of

Latin paraphrases of all 20 verses of Psalm l, *Miserere mei*. He is praised in a sonnet by Philibert Bugnyon, published at Lyons in 1557.

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FRANK DOBBINS

Jommelli [Jomelli], **Niccolò** [Nicolò] (*b* Aversa, 10 Sept 1714; *d* Naples, 25 Aug 1774). Italian composer. He was important among those who initiated the mid-18th-century modifications to singer-dominated Italian opera. His greatest achievements represent a combination of German complexity, French decorative elements and Italian brio, welded together by an extraordinary gift for dramatic effectiveness.

1. Early career. 2. The Stuttgart years. 3. The final years.

1. EARLY CAREER. Jommelli's musical training began under Canon Muzzillo, director of the cathedral choir at Aversa. In 1725 he went to the Conservatorio S Onofrio in Naples, where he studied with Prota and Feo; he transferred to the Conservatorio Pietà dei Turchini in 1728, where his teachers included Nicola Fago. He was also influenced by the composers active in Naples during his student years, notably Hasse and Leo. Later, to Schubart, he admitted his debt to both Hasse and Graun. His public career began with two comic operas for Naples, *L'errore amorosa* in spring 1737 and *Odoardo* in winter 1738. The success of his first serious opera, *Ricimero re di Goti*, at Rome in 1740 brought him to the attention of a wealthy and influential patron, Cardinal Henry Benedict, Duke of York.

An early exposure to Hasse's obbligato recitative must have impressed the young Jommelli with the capacity of motivic orchestral writing to create an intensified emotional effect at particularly dramatic moments. Speaking of Jommelli's obbligato recitative for *Ricimero*, Charles de Brosses declared that the force of the declamation, the variety of the harmony and the sublimity of the accompaniment created a sense of drama greater than the best French recitative and the most beautiful of Italian melody.

For the production of his setting of Metastasio's *Ezio* in 1741, Jommelli moved to Bologna, where he met and had lessons with Giovanni Battista ('Padre') Martini, establishing a lifelong friendship (nine letters from Jommelli to Martini are in *I-Bc*). He was elected a member of the Accademia Filarmonica. Later that year he composed his first opera for Venice, *Merope*. Its first and second acts are linked with an unusual scene including chorus, obbligato recitative, ballet and pantomime, depicting war games, foreshadowing in startling fashion the French-inspired operas to come in the latter half of the century. In the next few years he wrote operas for Bologna, Venice, Turin, Ferrara and Padua, as well as two oratorios which were widely performed, *Isacco figura del Redentore* and *La Betulia liberata*.

In 1743 or 1745 Jommelli received, on Hasse's recommendation, his first permanent position as musical director of the Ospedale degli Incurabili, one of Venice's conservatories for girls. Early biographers place this appointment in 1743 but all of his compositions for the conservatory date from 1745 or after. For the women who sang in the church services, he composed a group of sacred works, among them two oratorios, a Kyrie–Gloria mass, settings of psalms and several solo motets. He also wrote a *Te Deum* for mixed voices. These works show a great variety in the types of movements, use of keys, sequences of choruses, arias and ensembles. The most important sacred composition of this period is the psalm *Laudate pueri* in B♭ for two women's choruses, soloists and two string orchestras. In addition to this output of sacred music, Jommelli maintained his creativity in the operatic sphere.

The basic characteristics of his mature style were already emerging: the incursion of declamatory elements in the aria, audacious harmonic effects, abundant modulations, chromaticism, and the exploration of orchestral resources such as the use of the second violin as an independent textural element, the occasional independent viola parts, the abundant dynamic indications and the development of the crescendo effect, which reached Mannheim from Italy through Jommelli's Italian sinfonias, in which Johann Stamitz first heard the innovations since credited to him. Symphonic construction, without repeat signs and with a contrasting second theme in the dominant key, contrasting sections for pairs of instruments, sharp dynamic contrasts and crescendos can all be found in Jommelli's opera sinfonias of the 1740s. The basic units of compositions, at the level of motif and phrase in Jommelli's sinfonias, doubled (as Wolf has observed) in the 1740s: 2 + 2 becomes 4 + 4. The same process in vocal music led to a doubling in the length of the ordinary aria during the decade. Equally significant, Jommelli increasingly wrote arias in which the internal structure and function are clearly differentiated, using techniques associated with instrumental sonata procedures. Many of his arias of the 1740s have first themes, transitions, second and closing themes, clearly delineated by changes in texture, dynamics and orchestration. His interest in formal clarity was most pronounced during this decade, during which he was writing the most 'modern-sounding' music of anyone (Terradellas being a close second and Galuppi joining them around 1745); he also stands out for his interest and skill in the details of expression.

Jommelli left Venice at the end of 1746 or the beginning of 1747, because on 28 January 1747 he produced in Rome his first version of *Didone abbandonata*. In addition to operas for Rome, Jommelli fulfilled commissions for Naples and Parma. In 1748 Jommelli wrote *L'amore in maschera*, his first comic opera for ten years. His few intermezzos followed within a few years. *L'uccellatrice* was written for Venice and performed there in May 1750. A reworked version, *Il parataio*, was presented by the Italian *buffo* troupe during its controversial appearance in Paris in 1753. Thus Jommelli, along with Pergolesi and others, contributed fodder to the Querelle des Bouffons and to the clamour for more italianate elements in French opera voiced by the Encyclopedists Rousseau, Grimm and Diderot.

In the early 1750s Jommelli's work gravitated towards sacred music, beginning with the oratorio *La passione di Gesù Cristo*, composed in Rome in 1749. The composer dedicated this work to Cardinal Heinrich Benedict, Duke of York, who had been his patron for many years. This gained him entrance to influential papal circles, where he met Cardinal Albani. In the first days of April 1749 the

prefect of music in the Vatican, Monsignor Passionei, commissioned Jommelli and another Neapolitan composer, David Perez, to write a *Miserere* as a demonstration of their capabilities. Backed by Cardinal Albani and Passionei, Jommelli was then elected *maestro coadiutore* of S Pietro with a decree issued on 20 April. The decree asserted that he must be in Rome for the beginning of the Holy Jubilee Year of 1750 and follow indispensably the year-round service in the basilica.

Meanwhile, equally important to his career was a commission Albani secured for him from Vienna in 1749. Here he composed *Achille in Sciro* and a second version of *Didone abbandonata*. Metastasio, then court poet at Vienna, reported that Jommelli's *Achille* far exceeded expectations. He believed Jommelli to be unrivalled in his ability to seize the heart of the listener with his delicate and sensitive melody. The early Viennese symphonists, Dittersdorf and Wagenseil, later acknowledged Jommelli's influence upon the formation of their symphonic style (see Hell, 1971).

Jommelli returned from Vienna to Rome somewhat late, and there he found that the Congregazione di S Cecilia was trying to prevent him from assuming his duties as *maestro di cappella* at S Pietro. The pope himself had to declare that Jommelli was his virtuoso in order to exempt him from the examination of the Congregazione. It was only on 14 June 1750, the day of Corpus Christi, that Jommelli appeared for the first time at S Pietro as *maestro di cappella*. Thus began a period of creativity during which the output of sacred music reached for the first – and only – time in his life a level at least comparable to that of his operatic output. For about three and a half years Jommelli composed a considerable number of liturgical pieces as regular requirements for the Cappella Giulia. Besides contributions to the *proprium* of the Mass (sequences, graduals and offertories), most of them were destined for the musical services of the Offices, particularly in the Vespers. The compositions are mostly written in the *stile nuovo* as, for example, the imposing psalm *Dixit Dominus* (1751) in F for solo voices, two four-part choirs and string orchestra, which contains a quartet for four virtuoso solo sopranos as well as an impressive sextet illustrating Jommelli's highly developed art of antiphonal ensemble movements. On the other hand, his fugues of up to eight parts show a noteworthy contrapuntal skill, and also of interest is the hymn *Aurea luce* (1750) for solo voices, double choir and figured bass. Contemporary reports attest that a total of 11 vocal groups – subdivisions of the available choirs – participated and were stationed throughout S Pietro, even in the cupola. In addition to these works, there exist several compositions for Holy Week, written in *stile antico*, the most outstanding of which is the complete cycle of 27 responsories for Holy Week.

By 1751 Jommelli had returned to a demanding schedule of opera composition. During the next four years he fulfilled commissions for Rome, Spoleto, Milan, Piacenza and Turin. Significant and permanent changes in Jommelli's approach to opera had taken place during his Roman sojourn (1747–55).

In Vienna Jommelli found a demand for chorus and ensemble scenes long out of vogue in Italy. *Achille in Sciro* is one of Metastasio's few librettos requiring a chorus. Although there are no ensembles in Jommelli's operas for Vienna, Galuppi's *Artaserse* performed during



Niccolò Jommelli: engraving by ? Giuseppe Fusinati, 1803

the previous carnival has an important ensemble, and there are a number of them in the pasticcios, for example the quartet in *Merope*. On his return to Italy in the early 1750s, Jommelli began incorporating ensembles and substantial final choruses into his operas. Mainly homophonic with solo and antiphonal sections, these pieces have points of imitation and independent part-writing even in the traditionally homophonic final chorus.

In pursuit of the dramatic, Jommelli cut both recitative and aria from Metastasian librettos, increasing the number of obbligato recitatives. The most powerful obbligato solo scenes were written for Dido's death at the end of *Didone abbandonata* and for Regolus's farewell to Rome at the close of *Attilio Regolo*. Burney described the latter as producing such an uncommon effect during a production in London (1754) that it was encored, the only instance within his memory when a scene of recitative had inspired such a response.

Sofonisba (1745) and *Ifigenia in Aulide* (1751) anticipated by more than a decade efforts to restore staged death and tragedy to *opera seria*. In *Sofonisba* the plot is allowed to proceed to its tragic conclusion; the heroine dies of a poisoned drink on stage, as she would later in Traetta's 1762 setting of Mattia Verazi's text for Mannheim. Jommelli's libretto cites no author, but Verazi may well have penned this early staged suicide, for there is a parallel in his libretto for Jommelli's *Ifigenia* in which 'another Iphigenia' leaps into the sea, her shocking sacrifice paving the way for a happy ending.

Jommelli's concern for the musical realization of textual imagery found expression not only in a subtly responsive vocal line but also in orchestral word-painting, in sensitive textural variation suited to the changing moods of the

poetry, and in programmatic effects such as those for Arbaces' shipwreck aria in *Artaserse*. He was among the first to use wind instruments in other than a supporting or obbligato role: they appear in solo sections, contribute motivic interest, create effective contrasts and combine for imaginative effects of colour.

Shortly before he left Rome for Stuttgart, Jommelli joined the Arcadian Academy in Rome under the pastoral name of Anfione Eteoclide; membership presupposed an ability to extemporize poetry and Jommelli is one of very few composers, if not the only one, to have held it. This suggests that he may have had a greater hand in the shaping of his librettos than might otherwise be the case.

2. The Stuttgart years. In 1753 Jommelli was at the height of his fame; he had received offers of positions at Mannheim and Lisbon at the time the Duke of Württemberg approached him about coming to Stuttgart. An interest in Italian opera had already been established in Stuttgart before Carl Eugen came to power in 1744. The young duke had also developed a taste for French opera during his visit to Paris and Versailles in 1748: he was particularly attracted to the ensembles, choruses and ballet, the independent programmatic orchestral pieces and the elaborate staging and machinery. A new Stuttgart theatre had been completed in 1750 and a number of Jommelli's works were produced there. *Fetonte*, a French-inspired pasticcio containing Jommelli's music, was given there for the duke's birthday, 11 February 1753. During a trip to Italy early in the year, a firm friendship was established between Jommelli and the duke and it was arranged that Jommelli would move to Stuttgart in time for the production of *La clemenza di Tito* on 30 August, the birthday of the duchess, Friederike.

On 1 January 1754, Jommelli officially assumed the duties of Ober-Kapellmeister at the Stuttgart court. Although Carl Eugen reserved the right to choose the subject of an opera and to decide the form it would take, Jommelli had control over all other aspects of its production. Under his strong leadership, no aspect of music or spectacle was ignored. He knew how to take advantage of the capacities of his singers and his orchestra, welding music, drama, décor and ballet into a powerfully unified whole calculated to make the maximum effect. No expense was spared in attracting the best instrumentalists, singers, dancers and designers. Leading the orchestra were the violinists Lolli and Nardini and on the oboe were the Spanish virtuosos Juan Baptista and Joseph Plà. The prima donna Marianna Pirker was followed by Maria Masi-Giura; among a dozen castratos were Guadagni, Aprile, Potenza and Rubinelli, and Arcangelo Cortoni sang tenor roles. Stage and costume designs by Boquet were imported, and a succession of three French choreographers – Sauveterre, Noverre and Dauvigny – came to Stuttgart, where they found a fostering environment for the *ballet d'action* poineered by Noverre.

Jommelli's interest in the dramatic possibilities of the orchestra was allowed free rein. He built one of the finest orchestras in Europe. Numbering only 24 players in 1755, by 1767 it had grown to 47 including a lutenist, a double bass, paired wind (except clarinet), brass and percussion. Jommelli's obbligato recitative gained new strength of expression as he grew more skilled in developing the motivic material to paint the emotional state of his characters. The orchestra stepped out of its role as accompanist and became an equal partner with the singer. Schubart reported that Jommelli's programmatic orchestral effects overwhelmed his audiences.

In 1755 Jommelli collaborated with Verazi in two operas, *Pelope* and *Enea nel Lazio*. Following Carl Eugen's taste, these were a radical departure from the traditional succession of recitatives and exit arias. Built on mythological rather than historical subjects, the librettos freely combine obbligato recitative, aria, ensemble, chorus and programmatic orchestral music in dramatic scene complexes and spectacular, French-inspired finales. Among the unusually large number of ensembles in the two operas, the great quintet in *Enea* is outstanding. Jommelli used imitative counterpoint in his ensembles and choruses, but they are predominantly made up of solo, antiphonal and homophonic textures; they never reach the state of contrapuntal complexity that some of his biographers have indicated. The same may be said of his orchestral music which, while containing canonic imitation, is more accurately described as texturally than contrapuntally complex.

According to his contract, Jommelli had the right to return periodically to Italy, and he wrote and directed *Temistocle* for Naples and *Creso* for Rome in 1757. After the Stuttgart theatre was renovated in 1758–9, he devoted all his time to his duties there. Verazi had now moved to Mannheim, and Jommelli's operas were written on extensively modified Metastasian texts. French-style prologues were appended, scenes were tightened, eliminating much recitative and some arias, while new arias, ensembles, choruses and orchestral pieces were added. In a Metastasian libretto, a succession of exit arias left a single actor on stage for the final scene of each act (except the last); by combining the last few scenes, the act could be closed with an ensemble finale in which the participants expressed their separate emotions as in an aria.

Very little simple recitative remains in *Vologeso* or *Fetonte*, to texts by Verazi, Jommelli's last two serious operas for the Stuttgart court (given at the Ludwigsburg residence). Scenes of obbligato recitative are linked with a common key scheme. Declamatory elements invade the aria, although Jommelli's gift for melodic writing is still apparent. The da capo aria has all but disappeared, replaced by the dal segno (or partial da capo). There are many through-composed arias, some of them in two-part form rather than three-part. Shorter aria forms are scattered throughout the opera, serving to break up the long stretches of recitative with expressions of emotion intensifying the drama without stopping the action for the span of time required by full-length arias. Jommelli's ensembles show the same formal plasticity as his arias in response to dramatic demands. The last half of Act 2 is made up of two ensembles of diminishing personnel, each introduced with an aria, expanded to a quartet or trio, and then reduced to a duet when characters exit. The final trio of *Fetonte* is the most extensive spectacle scene in Jommelli's work: an action ensemble of a type usually found only in comic opera, it combines obbligato recitative, arioso, ensemble and chorus with a programmatic orchestral representation of a catastrophe. The flexibility of structure represents a radical departure from Metastasian conventions.

To meet the demand for lighter works, Jommelli wrote a series of serenatas and pastorales. Then, in 1766, he wrote two comic operas, *La critica* and *Il matrimonio per concorso*, both to texts by Gaetano Martinelli, the new

court poet; their collaboration produced a warm friendship which lasted until Jommelli's death. Their next three operas, *Il cacciatore deluso* and *La schiava liberata* for Ludwigsburg and *Le avventure di Cleomede* for Lisbon, were termed *dramma serio-comico*. Jommelli's skill at musical caricature is shown to good advantage in these parody operas, where comedy is combined with pathos.

Jommelli's duties at Stuttgart included the supervision of church music of both denominations. Evidently he left few of his own compositions: the *Missa pro defunctis* in E♭ (1756), a *Miserere* in G minor of uncertain date, a *Te Deum* (1763) and a mass in D (1766). These works – the requiem in particular – achieved a relatively high degree of recognition. In contrast to Rome, at Stuttgart Jommelli was not responsible for the regular practice of the services. His sacred compositions arose mostly from external events such as the Requiem for the funeral of the duke's mother. Jommelli's compositions for the Stuttgart period make frequent reference, in a parodying vein, to earlier works but favour more integrated, less sectional forms.

3. THE FINAL YEARS. By 1768, the situation in Ludwigsburg was such that Jommelli found it expedient to begin negotiations with the court of José I in Lisbon. According to an agreement of 1769, he was to send copies of earlier operas, to compose one serious and one comic opera each year, and to write unaccompanied sacred music for the royal chapel, for a yearly pension of 400 zecchini. In lieu of his own presence in Lisbon he sent his close friend, Martinelli, with whom he remained in constant correspondence about the detailed requirements (some of this correspondence, and Jommelli's letters to and from the director of the royal theatres of Portugal survives: in *CDN-Lu*, *D-Sl*, *US-BEm*, and the Portuguese Ministry of Finance Archives). The Naples-trained *mestre de capela*, João Cordeiro da Silva, was assigned the task of revising Jommelli's work according to production circumstances in Lisbon. At the same time, arrangements were made, in accordance with his Stuttgart contract, for him to return to Aversa with his ailing wife in the hope that the southern climate would improve her health. His absence from Ludwigsburg gave his enemies an opportunity to intrigue against him, and Jommelli was cut off without his promised pension: moreover, he was refused not only the originals of his earlier works, but copies as well. In addition to his problems with Carl Eugen, Jommelli's wife died at the end of July 1769, a few months after they reached Italy.

On his return to Naples, Jommelli was immediately pressed into writing several new operas. In *Armida abbandonata*, his last spectacle opera, Jommelli incorporated ballet into the drama, wrote a great obbligato recitative scene for Armida, and concluded with a scene complex of cavatina, aria, ensemble and chorus. In a letter to his sister, Mozart judged *Armida* 'beautiful but too serious and old-fashioned for the theatre'. Mozart's reaction reflects the controversy that Jommelli's last operas for Naples inspired: a controversy represented on the one hand by Saverio Mattei, who felt that the depravity and decadence of popular taste rendered the modern audience incapable of comprehending the sublimity of Jommelli's music, 'full of harmony and contrivance', and on the other by those who stood for the unremitting trend towards a broader and less complex style. Jommelli, having already admitted to Vogler that he wished for himself Hasse's economy of means, and always concerned with the effect of his music on his audience, tried unsuccessfully to adapt his style to the Neapolitan taste.

Plagued with ill-health and gout, Jommelli completed a fourth version of *Demofoonte* (1770) for Naples; he then moved to Rome to write a second setting of *Achille in Sciro* and the comic opera *L'amante cacciatore* for Carnival 1771. At the same time, he was pressed to fulfil his obligations to the Portuguese court. A mass in D, which from the Credo on reverts to the Württemberg mass of 1766, the Easter sequence *Victimae paschali*, a number of substitute arias, and parts of a fourth version of *Ezio* had been sent before he went to Rome. *Le avventure di Cleomede* was completed shortly after he returned to Naples early in April. *Ifigenia in Tauride*, the sixth opera written in little more than a year, was finished on the day of the first performance (30 May 1771) in Naples: hastily and inadequately prepared, it was a complete disaster and had to be replaced within a few weeks by a new production of *Armida abbandonata*. Mattei observed that *Ifigenia* later came to be 'admired and thought far superior to the two former'. The final arias for *Ezio* had been sent to Lisbon when, in August, Jommelli suffered a paralytic stroke. A year later he had recovered sufficient use of his hands to write, for private performance in Naples, the serenata *Cerere placata*, in the best tradition of his spectacular late style, and to begin work on a third opera for Lisbon.

Jommelli's last work for Naples, a *Miserere* on Psalm 50 (*Pietà Signore*) translated into Italian by his close friend, Mattei, was performed by Aprile and De Amicis during Holy Week 1774, with the composer at the keyboard. The final instalment of *Il trionfo di Clelia* arrived in Lisbon a month before the scheduled performance for the king's birthday on 6 June. From Carnival 1769 until the death of José I in 1777, the royal Portuguese theatres presented to appreciative audiences as many as four of Jommelli's operas each year. The enthusiastic report of the success of *Clelia* in Lisbon probably reached Jommelli little more than a month before his death in August. At the instigation of the *maestro*, Gennaro Manna, the musicians and poets of Naples collaborated in a grand public funeral to honour the passing of a great master.

At the time of his death, Jommelli was regarded as one of the greatest composers of his time. He was always among those cited when memorable composers of the century were named. In Stuttgart, Schubart declared:

> The greatest musical Pan is dead . . . If richness of thought, glittering fantasy, inexhaustible melody, heavenly harmony, deep understanding of all instruments, and particularly the full magical strength of the human voice – if great art affects entirely each chord of the human heart, if all these – yet combined with the sharpest understanding of musical poetry – constitute a musical genius, then in him Europe has lost its greatest composer.

In *De la musique en Italie* Aleksandr Beloselsky wrote that Jommelli could 'be regarded universally as the most profound and the greatest artist who has ever distinguished himself in the harmonious profession'. Arteaga described him as 'truly original in having such excellent qualities as the felicity of his musical imagination, which earned him the appellation of the Chiabrera, and the Horace of composers, the coupling of expression and difficulty, the richness, and the energy and vivacity of his scoring'.

WORKS

OPERAS

L'errore amoroso (ob, 3, A. Palomba), Naples, Nuovo, spr. 1737, lib *I-Nc*, 3 arias *Nc* and *PLcon*
Odoardo (ob, 3), Naples, Fiorentini, wint. 1738, lib *B-Bc* and *I-Nc*, 2 arias *B-Bc*, *F-Pn* and *GB-Lbl*
Ricimero re di Goti (os, 3, A. Zeno and P. Pariati), Rome, Argentina, 16 Jan 1740, *I-Nc* (inc.), 2 arias *D-MÜs*, *Rtt* and *GB-Cfm*
Astianatte (Andromaca) (os, 3, A. Salvi), Rome, Argentina, 4 Feb 1741, *B-Bc* (Act 3), *D-Sl**, *GB-Lbl*, *I-Nc* (without recits), *US-Cn*, *R*
Ezio [1st version] (os, 3, P. Metastasio), Bologna, Malvezzi, 29 April 1741, *D-Sl**, *GB-Lbl*, *I-Nc*
Merope (os, 3, Zeno), Venice, S Giovanni Grisostomo, 26 Dec 1741, *D-Dl*, *Mbs*, *GB-Lbl*; with addns, ?Bologna, 1745, *D-Sl**, *F-Pn* (addns probably not by Jommelli)
Tito Manlio [1st version] (os, 3, G. Roccaforte), Turin, Regio, carn. 1742, *D-Sl**, *GB-Lbl*
Semiramide riconosciuta [1st version] (os, 3, Metastasio), Turin, Regio, 20 Jan 1742, *D-Sl**, *GB-Lbl*, *I-Nc*
Eumene [1st version] (os, 3, Zeno), Bologna, Malvezzi, 5 May 1742, *D-Sl** (Acts 1 and 2), *GB-Lbl*
Semiramide (os, 3, F. Silvani), Venice, S Giovanni Grisostomo, 26 Dec 1742, *D-Sl**
Don Chichibio (int, 2), Rome, Valle, 1742, *A-KR**, *GB-Lbl*
Ciro riconosciuto [1st version] (os, 3, Metastasio), Ferrara, Bonacossi, 20 Jan 1743, *I-Bc*; rev. Bologna, Formagliari, 4 May 1744, *D-Sl** (Acts 2 and 3), *GB-Lbl*, *I-Fc* (Act 3)
Demofoonte [1st version] (os, 3, Metastasio), Padua, Obizzi, 13 June 1743, *D-Sl** (Acts 1 and 2), *F-Pn* 778
Allessandro nell'Indie [1st version] (os, 3, Metastasio), Ferrara, Bonacossi, 26 Dec 1743, lib *I-Bc*, 2 arias *D-Dl*, *MÜs*, *F-Pn*, *GB-Lbl* (attrib. Galuppi), *I-Fc* and *PLcon*
Antigono (os, 3, Metastasio), Crema, Grande, Sept 1744, *D-Sl** (inc.), 2 arias *F-Pn*; rev. Lucca, 1746, aria *I-Nc* and *TLp*
Sofonisba (os, 3, A. Zanetti and G. Zanetti), Venice, S Giovanni Grisostomo, 26 Dec 1745, *Rp*
Caio Mario (os, 3, Roccaforte), Rome, Argentina, 12 Feb 1746, *A-Wgm*, *D-MÜs* (Acts 1 and 2), *F-Pn*, *GB-Lbl*, *I-Mc*, *Nc*, *Rsc*; rev. Bologna, 1751, *P-La*
Tito Manlio [2nd version] (os, 3, J. Sanvitale, after M. Noris), Venice, S Giovanni Grisostomo, aut. 1746 lib *I-Bc* and *US-Wc*, 6 arias *A-Wn*, *D-Bsb*, *BAR*, *Dl*, *Mbs*, *Rtt*, *F-Pn*, *GB-Lbl*, *I-Mc*, *MC*, *MOe*, *Nc*, *PAc*, *PLcon* and *Vc*
Didone abbandonata [1st version] (os, 3, Metastasio), Rome, Argentina, 28 Jan 1747, *Mc*, *Nc*
Eumene [2nd version] (os, 3, Zeno), Naples, S Carlo, 30 May 1747; as Artemisia, *F-Pn**; with revisions, *I-Nc*, *Rsc*
L'amore in maschera (ob, 3, Palomba), Naples, Fiorentini, carn. 1748, lib *Nc* and *US-Wc*
Ezio [2nd version] (os, 3, Metastasio), Naples, S Carlo, 4 Nov 1748, *I-Mc**, *Nc* (without recits)
La cantata e disfida di Don Trastullo (int, 2), Rome, Pace, carn. 1749, *D-Mbs*, *F-Pn*, *GB-Lbl*, *Lcm*, *Lgc*, *I-BRc*, *Gl*, *MOe*, *Nc*, *Nlp*, *Rsc*; rev. Lucca, Pubblico, carn. 1762, *PAc*
Artaserse [1st version] (os, 3, Metastasio), Rome, Argentina, 6 Feb 1749, *D-Sl**, *Hs*, *F-Pn*, *GB-Lbl*, *I-Nc* (without recits); rev. Mannheim, 1751, *D-Bsb*, *Bsp*
Demetrio (os, 3, Metastasio), Parma, Ducale, May 1749, *I-Nc** (inc.), 2 arias *B-Bc*, *D-Mbs*, *I-Nc* and *Vc*; rev. Madrid, Buen Retiro, 1751, 8 arias *D-Bsb*, *MÜs*, *E-Zac*, *F-Pn*, *I-Gl* and *Nc*
Achille in Sciro [1st version] (os, 3, Metastasio), Vienna, Burg, 30 Aug 1749, *A-Wn*
Ciro riconosciuto [2nd version] (os, 3, Metastasio), Venice, S Giovanni Grisostomo, Nov 1749
Didone abbandonata [2nd version] (os, 3, Metastasio), Vienna, Burg, 8 Dec 1749, *Wn* 18282, *F-Pn*, *GB-Cfm*
L'uccellatrice (int, 2), Venice, S Samuele, 6 May 1750, *I-Gl*; rev. as Il parataio [La pipée] (int, 2, C.F. Clément), Paris, Opéra, 25 Sept 1753, *B-Bc*, *F-Po*, *H-Bn*, *I-Mc* (all without recits)
La villana nobile (ob, 3), Palermo, de' Valguarneri di S Lucia, carn. 1751, lib *US-BEm*
Ifigenia in Aulide (os, 3, M. Verazi), Rome, Argentina, 9 Feb 1751, *B-Bc** (Act 3), *F-Pn*, *GB-Lbl*, *I-Mc*, *Nc*, *P-La*; pasticcio, Naples, S Carlo, 18 Dec 1753, with arias by Traetta, *GB-Lbl* (Act 2), *I-MC*
Ipermestra (os, 3, Metastasio), Spoleto, Nobile, 9 Oct 1751, *GB-Lcm**, *I-Nc*, *US-Bp* (Act 1)
Talestri (os, 3, Roccaforte), Rome, Dame, 28 Dec 1751, *I-Mc**, *Nc*, *P-La*
I rivali delusi (int, 2), Rome, Valle, carn. 1752, *D-Bsb*
Attilio Regolo (os, 3, Metastasio), Rome, Dame, 8 Jan 1753, *B-Bc*, *GB-Cfm*, *Lbl*, *I-BGc*, *Nc*, *P-La*, *US-Bp* (Act 1); pasticcio, London, 1753, *GB-Lbl*; pasticcio, Naples, S Carlo, 23 March 1761, *P-La*
Demofoonte [2nd version] (os, 3, Metastasio), Milan, Regio Ducal, 27 Jan 1753, *I-Nc**, *Nc*
Semiramide riconosciuta [2nd version] (os, 3, Metastasio), Piacenza, Ducale, April 1753, *Nc** (inc.), *P-La*
La clemenza di Tito [1st version] (os, 3, Metastasio), Stuttgart, Herzogliches, 30 Aug 1753, lib *US-Wc*, 3 arias *D-Dl*, *F-Pn*, *I-Bc*, *BGc* and *Nc*
Bajazette (os, 3, A. Piovene), Turin, Regio, 26 Dec 1753, *Nc*
Don Falcone (int, 2), Bologna, Marsigli-Rossi, 22 Jan 1754, *Gl*
Lucio Vero (os, 3, after Zeno), Milan, Regio Ducal, Jan 1754, *Nc**
Catone in Utica (os, 3, Metastasio), Stuttgart, Herzogliches, 30 Aug 1754, lib *US-Wc*, 4 arias *B-Bc*, *F-Pn*, *I-Bc*, *Mc*, *MC*, *Nc* and *Rc*
Pelope (os, 3, Verazi), Stuttgart, Herzogliches, 11 Feb 1755, *Nc*; rev. J.C. da Silva, Salvaterra, Real, carn. 1767, *P-La*
Enea nel Lazio [1st version] (os, 3, Verazi), Stuttgart, Herzogliches, 30 Aug 1755, *F-Pn*; rev. Silva, Salvaterra, Real, carn. 1767, *P-La*
Artaserse [2nd version] (os, 3, Metastasio), Stuttgart, Herzogliches, 30 Aug 1756, *D-Sl*, *P-La*
Creso (os, 3, G. Pizzi), Rome, Argentina, 5 Feb 1757, *B-Bc* (Act 2), *GB-Cfm*, *Lbl*, *I-BGc*, *MAc*, *Mc*, *Nc**, *Nn*, *P-La*, *S-Skma*, *US-Wc*
Temistocle [1st version] (os, 3, Metastasio), Naples, S Carlo, 18 Dec 1757, *B-Bc* (Act 1), *Br*, *D-Hs*, *SWl*, *F-Pn**, *GB-Lbl*, *Lcm*, *I-MC* (without recits), *Nc*, *Nn*, *Tf*, *S-Skma*
Tito Manlio [3rd version] (os, 3), Stuttgart, Herzogliches, 6 Jan 1758 (see Sittard 1890–91)
Ezio [3rd version] (os, 3, Metastasio), Stuttgart, Herzogliches, 11 Feb 1758, lib *US-Wc*, arias *I-Nc* and *D-Dl*
Nitteti (os, 3, Metastasio), Stuttgart, Herzogliches, 11 Feb 1759, 3 arias *I-MC* and *Nc*; rev. Silva, Lisbon, Ajuda, 2 June 1770, *P-La*
Endimione, ovvero Il trionfo d'Amore (pastorale, 2, after Metastasio), Stuttgart, Herzogliches, spr. 1759; rev. Queluz, Real, 29 June 1780, *La*
Alessandro nell'Indie [2nd version] (os, 3, Metastasio), Stuttgart, Herzogliches, 11 Feb 1760, 5 arias *I-MC* and *Nc*; rev. Silva, Lisbon, Ajuda, 6 June 1776, *P-La*
Caio Fabrizio (os, 3, Verazi), Mannheim, Hof, 4 Nov 1760, with arias by G. Colla, *I-Mc* (without recits), *US-R*, *Wc*
L'olimpiade (os, 3, Metastasio), Stuttgart, Herzogliches, 11 Feb 1761, *D-WRtl*, *I-Mc*, *Nc* (without recits), *A-Wn* (reduced, without recits), Recueil des opéra composés par Nicolas Iomelli (Stuttgart, 1783) (without recits); rev. Silva, Lisbon, Ajuda, 31 March 1774, *P-La*
L'isola disabitata (pastorale, 2, Metastasio), Ludwigsburg, Schloss, 4 Nov 1761; rev. Queluz, Real, 31 March 1780, *La*
Semiramide riconosciuta [3rd version] (os, 3, Metastasio), Stuttgart, Herzogliches, 11 Feb 1762, *F-Pn*
Didone abbandonata [3rd version] (os, 3, Metastasio), Stuttgart, Herzogliches, 11 Feb 1763, *A-Wn** 16488, *D-Bsb*; rev. Stuttgart, 1777–83, *Sl*
Il trionfo d'Amore (pastorale, G. Tagliazucchi), Ludwigsburg, Schloss, 16 Feb 1763 (Sittard 1890–91), lib *US-Wc*, aria *D-Bsb*
La pastorella illustre (pastorale, 2, Tagliazucchi), Stuttgart, Herzogliches, 4 Nov 1763; rev. Silva, Salvaterra, Real, carn. 1773, *P-La*
Demofoonte [3rd version] (os, 3, Metastasio), Stuttgart, Herzogliches, 11 Feb 1764, *B-Bc*, *D-Sl**; rev. Ludwigsburg, Schloss, 11 Feb 1765; rev. Silva, Lisbon, Ajuda, 6 June 1775, *P-La*
Il re pastore (os, 3, Metastasio), Ludwigsburg, Schloss, 4 Nov 1764; rev. Silva, Salvaterra, Real, carn. 1770, *La*
La clemenza di Tito [2nd version] (os, 3, Metastasio), Ludwigsburg, Schloss, 6 Jan 1765; rev. Silva, Lisbon, Ajuda, 6 June 1771, *La*
Imeneo in Atene (pastorale, 2, after S. Stampiglia), Ludwigsburg, Schloss, 4 Nov 1765; rev. Silva, Lisbon, Ajuda, 19 March 1773, *La* (attrib. Porpora)
Temistocle [2nd version] (os, 3, Metastasio), Ludwigsburg, Schloss, 4 Nov 1765
Eneo nel Lazio [2nd version] (os, 3, Verazi), Ludwigsburg, Schloss, 6 Jan 1766, *F-Pn*, *I-Nc*
Vologeso (os, 3, Verazi, after Zeno: *Lucio Vero*), Ludwigsburg, Schloss, 11 Feb 1766, *A-Wgm*, *B-Bc*, *D-Bsb*, *Sl*, *F-Pn*; rev. Silva, Salvaterra, Real, carn. 1769, *P-La*
Il matrimonio per concorso (ob, 3, G. Martinelli), Ludwigsburg, Schloss, 4 Nov 1766; rev. Silva, Salvaterra, Real, carn. 1770, *La*

La critica (ob, 1, Martinelli), Ludwigsburg, Schloss, 1766, *I-Nc*; rev. as Il giuoco di Picchetto (int), Koblenz, Hof, spr. 1772, *F-Pn*; rev. as La conversazione and L'accademia di musica (int, 2), Salvaterra, Real, carn. 1775, *P-La* (La conversazione)
Il cacciatore deluso [ovvero] La Semiramide in bernesco (dramma serio-comico, 3, Martinelli), Tübingen, 4 Nov 1767, *I-Nc** (inc.); rev. Silva, Salvaterra, Real, carn. 1771, *P-La*
Fetonte (os, 3, Verazi), Ludwigsburg, Schloss, 11 Feb 1768, *A-Wgm, B-Bc, D-Bsb, Sl, F-Pn*; ed. in DDT, xxxii–xxxiii (1907, 2/1958)
La schiava liberata (dramma serio-comico, 3, Martinelli), Ludwigsburg, Schloss, 18 Dec 1768, *DK-Kk* (Acts 2 and 3), *F-Pn, I-Mc* (Act 1), *Nc*; rev. Silva, Lisbon, Ajuda, 31 March 1770, *P-La*
Armida abbandonata (os, F.S. de Rogatis, after T. Tasso: *Gerusalemme liberata*), Naples, S Carlo, 30 May 1770, *B-Bc, D-Bsb, Dl, Hs, Mbs, MÜs, F-Pn, GB-Ob, I-Fc, Mc, Nc, Nn, Rsc, P-La*; rev. Silva, Lisbon, Ajuda, 31 March 1773, *La*
Demofoonte [4th version] (os, 3, Metastasio), Naples, S Carlo, 4 Nov 1770, *D-Bsb, F-Pn* D6231–3, *I-Mc, Nc, Nn, P-La*
L'amante cacciatore (int, 2, A. Gatta), Rome, Pallacorda, carn. 1771, lib *I-Bc* and *Vgc*
Achille in Sciro [2nd version] (os, 3, Metastasio), Rome, Dame, 26 Jan 1771, *D-Bsb, F-Pn, I-Mc* (Acts 1 and 2), *Nc*
Le avventure di Cleomede, April 1771 (dramma serio-comico, 3, Martinelli); rev. Silva, Lisbon, Ajuda, 6 June 1772, *P-La*
Ifigenia in Tauride (os, 3, Verazi), Naples, S Carlo, 30 May 1771, *A-Sm, D-Bsb, Mbs, DK-Kk, I-Fc, Mc, Nc*; rev. Silva, Salvaterra, Real, carn. 1776, *P-La*
Ezio [4th version], July 1771 (os, 3, Metastasio), *A-Wn* SM9952, *F-Pn, I-Nc*; rev. Silva, Lisbon, Ajuda, 20 April 1772, *P-La*
Cerere placata (serenata, 2, Sarcone), Naples, Perrelli, 14 Sept 1772, *B-Bc, D-Sl, F-Pn, I-Mc, Nc, P-La*
Il trionfo di Clelia, early 1774 (os, 3, Metastasio), *F-Pn, I-Nc*; rev. Silva, Lisbon, Ajuda, 6 June 1774, *P-La*
La pellegrina (ob), sent to Lisbon, according to letter from Silva (see McClymonds, 1980)
Music in pasticcios: La contessina, 1743, *B-Bc*; Catone in Utica, 1747; Merope, 1749, *A-Wn*; Andromeda, 1750, *Wn*; Euridice, 1750, *Wn*; Armida placata, 1750, *Wn*; César in Egipte (os, 3, after G. Bussani), Strasbourg, carn. 1751, lib *US-Wc*; Fetonte (os, 3, L. Villati), Stuttgart, Herzogliches, 1753, lib *D-Sl*; Il tre vecchi innamorati, 1768; ? Arcadia in Brenta, *A-Wgm*

SERENATAS AND OTHER THEATRICAL PIECES

Perchè da l'alta reggia (componimento drammatico) [characters: Giove, Pallade, Marte, Amore] (2, F. Scarselli), Rome, 9 Feb 1747, lost, lib *B-Bc*
Siam nel Parnaso, o amica (componimento drammatico) [Virtù, Apollo, Felicità, Tempo] (2, G. Pizzi), Ronciglione, 28 Feb 1751, lost, lib *GB-Lbl, I-Rsc*
La reggia de' Fati (2, G. Pascali), Milan, Regio Ducal, 13 March 1753, with G.B. Sammartini, *F-Pn* [as La serenata, Acts 1–2]
La pastorale offerta (1, Pascali), Milan, Regio Ducal, 19 March 1753, with G.B. Sammartini, *Pn* [as La serenata, Act 3]
Il giardino incanto (1), Stuttgart, 1755, lost; cited in Sittard 74
L'asilo d'amore (1, Metastasio), Stuttgart, Ducal, 11 Feb 1758, lost, lib *D-Sl*
Le cinesi (1, Metastasio), Ludwigsburg, 1765, lost (see M.P. McClymonds: *Niccolò Jommelli: the Last Years*, 1980)
L'unione coronata (1, Martinelli), Solitude, improvised theatre, 22 Sept 1768, lost, lib *Sl*
Cerere placata (2, M. Sarcone), Naples, Perrelli palace, 14 Sept 1772, *A-Sm, B-Bc, D-Sl, F-Pn, I-Mc, Nc, P-La*
Misera, dove mai [Venere, Imeneo, Il Tempo] (2), for the wedding of the Duke of Casamassimo and the Duchess of S Donata, *I-Nc*
La partenza (2), pt 1 G.B. Zonca, pt 2 Jommelli, *D-Dl**
Arcadia conservata [Numante, Ladone, Clelia, Sabella, Carmenta] *c*1765 or later, *F-Pn*, 1 aria attrib. Holzbauer; not the same as Arcadia in Brenta (Mondolfi), or Arcadia conservata perf. at Schwetzingen (Schatz)

CANTATAS AND OTHER SECULAR VOCAL

Armida (E.V. de Romanis), 2vv, Rome, 1746, lost, *D-Dl, MÜs, I-Nc, US-AAu*
Cants., S, str, bc: E quando sarà mai, *D-Dl, MÜs, I-MAC, Nc*; Gia la notte (Metastasio: La pesca), *F-Pn, I-Mc*, Nc*; Giusti numi (Didone abbandonata), *D-MÜs, I-Nc*; No, non turbarti, o Nice (Metastasio: La tempesta), *D-Bsb, F-Pn, I-Nc, Tn* (inc.); Partir conviene, *D-Bsb, MÜs, GB-Lbl* Add.31692, *I-Nc*; Perdona, amata Nice (Metastasio: La gelosia), *D-MÜs, I-Mc, Nc*
Le frondi l'erbe (Autunno), S, S, S, 2 hn, 2 ob, bc, *GB-Lcm*; Lucinda e Fileno, G, S, S, str, bc, *F-Pn*; Oh come oltre l'osato (Venere ed Amore), S, A, orch, bc, *D-MÜs*; Scendi propizio (Metastasio: Epitalamio II), S, S, bc, *MÜs*
Solfeggi, S, T, bc, *MÜs*

ORATORIOS AND SACRED CANTATAS

dates taken from earliest extant libretto;

for details see Pattengale (1973) and Hochstein (1984)

Isacco figura del Redentore (Il sacrificio di Abramo; Abramo ed Isacco) (2, P. Metastasio), S, S, A, T, B, 4vv, orch, bc, ?Venice, 1742, *A-KR, Wn, B-Br, CH-Bu, D-Bsb, Dl, Hs, Mbs, MÜs, SWl, F-Pn, GB-Lbl, Lcm, Ob, I-Bc, Fc, Nc, Nf, PS, Ras, Tf, Vnm, Vsmc, S-Skma*
La Betulia liberata (La Giuditta) (2, Metastasio), S, A, T, B, 4vv, orch, bc, ?Venice, 1743, *B-Bc, D-MÜs, Sl*, GB-Lbl* (facs. in IO, xviii, 1986), *Lcm, I-Mc, Nc, OS, PS, Tf, Vsmc*
Joas (Gioas; Il Gioas re di Giuda) (2, Metastasio, Lat. trans. G.B. Visino), S, S, S, A, A, A, 4vv, insts, Venice, Incurabili, 1745, lib *Vcg*; in *Ac* for mixed voices; ?spurious
Juda proditor (1, J. de Bellis), S, S, S, A, A, A, 4vv, insts, Venice, Incurabili, *c*1745/6, lost, lib *Vmc*
La passione di Gesù Cristo (2, Metastasio), S, A, T, B, 4vv, orch, bc, Rome, 1749, *A-Wgm, Wn, B-Br, Lc, D-Bsb, Dl, Hs, HR* (in *Au*), *Mbs, MÜs, Rp, Rtt, SWl, F-Pn, GB-Cfm, Er, Lbl, Lcm, Lgc, Y, I-Bc, BGc, Fc, FAN, Mc, Nc, OS, PESc, PS, Rf, Vnm, Vsmc, US-Cn, NYp, Wc* (London, 1770/R1986 in IO, xviii)
Giuseppe glorificato in Egitto (Giuseppe riconosciuto) (2), S, S, T, orch, bc, Rome, Collegio Nazareno, 1749, *I-Nc, PS*
Le spose di Elcana (1, C.E. Santa Colomba), 4vv, insts, Palermo, Chiesa del monastero del S Salvadore, 1750, lost, lib *US-BEm*
La natività della Beatissima Vergine (Ove son? Chi mi guida?) (2, G. Luca), S, A, T, orch, bc, Rome, Collegio Nazareno, 1750, *D-MÜs, SWl, GB-Ob, I-Bc, Nc, Nf, PS*
La gloriosa ascensione al cielo di Nostro Signor Gesù Cristo (In queste incolte rive) (2, F. Perazzotti), S, A, orch, bc, Rome, Collegio Capranica, 20 May 1751, *D-MÜs, I-Nc** (sinfonia)
La natività della Beatissima Vergine (Che impetuoso è questo torrente) (2), S, S, T, orch, bc, Rome, Collegio Nazareno, 1751, *Nc, Nf*
La natività della Beata Vergine (Non più: l'atteso istante) (2, G.L. Bendini), S, A, T, orch, bc, Rome, Collegio Nazareno, 1752, *GB-Lcm, I-Nc, PS*
Il sacrificio di Gefte (1), 4vv, insts, Palermo, Chiesa del monastero di S Maria di Monte Vergine, 1753, lost, lib *US-BEm*
La reconciliazione della Virtù e della Gloria (1, C. Taviani), 2vv, insts, Pistoia, Palazzo del magistrato supremo, 1754, lost, lib *I-Vgc*
Gerusalemme convertita (2, A. Zeno), 4vv, chorus, insts, Palermo, Congregazione di S Filippo Neri, 1755, lost, lib *PLcom* (pt 2 only)
Il sogno di Nabucco (1), 4vv, chorus, insts, Palermo, Congregazione di S Filippo Neri, 1755, lost, lib *PLcom*
spurious: S Elena al Calvario, cited in Alfieri

MASSES

for details see Hochstein (1984)

Ky, Gl (F), S, S, S, A, A, 4vv, str, bc, Venice, Incurabili, 1745, *B-Lc, D-Dl, Hs, Mbs* (inc.), *MÜs, Rp, F-Pn, GB-Lbl, I-Mc, Nc*
Cr (D), S, S, A, A, 4vv, str, bc, Venice, Incurabili, *c*1745, *B-Lc, D-Dl, Rp, I-Nc* (inc.)
Missa pro defunctis (E♭), S, A, T, B, 4vv, str, bc, Stuttgart, Feb 1756, for Duchess of Württemberg, *A-GÖ, KR, LA, Ssp, Wgm, Wn, B-Br, CH-Zz, D-BAR, BNms, Bsb, Dl*, W. Hochstein's private collection, Geesthacht, *GBR, Hs, HL* (in *Mbs*), *HR* (in *Au*), *LEb, LEm, LEmi, LÜb, OB, Rp, SWl, TZ, WEY, WRgs, F-Pc, Pn, GB-Er, Lbl, Lcm, Ob, I-BGc, CORc, FAd, Fc, Gl, Mc, MOe, MZ, Nc, Ria, Rsc, P-EVc, Lf, US-Bp, NYp, PRu, Wc* (Paris, n.d.), ed. H. Müller (Adliswil, 1986)
Missa solemnis (D), S, A, T, B, 4vv, orch, bc, Stuttgart, 1766, for the new ducal chapel, *A-KN, LA, Wgm, Wn, Ws, CH-E, D-BNms, Bsb, Hs, HR* (in *Au*), *LEm* (Ky, Gl), *Mbs, MÜs, Rp, Rtt, Sl, SWl, F-Pc, Pn, R* (Cr), *GB-Lbl, Ob, I-BGc, Fc, Mc, MOe, Nc, US-Bp* (Ky, Gl, Cr), *Wc* (Paris, n.d.), ed. W. Hochstein (Lottstetten, 1987)
Missa (D), S, S, A, T, B, 4vv, orch, bc, Naples, 1769, perf. Lisbon, Festa de nossa Senhora do Cabo, spr. 1770 [Cr, San and Ag are variants from Missa solemnis, 1766], *I-Nc** (sinfonia, Ky, Gl), *P-La* (without sinfonia), Cr (1766 Stuttgart version) in *F-R, US-Bp*
Doubtful: Mass (C), *CH-E* 504/8, *CZ-ZI, D-Mbs* 283/3; Mass (C), *CH-E* 504/9, *D-Mbs* 283/4; Mass (c), *CZ-RO* (attrib. Brixi), *D-EB*; Mass (D), *A-Wn, CH-A, E* 504/11, *D-Bsb, Mbs, WEY, I-Fc*;

Mass [without Cr] (D), *CH-E* 505/4; Mass (d-D), *CH-E* 504/12; Mass (d), *A-KR*, *D-Dl* (Cr) [by Righini, see RISM A/I/7, R1545]; Missa a cappella [without Gl] (F), *A-Wgm*; Mass (G), lost; Ky, Gl (c–D), *D-MÜs* 2202; Ky, Gl (D), *MÜs* 2200 [partly identical to a mass by Cimarosa in *MÜs* 1106]; Ky, Gl, Cr (D), *c*1750, *B-Lc* (inc.); Ky, Gl (D), *I-Gl*; Ky, Gl (D), *D-OB* (attrib. Brixi), *I-Fc*; Ky, Gl (d-F), *D-Bsb*; Ky, Gl, Cr (F), Venice, Incurabili, *Dl*; Ky, Gl, Cr (G), Venice, Incurabili, *A-Wn* (inc.), *D-Dl*; Ky, Gl (B♭), *I-BGc*; Cr, San, Ag (C), S, A, *Rvat*; Cr, San, Ag (D), *B-Lc*; Requiem movts, *I-Nc*; Gl (Ehre sei Gott in der Höhe) (C), *D-As*; single mass movts: Ky, Gl (inc.), 2 Ag, *Bsb* 11210

OTHER SACRED VOCAL

Grads: Benedicta et venerabilis 'per la natività di Maria vergine' (A), S, A, T, str, bc, Rome, 8 Sept 1752, *B-Lc*, *D-Hs*, *GB-Lbl*, *I-Nc*; Diffusa est gratia 'pro nec Vergine nec Martire' (G), S, S, A, bc, Rome, 1751, *F-Pn*, *I-Nc*, ed. W. Hochstein (Lottstetten, 1986); Discerne causam meam (D), S, A, 4vv, str, bc, Rome, *c*1751/3, *D-Hs*, *F-Pn*, *GB-Lbl*, *I-Nc* (Paris, n.d.); Justus ut palma (A), S, S, A, 4vv, str, bc, Rome, 1751, *B-Lc*, *D-Hs*, *F-Pn*, *GB-Lbl*, *I-Nc*; Locus iste 'in anniversario dedicationis ecclesiae' (C), S, S, A, T, B, bc, Rome, 18 Nov 1752, *A-Wn*, *CH-E*, *D-Bsb*, *Hs*, *Mbs*, *MÜs*, *GB-Lbl*, *I-Ac*, *BGc*, *Mc*, *Nc*, *Rvat*, *P-Lf*, *Ln*, ed. W. Hochstein (Lottstetten, 1986); Propter veritatem 'in Assumptione Beate Marie Virginis' (A), S, A, str, bc, Rome, 15 Aug 1752, *F-Pn* (inc.)

Grads with seqs: Alleluia, Emitte spiritum, and Veni Sancte Spiritus 'festa della Pentecoste' (D), S, A, T, B, 4vv, bc, Rome, 1752, *A-Ssp*, *Wn*, *B-Bc*, *CH-E*, *D-Bsb*, *Dl*, *Hs*, *LEb*, *LEm*, *Mbs*, *Mk*, *MÜs*, *OB*, *Rp*, *WRgs*, *E-MO*, *F-Pn*, *GB-Lbl*, *Lcm*, *Ob*, *I-Ac*, *Bc*, *BDG*, *Fc*, *FEd*, *Mc*, *Md*, *Nc*, *Nf*, *OS*, *PAc*, *PS*, *Rc*, *Rf*, *Rmassimo*, *Rsc*, *Rsg*, *Rvat*, *Vnm*, *NL-At*, *P-Lf*, *Ln*, *VV*, *US-Bp*, *CA*, *PRu*, *Wc*; Oculi omnium, and Lauda Sion ('festa del Corpus Domini') (G), S, A, T, B, 4vv, bc, Rome, 1751, *A-Wn*, *CH-E*, *D-Bsb*, *Hs*, *Mbs*, *MÜs*, *F-Pn*, *GB-Lbl*, *I-Fc*, *Nc*, *Rvat*, *P-Lf*, *Ln*, *US-Bp*

Seq: Victimae paschali (F), S, S, A, A, T, B, 4vv, bc, Naples, 1770, written for the court of Lisbon, *A-KR*, *Ssp*, *Wgm*, *Wn*, *B-Bc*, *D-Bsb*, *BDk*, *Hs*, *LEmi*, *LÜh*, *Mk*, *MÜs*, *WRgs*, *F-Pn*, *GB-Lbl*, *Lcm*, *Ob*, *I-Ac*, *BGc*, *Fc*, *FEd*, *LT*, *Mc*, *Nc*, *Nf*, *PAc*, *Rsc*, *Rsg*, *Rsmt*, *Rvat*, *P-EVc*, *La*, *Lf*, *Ln*, *VV*, *US-Bp* (Mainz, n.d.)

Offs: Confirma hoc Deus ('Pentecoste') (F), S, S, A, T, B, 4vv, bc, Rome, 1752, *A-KN*, *KR*, *Ssp*, *SF*, *Wgm*, *Wn*, *B-Bc*, *Lc*, *CH-E*, *CZ-LIa*, *Pnm*, *D-Bsb*, *BNms*, *Dl*, *GOa*, *Hs*, *LEm*, *Mbs*, *MÜs*, *OB*, *SWl*, *WEY*, *WRgs*, *E-MO*, *F-Pc*, *Pn*, *R*, *GB-Cfm*, *Er*, *Lbl*, *Ob*, *I-Ac*, *Bc*, *BGc*, *LT*, *MAC*, *Mc*, *Nc*, *Nf*, *OS*, *PAc*, *PS*, *Rf*, *Rvat*, *Vld*, *P-EVc*, *La*, *Lf*, *Ln*, *VV*, *US-Wc* (Paris, n.d.), arr. with orch in several sources; Diffusa est gratia (C–e), S, A, T, T, B, bc, Rome, 1751, *F-Pn*, *I-Nc*, ed. W. Hochstein (Lottstetten, 1986); Domine Deus in simplicitate (F), S, A, 4vv, bc, Rome, *c*1751/3, inc. in *F-Pn*, *P-Lf*; doubtful: Haec dies quam fecit (D), 8vv, bc, *I-LT*; Haec dies quam fecit (B♭), S, B, bc, *CH-E*; Terra tremuit (D), S, A, 4vv, bc, *D-MÜs* (attrib. Casali), *I-PAc*

Responses: In monte oliveti (d), 4vv, bc, Rome, ?1751/3, *B-Bc*, *D-Bsb*, *Hs*, *F-Pn*, *GB-Lbl*, *US-Wc*; Libera me [part of the Missa pro defunctis, 1756] (c), S, (S), A, T, B, 4vv,str, bc, separately in *D-Bsb*, *BAR*, *HL* (in *Mbs*), *OB*, *Rtt*, *SWl*, *GB-Lcm*, *I-Fc*, *Mc*, *Nc*, *P-Lf*; Regnum mundi (D), S, A, 4vv, str, bc, Rome, 1752, *D-Hs*, *GB-Lbl*, *I-Nc*; 27 responses for Holy Week, 4vv, bc, Rome, *c*1751/3, *D-Hs*, *GB-Lbl*

Lamentations: Incipit lamentatio Jeremiae Prophetae (c), S, orch, bc, Rome, *c*1751, *A-Wn*, *D-Bsb*, *MÜs*, *F-Pn*, *GB-Lgc*, *I-BGc*, *Mc*, *Tn*, *US-Bp*; Vau–Et egressus est (F), S, A,orch, bc, Rome, *c*1751, *A-Wn*, *F-Pn*, *GB-Lbl*; Jod–Manum suam misit (D), A, orch, bc, Rome, *c*1751, *A-Wn*, *D-Bsb*, *Mbs*, *MÜs*, *E-ORI*, *F-Pn*, *GB-Lgc*; doubtful: Lamed–Matribus suis (G), S, A, orch, bc, *D-Bsb* (attrib. Perez in *A-Wn*, *I-BGc*); Aleph–Ego vir videns (F), A, orch, bc, *D-Bsb*, *MÜs*, *GB-Lbl*, *US-Bp* (attrib. Perez in *A-Wn*, *I-BGc*); Incipit oratio Jeremiae Prophetae (g), S, A, 4vv, orch, bc, *D-MÜs* (attrib. Durante), *GB-Lbl*

Canticles: Domine ad adjuvandum me (D), S, (S, A, A, T, T), 4vv, str, bc, *D-Bsb*, *MZsch*; Mag (A), S, (S), A, T, B, (B), 8vv, bc, Rome, *c*1750, *A-Wn*, *D-Bsb*, *F-Pn*, *GB-Lbl*, *I-Rvat*, *US-Bp*; Sicut erat (F), 5vv, Bologna, 1741, *I-Baf**; TeD (D), S, S, A, B, 4vv, orch, bc, ?Venice, 1746, *D-Hs*, *GB-Lbl*, *Lcm*, *I-BGc*, *Nc*; TeD (D), S, A, T, (B), 4vv, orch, bc, Stuttgart, 13 Feb 1763, *A-LA*, *Wn*, *B-Br*, *CH-Zz*, *CZ-Pnm*, *Zl*, *D-As*, *BAR*, *Bsb*, *F*, *Hs*, *HR* (in *Au*), *LEm*, *LÜh*, *Mbs*, *MÜs*, *Rp*, *RUl*, *Sl*, *SWl*, *F-Pc*, *Pn*, *TLm*, *GB-Er*, *Lbl*, *Lcm*, *Ob*, *I-Bc*, *BGc*, *Fc*, *MOe*, ed. H. Müller and W. Hochstein (Stuttgart, 1986); TeD (D), S, S, A, T, B, 5vv, orch, bc, *GB-Lcm*, *US-Wc**; doubtful: Alleluia (C), 4vv, bc, *I-Rvat*; Benedictus Dominus (G), 4vv, Rome, 1750, *CH-E*; Domine ad adjuvandum me (C), 4vv, orch, bc, *I-Vnm*; Gloria Patri (g–D), S, S, 4vv, orch, bc, *F-Pn*; Mag (D), S, A, T, B, 4vv, orch, bc, *CZ-Pnm* (attrib. Zach), *D-Bsb* (attrib. Brixi); Mag (D), 3vv, org (London, n.d.); Mag (E♭), S, A, T, B, 4vv, bc, *P-EVc*; Mag (g), S, A, T, B, 4vv, orch, bc, *D-Dl*

Ants: Bene fundata est (C), 4vv, bc, Rome, 18 Nov *c*1751/3, *I-Rvat**; Bene fundata est (B♭), T, bc, Rome, 18 Nov 1752, *Rvat**, ed. W. Hochstein (Lottstetten, 1986); Christus factus est (d), 4vv, bc, Rome, *c*1751/3, *D-Hs*, *GB-Lbl*, *I-Nc*; Domus mea (A), S, A, bc, Rome, 18 Nov 1750, *D-Hs*, *GB-Lbl**, *I-Nc*, *Rvat*, ed. W. Hochstein (Lottstetten, 1986); Haec est domus Domini (C), S, S, T, B, bc, Rome, 18 Nov 1750, *D-Hs*, *GB-Lbl**, *I-Nc*, *Rvat*, ed. W. Hochstein (Lottstetten, 1986); Hosanna filio David (d), 4vv, bc, Rome, ?1751/3, *A-Wn*, *B-Bc*, *D-Bsb*, *Hs*, *Rtt*, *F-Pn*, *GB-Lbl*, *US-Bp*; Juravit Dominus (G), S, A, bc, Rome, 1751, *I-Rvat**, ed. W. Hochstein (Lottstetten, 1986); Memor sit Dominus (G), S, A, bc, Rome, 1752, *Rvat* (inc.); Veni sponsa Christi (C), S, str, bc, Rome, 1752, *Nc**, ed. W. Hochstein (Lottstetten, 1986); Veni sponsa Christi (A), S, str, bc, Rome, 1751, *D-Hs*, *F-Pn*, *GB-Lbl*, *I-Nc*, ed. W. Hochstein (Lottstetten, 1986); doubtful: Ave regina caelorum (A), S, S, str, bc, before 1756, *PS*; Christus factus est (c), 3vv, bc, *Nf*; Christus factus est (e), 4vv, bc, *Ls*, *PAc*; Regina caeli (G), A, str, bc, *B-Lc*; Regina caeli (B♭), T, T, B, orch, *A-Wgm*; Salve regina (F), S, str, bc, *GB-Lgc*; Salve regina (G), S, orch, *D-MÜs*

Psalms: Beati omnes (B♭), S, S, A, 4vv, str, bc, Venice, Incurabili, *c*1745, *I-Vnm*; Beatus vir (A), S, 4vv, str, bc, Rome, 1751, *D-Hs*, *GB-Lbl*, *I-Nc*; Beatus vir (B♭), S, A, T, B, 4vv, bc, Rome, 1750, *A-Wn*, *D-Bsb*, *Hs*, *MÜs*, *F-Pn*, *GB-Lbl*, *Ob*, *I-Mc*, *Nc*, *Rvat*, *US-Wc*; Confitebor (D), S, A, T, 8vv, bc, Rome, 1750, *D-Hs*, *GB-Lbl*, *I-Rvat*; Confitebor (F), S, S, A, A, 4vv, str, bc, Venice, Incurabili, *c*1745/6, *B-Lc*; Confitebor (G), S, A, T, B, 4vv, str, bc, Rome, 1751, *I-Mc* (inc.), *Nc*; Confitebor (A), S, S, A, A, 4vv, str, bc, Venice, Incurabili, *c*1745/6, *B-Lc*; Credidi (A), S, A, 4vv, bc, Rome, 1751, *D-Hs*, *GB-Lbl*, *I-Mc*, *Nc*, *P-Lf*; Dixit Dominus (F), S, A, T, B, 4vv, str, bc, *B-Lc*, *I-Vnm*; Dixit Dominus (F), 8 solo vv, 8vv, str, bc, Rome, 1751, *B-Lc*, *D-Hs*, *F-Pn*, *GB-Cfm*, *Lbl*, *Lcm*, *I-Mc*, *Nc*, *P-Lf*, *US-Bp*; Dixit Dominus (G), S, A, T, B, 4vv, str, bc, Rome, 1751, *F-Pn*, *I-Mc*, *Nc*; Domine ne in furore (c), S, (S), A, 4vv, str, bc, Venice, ?Incurabili, 1745, *GB-Ob*, *I-Mc*

In convertendo (D), 6 solo vv, 8vv, bc, Rome, 1753, *D-Bsb*, *MÜs*, *F-R*, *GB-Ob*, *I-Rvat**; In convertando (G), S, S, 8vv, bc, Rome, 1751, *D-Hs*, *F-Pn*, *GB-Lbl**, *I-Nc*; Laetatus sum (F), S, A, 4vv, orch, bc, ?Venice, 1743, *A-Wm*, *Wn*, *CH-E*, *D-MÜs*; Laudate pueri (C), S, S, S, S, 8vv, bc, Rome, 1752, *D-Bsb*, *Hs*, *MÜs*, *F-Pn*, *GB-Lbl*, *I-BGc*, *Nc* (attrib. Leo), *Rvat*, *US-Bp*; Laudate pueri (B♭), 6 solo vv, 8vv, str, bc, Venice, Incurabili, 1746, *D-Hs*, *GB-Lbl*, *I-Nc*; Miserere (g), 4vv, Rome, 1749, examination piece for S Pietro, *A-Wn*, *D-Bsb*, *MZsch*, *I-PAc*, *Rvat*; Miserere (d), S, S, A, T, 4vv, Rome, 1751, based on settings by Leo and Lotti, *A-LA*, *CH-E*, *D-Bsb*, *Mbs*, *Mk*, *MÜs*, *F-Pn*, *R*, *GB-Lbl*, *I-Mc*, *Nc*; Miserere (e), 8vv, Rome, *c*1751/3, *D-Hs*, *F-Pn*, *GB-Lbl*, *I-Mc*, *Nc*; Miserere (G), 4vv, bc, Rome, *c*1751/3, *D-Hs*, *GB-Lbl*, *I-Nc*; Miserere (g), 4vv, Rome, ?1751/3, *D-Bsb* (attrib. Pergolesi), *Hs*, *MÜs* (attrib. Lotti), *GB-Lbl*, *I-Mc* (attrib. Cafaro), *Nc*; Miserere (g), S, S, A, T, 4vv, bc, Stuttgart, *A-LA*, *Wn*, *D-Bsb*, *Dl*, *Hs*, *LEm*, *Mbs*, *Mk*, *Rtt*, *F-Pn*, *R*, *GB-Lbl*, *Lcm*, *I-Fc*, *Mc*, *Nc*, *OS*, *Rvat*, *Vnm*, *P-Lf*, *US-Bp*; doubtful: Beatus vir (D), S, 4vv, orch, *D-MÜs*, *F-TLm*; Beatus vir (F), S, B, 4–5vv, orch, *B-Lc*; De profundis (c), S, A, T, B, 4vv, ob, str, bc, *A-Wn*; Dixit Dominus (D), S, A, T, B, 4vv, orch, *D-MÜs*; Dixit Dominus (g), 5 solo vv, 5vv, str, bc, *D-LÜh*; Laudate pueri (G), S, S, A, A, 8vv, str, bc, Venice, ?Incurabili, *A-Wn*; Miserere (c), 5vv, bc, *I-Nc*; Miserere (f), 3vv, bc, *Nf*; Miserere (g), 7 solo vv, 5vv, orch, *P-EVc*; Miserere (a), S, A, T, B, 4vv, *D-LEm*; Miserere (a), 4vv, bc, *D-MÜs* (attrib. Casali), *I-PAc*

Motets, solo cants. and arias (for details see Hansell, 1970, and Hochstein, 1984): Modulamina sacra (collection of solo motets), S/A, str, bc, Venice, Incurabili, *c*1745/6 [Ab herebo profundo (also attrib. Ciampi), S, lost; Astri fulgentis (A), S, *B-Lc* (inc.); Atro funeri, A, lost; Audi, o pastor (also attrib. Porpora), A, lost; Barbara poena afflicta (G), S, *I-CHf* (for solo T); Caeleste lilium, S, lost; De tua sede luminosa (B♭), S, *D-MÜs*, *SWl*, *I-CHf* (for solo T); Fuge, o misera columba (B♭), S, *A-Wn*, *GB-Lbl* (inc.), attrib. Hasse in *F-Pn*, *US-Wc*; Furendo deliro (G), A, *B-Lc* (for solo B); In te spero, A, lost; Insurgunt armati, A, lost; Nova fronde, novo flore, S, lost; O amabiles dolores, S, lost; O quam serena, S, lost; Peregrina desolata (C), S, *A-Wn*; Relinquite fontem, A, lost; Si fremit unda irata, A, lost; Spem deus erige labentem, A, lost (by Hasse in *I-Mc*); Spirant amabiles, A, lost; Sponsa plange, A, lost;

Tacete, o frondes (also attrib. Scarlatti), S, lost; Venit e silva, A, lost; lib pubd (Venice, 1746), in *Vcg*]

Animae laetantes (D), S, B, 4vv, orch, bc, *F-Pn*, *I-Nc** (inc.); Arma frenate (D), B, str, bc, *Mc*, *Nc*; Beatus vir (B♭), S, str, bc, *CH-E*; Benedictus Mariae filius (C), S, orch, bc, *E*; Care Deus si respiro (c), S, str, bc, *I-Bc*; Credidi propter quod (B♭), S, str, bc, *CH-E*; Cuncta in mundo (B♭), B, str, bc, *A-Wgm*; Deus refugium nostrum, B, 4vv, orch, *GÖ*, *M*; Dum fremit unda insana (E♭), S, str, bc, *Wn*; Haec requies mea (G), S, str, bc, *I-Nc* (inc.); In alto monte tremo (F), B, str, bc, *Mc*; In sede beata (D), A, orch, *CZ-Pnm*, *TU*; Laudabo te pastorem (E♭), A, str, bc, *A-KR*; Laudate pueri (D), S, orch, *CH-E*; Lord have mercy (E♭), vv, org, *F-Pn*, *GB-Lbl* ('John Bennet's Organ Book'), *Lsp*; Miseris agitatis (D), B, str, bc, *A-KR*; O Jesu ter amabilis (E), A, str, bc, *KR*; O Lord our God (D), B, str, bc, *GB-Lbl*; Panem caeli (d), 4vv, bc, *P-Lf*; Pange lingua (E♭), T, str, bc, *CH-E*; Pange lingua (B♭), S, str, bc, *E*; Panis angelicus (B♭), S, A, str, bc, *A-KR*, *LA*; Peccatorum (g), B, str, bc, *KR*; Pietà, pietà Signore (g) (It. trans. S. Mattei), S, S, str, bc, Naples, 30 March 1774, *A-GÖ*, *Wgm*, *Wn*, *B-Bc*, *Br*, *BR-Rn*, *CH-E*, *D-Bsb*, *Dl*, *Hs*, *Mbs*, *MÜs*, *Rp*, *Rtt*, *Sl*, *SWl*, *F-Pn*, *R*, *GB-Cfm*, *Er*, *Lbl*, *Lcm*, *Lgc*, *I-Baf*, *Bc*, *BGc*, *BGi*, *CORc*, *Fc*, *Gl*, *LT*, *Mc*, *Nc*, *OS*, *PAc*, *PIraffaelli*, *Rig*, *Rsc*, *TLp*, *TEd*, *Vc*, *Vlevi*, *Vnm*, *US-Bp*, *PRu*, *Wc*; Stando accanto (A), S, str, bc, *D-EB*; Sum fides armata (D), S, str, bc, *Bsb*; Surgite cives (D), A, orch, *CZ-LO*; spurious: Agonia di Gesù Cristo (g), *I-Mc* (by Zingarelli), *Vc*; Caeli enarrant (A), *Ac*, *Nc* (by Buroni)

Hymns: Aurea luce (D), S, A, 8vv, bc, Rome, 29 June 1750, *A-Wn*, *D-Bsb*, *Hs*, *Mbs*, *MÜs*, *F-Pn*, *GB-Lbl*, *I-BGc*, *Nc*, *Rvat*; Urbs Jerusalem beata (G), S, A, T, B, 4vv, bc, Rome, 18 Nov 1750, *D-Hs*, *F-Pn*, *GB-Lbl*, *I-Nc*, *Rvat*; Veni Creator Spiritus (D), S, 4vv, str, bc, Rome, *c*1751, *D-Hs*, *MÜs*, *F-Pc*, *Pn*, *R*, *GB-Lbl*, *I-Nc* (Paris, n.d.), ed. W. Hochstein (Stuttgart, 1991)

Sacred duets (pss trans. S. Mattei), S, S, bc, *I-Nc*: Le mie voci (F); Ma tu sperar (G) (also attrib. Rispoli); Perchè, o Dio (C); Piane le vie (B♭) (also attrib. Rispoli); Tu mi vedi (F); Venga ad offrir (E) (also attrib. Cafaro)

INSTRUMENTAL

Six Sonatas, 2 fl/vn, bc (hpd/vc) (London, 1753), nos.2 (G), 3 (D), 5 (C), and 6 (D), nos. 1 and 4 not by Jommelli; nos.3 and 6 in *S-Uu*; no.6 in *D-KA* 223; no.5 ed. G. Boilla (Adliswil, 1983)

Divertimento (G), 2 vn, va, bc, *D-SWl*; Divertimento (E♭), 2 vn, va, hn, bc, *SWl*; Sinfonia for salterio [dulcimer] (G), str, bc, *I-Nc*; Ciacona (E♭), orch, *D-Sl*, *GB-Lbl*, *I-Bc* (London, n.d.); Conc. (G), fl, orch, formerly *D-Bsb*

Conc. (D), hpd, orch, bc, *A-Wgm*; Concerto (F), hpd, orch, *D-SWl*; Conc. (G), hpd, orch, bc, *Bsb*, *LB*, *MÜu*; March (F) and 2 minuets (C, B♭), hpd, *Bsb*; Sonata (C), hpd, Rome, 1769, *Bsb*; Duo (C), hpd/pf 4 hands, *B-Bc*

9 qts, 2 vn, vc, bc, inc. *I-Gl* [nos.1–5 lack vn 1, no.9 lacks vc]; Napolitano (D), fl, 2 vn, bc, *D-MÜu*; Sonata (D), 2 fl, bc, *KA* 224; Concerto … da camera (f), 2 vn, bc, *I-Mc*; Sonata (G), 2 vn/fl, bc, *A-LA*, *Wgm*, *I-Gl*, *PS* R.92; Sonata (G), 2 vn/fl, bc, *Gl* M4.2836, *PS* no.1; Sonata (G), 2 vn, b, *PS* no.5

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MARITA P. McCLYMONDS (with PAUL CAUTHEN, WOLFGANG HOCHSTEIN, MAURICIO DOTTORI)

Jonas, Emile (*b* Paris, 5 March 1827; *d* Saint Germain-en-Laye, 22 May 1905). French composer. He entered the Paris Conservatoire in October 1841, gaining second prize for harmony in 1846, first prize in 1847 and the second Grand Prix in 1849. From 1847 to 1866 he was professor of solfège at the Conservatoire, and from 1859 professor of harmony for military bands. He became director of music at the Portuguese synagogue, and published a collection of Hebrew tunes in 1854. He was an early contributor to Offenbach's Bouffes-Parisiens with the one-act operetta *Le duel de Benjamin* (1855), followed by *Le roi boit* (1857) and several more. *Les deux arlequins* (1865) and *Le canard à trois becs* (1869) gave him success abroad, and their production at the Gaiety Theatre, London, led to a commission for the three-act *Cinderella the Younger* (1871), later produced in Paris as *Javotte*. *Le chignon d'or* (1873) was his last work of real significance. *La bonne aventure* (1882) and *Le premier baiser* (1883), his *opéras comiques*, achieved little success. Though a composer of lively music in the vein of Offenbach and Hervé, he lacked their individuality and inspiration.

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(*selective list*)

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ANDREW LAMB

Jonas, Justus [Koch, Jodocus] (*b* Nordhausen, 5 June 1493; *d* Eisleben, 9 Oct 1555). German theologian and hymn writer. In 1506 he matriculated at Erfurt University, took his doctorate examinations on 16 August 1518, and in 1519 was rector and lecturer in ecclesiastical law. In the same year he visited Erasmus in the Netherlands, but soon turned to Luther, accompanying him in 1521 to Worms for the Reichstag. He became professor of canonical law at Wittenberg University and provost of the Schlosskirche in the same year. In 1542 he went as senior minister to Halle but was driven out after the Schmalkaldian War. He worked at Hildesheim, Coburg and Regensburg, took part in the foundation of Jena University in 1553, and finally became senior minister at Eisleben. Nine hymns by him were set to music in the early days of the Reformed Church, including *Wo Gott der Herr nicht bei uns ist*; the melodies may be by Jonas. He was keenly interested in the new ways in which music was used in Reformed worship, and was responsible for establishing the order used in churches under his jurisdiction.

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HANS-CHRISTIAN MÜLLER

Jonas, Oswald (*b* Vienna, 10 Jan 1897; *d* Riverside, CA, 19 March 1978). American musicologist of Austrian birth. He was a private pupil of Schenker (1915–22); he also studied law at the University of Vienna, taking the doctorate in 1921. The next years were spent in examining Schenker's teachings and studying composers' manuscripts partly with a view towards improving performance. After some years in Berlin teaching at the Stern Conservatory (1930–34), he returned to Vienna to help found the Schenker Institute at the New Vienna Conservatory, and the periodical *Der Dreiklang* (1937–8), which he edited with Felix Salzer. In 1938 he emigrated to the USA, where he lectured extensively and taught at Roosevelt University (Chicago) and its associated institutions (1941–64). He subsequently taught at the Vienna Music Academy (1964–5) and at the University of California, Riverside (from 1966), and he also lectured at the universities of Tübingen, Hamburg, Warsaw and Berne.

Most of Jonas's musicological writings are the results of his studies of manuscripts: he was also Schenker's biographer and a recognized authority on his analytical methods, which he considered closely bound to the music of the period between Bach and Brahms and not applicable outside those limits. His editions include several of Schenker's works (including his study of Beethoven's last piano sonatas), a volume of C.P.E. Bach's works (for the piano) and various pieces by 18th- and 19th-century composers. He provided the fingerings for Christa Landon's complete edition of Haydn's piano sonatas (Vienna, 1964–6).

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'Zur Schumanns Op.68', *NZM*, Jg.124 (1963), 225–6
'Heinrich Schenker und grosse Interpreten', *ÖMz*, xix (1964), 584–90
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RAMONA H. MATTHEWS

Joncières, Victorin de [Rossignol, Félix-Ludger] (*b* Paris, 12 April 1839; *d* Paris, 26 Oct 1903). French composer and critic. The son of a journalist on *La patrie*, Joncières began learning the piano with an aunt but, at 16, decided to study painting. His *Le sicilien*, adapted from Molière, was given a public performance by students at the Conservatoire in 1859, however, and was so well received that he followed the advice of a music critic present (Franck Marie of *La patrie*) and took up music full-time. He entered the Conservatoire, learning counterpoint and fugue with Leborne, but left early in 1860 after disagreement over the advent in Paris of Wagner, whom Joncières initially fervently admired, and whose first Parisian concert had taken place on 25 January of that year at the Théâtre Italien. He wrote incidental music for a French version of *Hamlet*, which he had performed in May 1863 at his own expense; the play was then put on with his music at Nantes in 1867 and at the Théâtre de la Gaîté, Paris, in 1868. His next two operas, *Sardanapale* and *Le dernier jour de Pompéï*, given at the Théâtre Lyrique, were both failures. *Dimitri* (1876) met with some critical acclaim, though Fétis was quick to note that there were very few recognizably Wagnerian passages in a work from the pen of such an ardent Wagnerian. The public did not support *Dimitri*, however; indeed, of Joncières' works only *Le chevalier Jean* (which Chabrier called 'unbelievably old-fashioned') enjoyed any enduring popularity, largely in Germany (as *Johann von Lothringen*). That opera's revival at the Opéra-Comique was prevented by the disastrous fire of 1887, however, which destroyed the sets, stored at the theatre in preparation for a dress rehearsal.

Between 1871 and 1900, Joncières wrote for *La liberté* under the name 'Jennius'. He was immensely conceited, and his highly sarcastic attacks indiscriminate – Fétis compared him to Berlioz in alienating his readership through too much negative criticism. As Wagner became more popular in France, Joncières' enthusiasm for his music waned: he thought the later works antipathetic to the French genius. Composers he was sympathetic towards, on the other hand, were very few; Bizet and Offenbach the most notable. Admitted to the Légion d'Honneur in 1877, he was a candidate for the Académie des Beaux-Arts in 1884, to replace the composer Victor Massé who had recently died, but Delibes was elected instead. He was also a founder-member of the Institut International de Musique (with Gounod, Chabrier, Reyer and others) and president of the Société des Compositeurs de Musique.

WORKS

first performed in Paris unless otherwise stated; all printed works published in Paris

Le sicilien, ou L'amour peintre (oc, 1, ?Joncières, after Molière), Ecole lyrique, early Dec 1859, *F-Pc**
Sardanapale, 1864 (opéra, 3, H. Becque, after Byron), Lyrique, 8 Feb 1867, *Pc**, vs (1867)
Le dernier jour de Pompéï (opéra, 4, C. Nuitter and A. Beaumont, after E. Bulwer-Lytton), Lyrique, 21 Sept 1869, *Pc**, vs (1869)
Dimitri (opéra, 5, H. de Bornier, A. Silvestre and L. Carvalho, after F. von Schiller: *Demetrius*), Gaîté, 5 May 1876, *Pc**, vs (1877)
La reine Berthe (opéra, 2, J. Barbier), Opéra, 27 Dec 1878, *Po**, vs (1879)
Le chevalier Jean (drame lyrique, 4, L. Gallet and E. Blau), OC (Favart), 11 March 1885, *Pn**, *Pc**, vs (1885)
Lancelot (drame lyrique, 4, Gallet and Blau), Opéra, 7 Feb 1900, *Pn**, *Po**, vs (1899)
Music in: Le baron Frick (opérette, 1, E. Depré and Clairville), Cercle Artistique et Littéraire, 1885, collab. E. Guiraud and others
Unperf.: Suzette (opérette, 5 tableaux), *Pc**; Un mari pour 100 francs (oc, 1), *Pc**; unidentified opéra comique, inc., *Pc**

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T.J. Walsh: *Second Empire Opera: the Théâtre Lyrique, Paris, 1851–1870* (London, 1981)

CORMAC NEWARK

Jonckers, Goessen [Gosse] (*fl* first half of the 16th century). Netherlandish composer who may be identifiable with MAISTRE GOSSE.

Jones, Arthur Morris (*b* London, 4 June 1889; *d* St Albans, 12 April 1980). English ethnomusicologist, missionary and theologian. He studied theology at Oxford (BA 1921, MA 1928) and took an education diploma in London. From 1923 he worked as a missionary in Africa, for over 20 years (1929–50) as principal of St Mark's College, Mapanza, Northern Rhodesia (now Zambia). On returning to England in 1952 he was appointed a lecturer in African music at the School of Oriental and African Studies, University of London, a post he held until his retirement in 1966. He was awarded the Oxford DLitt in 1961. His main areas of study were African music and the xylophone; he also edited collections of hymns for schools in Africa. The dominant (and most controversial) theme of Jones's research was his contention that the similarities between the African and Indonesian xylophone indicate cultural diffusion between Indonesia and Africa. He pointed out significant similarities between scales, tunings, construction, musical forms and other stylistic features; and on the basis of this and other evidence he proposed the theory that at some time in the early Christian era parts of Africa were colonized by peoples of Indonesia. He has been criticized for the selection and analysis of his evidence, as well as for his view (in opposition to historical evidence) that the xylophone was introduced to Africa from Indonesia. His final work (1980) continued this theme. His more enduring theories concern African rhythmic construction, particularly interlocking drumming patterns (1934; 1943).

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African Hymnody in Christian Worship: a Contribution to the History of its Development, Mambo Occasional Papers, viii (Gweru, Zimbabwe, 1976)
'Panpipes and the Equiheptatonic Pitch', *AfM*, vi/1 (1980), 62–9

LUCY DURÁN/GREGORY F. BARZ

Jones, Charles (*b* Tamworth, ON, 21 June 1910; *d* New York, 6 June 1997). American composer. He studied the violin at the Institute of Musical Art in New York (1928–32) and composition under Bernard Wagenaar at the Juilliard School (diploma 1939). He taught at Mills College (1939–44), the Music Academy of the West, Santa Barbara (1949–54), the Aspen Music School (from 1951), the Juilliard School (1954–60, 1973) and the Mannes College of Music (from 1972), where he became chairman of the composition department in 1973. Jones is a prolific composer. The diatonic and neo-classical tendencies of his early works, dating from the 1930s and 40s, gave way to an increased complexity and chromaticism. All his music is marked by a keen lyrical sense and a prevalence of long melodic lines. Of the more significant compositions, the oratorio *Piers the Plowman* (1963) was commissioned and first performed by the Interracial Chorus of New York. The Second Symphony was written to fulfill the Copley Award of 1956 and, like several others of his pieces, was introduced at the Aspen Festival. A recording of the Sixth Quartet with the Sonatina for violin and piano was sponsored by the Ford Foundation. (*EwenD*)

WORKS

Orch: Suite, str orch, 1937; Suite, small orch, 1937; Sym. no.1, 1939; Portrait of the Park, band, 1957; Suite after a Notebook of 1762, chbr orch, 1957; Sym. no.2, 1957; Sym. no.3, 1962; Conc., 4 vn, orch, 1963; Sym. no.4, 1965; Allegory, divided orch, 1970; other orch works
Chbr and inst: 6 str qts, 1936, 1944, 1951, 1954, 1961, 1970; Serenade, fl, vn, vc, hpd, 1973; Triptychon, vn, va, pf, 1975; Str Qt no.7, 1978; Pf Trio, 1982; Meditation, b cl, pf, 1982; Str Qt no.8, 1984; other chbr works
Kbd: Sonata no.1, pf, 1946; Sonata, 2 pf, 1947; Sonata no.2, pf, 1950; Kbd Book, hpd, 1953; Sonata, pf 4 hands, 1984; other pf works
Vocal: Piers the Plowman (W. Langland), T, chorus, orch, 1963; other vocal and choral works

Principal publisher: Peters

STEVEN E. GILBERT

Jones, Daniel (Jenkyn) (*b* Pembroke, 7 Dec 1912; *d* Swansea, 23 April 1993). Welsh composer. He began to compose during his childhood and took a degree in English literature at Swansea University (BA 1934, MA 1939) before embarking on a career in music. Between 1935 and 1939 he studied at the RAM, winning the Mendelssohn Scholarship (1935) for works he had already composed whilst a pupil at Swansea Grammar School. Jones travelled extensively in Europe during these years, enriching his experience of different musical cultures and expanding his already encyclopedic knowledge of languages. During this period he belonged to an exceptionally talented group of Swansea-based artists which included the painter Alfred Janes and the poets Dylan Thomas and Vernon Watkins. Jones remained close to Thomas and their schoolyard meeting is vividly recorded by the poet in his story *The Fight*. Jones wrote about their relationship and its aftermath in his book *My Friend Dylan Thomas*; he acted as trustee to the Thomas estate and edited the complete poems. His wartime years were spent mostly as a decoder in Bletchley Park, where his linguistic abilities were put to good use. After the war ended, Jones eventually returned to Swansea where he remained until his death. He came to wider prominence when he was awarded the Royal Philharmonic Prize (1950) for his symphonic *Prologue* and when Thomas's radio play *Under Milk Wood*, with a score by Jones highlighting Welsh children's rhymes and tunes, was awarded the Italia Prize (1954).

Although essentially a traditionalist, Jones forged a highly individual path particularly through his metrical

experiments, which were influenced by his understanding of patterns and symmetrical shapes in nature (he kept a microscope for noting plant structures). His complex metres juxtaposed phrases with time structures such as 7 + 6 + 5 + 4 + 3 + 2 + 7 in a manner which creates a characteristic ambiguity. His Kettledrum Sonata is a particularly fine example of this metrical complexity and he displays considerable ingenuity in writing for unaccompanied drums. While Jones was interested in folk music, he was not tied to his native Wales in this respect. His orchestral suite *Dobrá niva* (1956) is based on Slovak tunes noted on his travels. Jones realized that his Welshness was somehow inexplicably present in his works but that it was subconsciously so rather than deliberate. While he never worked in universities or the BBC, most of his commissions came from Welsh institutions and festivals.

He is at his most characteristic in the eight string quartets and the 13 symphonies (the first 12 of which are in or on each of the 12 pitches), which are central to his compositional outlook and which place him, like his near contemporary Robert Simpson, firmly within the British postwar symphonic tradition. They reveal a trenchant individualism and a dedication to craft wholly in keeping with the clarity of his intentions, while sharing an artistic ethos close to that of his Swansea-based colleagues. The Symphony no.4 (1954), written in memory of Dylan Thomas, is one of his finest works. A contained lyrical intensity, a readiness to adopt and develop traditional sonata structures and (in the scherzos) sheer spirit are notable features of symphonies nos.5–9. His string quartets often develop terse initial statements with great rigour and attention to detail. Lyricism is also a feature of his choral music and in a work like *The Country Beyond the Stars* (1958) he displays great sensitivity and practicality in writing for the choral means at hand. His basic thematic material is not always highly individual, but his working out of basic material always corresponds with what he described as a Welsh love of 'structural intricacy ... and a tendency to clothe the underlying pattern in a disguise of improvisatory effect'.

WORKS

Syms.: no.1, 1945; no.2, 1950; no.3, 1951; no.4 'In Memory of Dylan Thomas', 1954; no.5, 1958; no.6, 1964; no.7, 1972; no.8, 1972; no.9, 1974; no.10, 1981; no.11 'In memoriam George Froom Tyler', 1983; no.12, 1985; no.13 'In memoriam John Fussell', 1992

Other orch: Prologue, 1938; 5 Pieces, 1939; Comedy Ov., 1943; Cloud Messenger, 1944 [after Kalidasa]; The Flute Player, 1947 [after Lady Murasaki: *The Tale of Genji*]; Miscellany, 20 pieces, small orch, 1947; Concert Ov., 1951; Ieuenctid [Youth], ov., 1956; Dobrá niva, suite, 1956; Capriccio, fl, hp, str, 1965; Vn Conc., 1966; Investiture Processional Music, 1969; Prelude: The Witnesses, 1971; Sinfonietta no.1, 1972; Dance Fantasy, 1976; Prelude, 1977; Salute to Dylan Thomas, suite, 1978; Ob Conc., ob, str, 1982; Vc Conc., 1986; Fantasia: Whither, O Whither art Thou Fled?, 1987; Orpheus and Bacchus, ov., 1989; Sinfonietta no.2, 1991

Ops: The Knife (Jones), 1961, London, 1962; Orestes (Jones, after Aeschylus), 1967

Radio score: Under Milk Wood (D. Thomas), 1954

Other vocal: The Country Beyond the Stars (cant., H. Vaughan), chorus, orch, 1958; O Lord, have Thou Respect, anthem, chorus, 1960; St Peter (orat, Bible; Latin hymns, trans. Jones), S, T, B, chorus, orch, 1962; The Ballad of the Standard Bearer (Jones, after R.M. Rilke), T, pf, 1969; The Three Hermits (Jones, after L. Tolstoy), chorus, org, 1969; Triptych (W. Blake, J. Donne), chorus, pf, 1969; The Witnesses, male chorus, orch, 1971; Môr [The Sea] (G. Thomas), chorus, pf, 1971; Hear the Voice of the Ancient Bard, SATB, orch, 1977; To Night, SATB, pf, 1978; Laughing Song, SATB, 2 tpt, 2 trbn, 1979; Come, my Way, my Truth, my Life, T, SATB, orch, 1987

Str qts: no.1, 1946; no.2, 1957; no.3, 1975; no.4, 1978; no.5, 1980; no.6, 1982; no.7, 1988; no.8, 1993 [posth. ed. G. Easterbrook and M. Binney]

Chbr and solo inst: 24 Bagatelles, 3 sets, pf, 1943–55; Str Trio, 1945; Sonata, vc, 1946; Kettledrum Sonata, 1947; 8 Pieces, vn, va, 1948; Septet, fl, ob, cl, b cl, bn, hn, tpt, 1949; Suite, va, vc, 1949; Sonata, 4 trbn, 1955; Divertimento, str, perc, 1970; Str Trio, 1970; Toccata, org, 1972; Sonata, vc, pf, 1973; Prelude 'A Refusal to Mourn', org, 1978; Suite, fl, hpd, 1979; Divertimento, wind qnt, 1990

Principal publishers: Maecenas, Lienau, Novello, U. of Wales Press

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Elizabethan Lyric Poetry and its Relations with Elizabethan Music (diss., Swansea U., 1939)

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'Some Metrical Experiments', *The Score*, no.3 (1950), 32–48

'An Attempt to Formulate General Aesthetic Principles through Music-Aesthetics', *The Score*, no.11 (1955), 33–52

'Daniel Jones', *Artists in Wales*, ed. M. Stephens (Llandysul, 1971), 109–18

My Friend Dylan Thomas (London, 1977)

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F. Routh: *Contemporary British Music* (London, 1972), 318ff

L. Davies: 'Daniel Jones', *Taliesin*, lxxxiii (1993), 108–10

ARNOLD WHITTALL/LYN DAVIES

Jones, Della (*b* Neath, 13 April 1946). Welsh mezzo-soprano. She studied in London and Geneva, where she made her début in 1970 as Fyodor (*Boris Godunov*), later singing Olga (*Yevgeny Onegin*) and the Schoolboy (*Lulu*). In 1977 she joined the ENO, where her roles have included Cherubino, Dorabella, Handel's Sextus, Rosina, Cenerentola, Isolier (*Le comte Ory*), Ninetta (*La gazza ladra*), Isabella (*L'italiana in Algeri*), Suzuki and Dolly, which she created in Hamilton's *Anna Karenina* (1981). With Scottish Opera she has sung Hänsel, Clori (*Egisto*) and Donna Elvira, and with the WNO, Berlioz's Dido, Herodias, Brangäne and Handel's Ariodante. Jones made her Covent Garden début in 1983 as the Female Cat (*L'enfant et les sortilèges*), then sang Rosina, Melibea (*Il viaggio a Reims*) and Marcellina. In 1990 she sang Ruggiero (*Alcina*) in Geneva and Paris. Her repertory also includes Purcell's Dido, Baba the Turk, Magdalene, Monteverdi's Nero, Zerlina, Agrippina and Gluck's Armide, which she sang in Versailles in 1992. She sang Lucrezia in Berthold Goldschmidt's *Beatrice Cenci* in concert at Berlin (1994), and Samira in Corigliano's *The Ghosts of Versailles* at Chicago (1995). Her numerous recordings include several Handel operas and oratorios, Vitellia (*Clemenza di Tito*), Rosina and Maxwell Davies's *Resurrection*. She brings to all her roles a wide vocal range, a superb coloratura technique and uncommon dramatic flair.

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ELIZABETH FORBES

Jones, Edward (i) (*fl* 1687–1706). English music printer. Between 1688 and 1697 he did much of the printing for Henry Playford. His press produced six editions of *The Banquet of Music*, the first two books of *Harmonia sacra*, and one or two of the Playford family's bestsellers, like *The Dancing Master* (1690 and 1695) and *An Introduction to the Skill of Music* (1694 and 1697). He also worked for other publishers and ultimately became King's

Printer. He had his premises at the Savoy in London. (*Humphries-SmithMP*)

MIRIAM MILLER

Jones, Edward (ii) ['Bardd y Brenin'] (*b* Llandderfel, Wales, bap. 29 March 1752; *d* London, 18 April 1824). Welsh harper, historian and composer. He left Merionethshire to start a career in London in 1774 or early 1775; he was a skilful harper and had a strong interest in Welsh poetry and customs. Fanny Burney noted in her diary in May 1775 that he had a fine instrument but that although he played with neatness and delicacy his performance lacked expression. He soon established himself as a player – in the Bach-Abel concerts, for example, for which he composed many dances and songs – and as a teacher of the harp in aristocratic circles. From about 1788 (with the publication of his *Three Sonnets Now Most in Vogue at Paris*) to 1820 he styled himself variously 'Harper' or 'Bard' to His Royal Majesty the Prince of Wales, a title he subsequently changed to 'The King's Bard' (or in Welsh 'Bardd y Brenin'). His compositions are contained in some 38 publications. His sonatas, marches and popular dances, which with only two exceptions are for harp or solo keyboard, are derivative and undistinguished, but his technical facility is apparent from them and particularly from his *Musical Remains* (1796), arrangements of compositions by Handel, J.C. Bach, Abel and others. He clearly had some success as a composer of drawing-room songs, publishing a variety in English, French and Italian, while his interest in the characteristics of the music of other nations is shown in his collections of national airs (of Malta, Holland, Sweden, Switzerland and others). His *Lyric Airs* (1804) contains a long and careful essay on the origin of music in ancient Greece.

It is for his work as a historian and recorder of Welsh music that Edward Jones is significant. In *Musical and Poetical Relicks of the Welsh Bards* (1784), *The Bardic Museum* (1802) and *Hên Ganiadau Cymru* (1820) he published 209 different melodies, most of them Welsh. He gathered them from manuscripts in the homes of the gentry and tune books of harpers and fiddlers; some were sent to him by his numerous correspondents and some he noted from oral tradition. Among the tunes are display pieces for the harp, usually in the form of variations, and dance tunes. Jones was also the first to print Welsh words to Welsh folksongs: three appear in the 1784 volume and there are six more in the second edition (1794), including such favourites as 'Ar hyd y nos' ('All Through the Night') and 'Nôs Galan' ('Deck the Halls'). Some of these were undoubtedly sung in the Welsh style called *canu penillion* (*see* WALES, II, 3(I). In the introduction to *Relicks* (2/1794) Jones writes:

> There are several kinds of *Pennill* metres, that may be adapted and sung to most of the following tunes; and some part of a tune being occasionally converted into a symphony. One set of words is not, like an English song, confined to one tune, but commonly sung to several.

Although most of the pieces in Edward Jones's collection probably originate no earlier than the 18th century some have an older pedigree. Among these is a transcription of the tablature 'Caingc Dafydd Brophwyd' in the Robert ap Huw manuscript, as well as tunes copied from 16th-century manuscripts no longer extant or mentioned in musical treatises of the same period.

Besides bearing the cost of publishing, in elegant folio editions, important works on his nation's music and its bardic tradition, Jones encouraged Welsh poets and musicians to develop their arts through the competitive eisteddfod. He adjudicated harp-playing competitions, often putting up the prizes himself, beginning at Corwen and Bala in 1789. His collection of rare books, manuscripts and musical instruments, sold by auction in 1824 and 1825, fetched about £800.

WORKS

all published in London

NATIONAL MUSIC

Musical and Poetical Relicks of the Welsh Bards . . . to the Tunes are Added Variations for the hp/hpd/vn/fl, with a Choice Collection of the Pennillion, Epigrammatic Stanzas, or Native Pastoral Sonnets of Wales, . . . Likewise a History of the Bards . . . , and an Account of their Music, Poetry and Musical Instruments (1784, enlarged 2/1794; music only, 1800–05, enlarged 3/1808 [as Musical and Poetical Relicks of the Welsh Bards, i], 4/1825) [most melodies incl. in *The Welsh Harper*, ed. J. Parry (ii) (London, 1839–48)]

Popular Cheshire Melodies, hp/hpd/tambourin (1798), also for 2 fl

The Bardic Museum, of Primitive British Literature; and Other Admirable Rarities . . . Containing the Bardic Triads, Historic Odes, Eulogies, Songs, Elegies, with Variations for hp/hpd/vn/fl (1802 [as Musical and Poetical Relicks of the Welsh Bards, ii], 2/1825) [most melodies incl. in *The Welsh Harper*, ed. J. Parry (ii), i (London, 1839), ii (London, 1848)]

Lyric Airs, Consisting of Specimens of Greek, Albanian, Walachian, Turkish, Arabian, Persian, Chinese, and Moorish National Songs and Melodies . . . with a Short Dissertation on the Origin of the Ancient Greek Musik, 1v, hpd/pf (1804)

Maltese Melodies, or National Airs, and Dances, Usually Performed by the Maltese Musicians at their Carnival & Other Festivals . . . With . . . Other . . . Italian Airs & Songs: to These are Annex'd a Selection of Norwegian Tunes (*c*1807)

Musical Curiosities, or a Selection of the Most Characteristic National Songs & Airs . . . Consisting of Spanish, Portuguese, Russian, Danish, Lapland, Malabar, New South Wales, French, Italian, Swiss and ... English & Scotch National Melodies, with Variations for hpd/pf (1811)

The Musical Hive, or a Selection of Some of the Choisest and Most Characteristic National Melodies, Consisting of Irish, Spanish & English Songs & Airs, with Variations for hp/pf (1812) [as suppl. to Musical Curiosities]

Terpsichore's Banquet, or Select Beauties of Various National Melodies: Consisting of Spanish, Maltese, Russian, Armenian, Hindostan, English, Swedish, German, French, Swiss and Other Favourite Airs, 1v, hp/pf, op.13 (1813) [incl. variations on several airs]

The Musical Portfolio, Containing a Selection of the Most Popular National Melodies Consisting of Scotch, Irish, English and Other Favourite Airs, hp/pf (*c*1815)

Hên Ganiadau Cymru: Cambro-British Melodies, or the National Songs, and Airs of Wales; Consisting of . . . Songs, Euphonies, Flowers, Elegies, Marches, Delectables, Themes, Pastorals, and Delights . . . to Which are Added Variations for hp/pf/vn/fl (1820 [as Musical and Poetical Relicks of the Welsh Bards, iii/1], 2/1825 [incl. biographical sketch of E. Jones by J. Parry (ii) and 17 airs as Musical and Poetical Relicks of the Welsh Bards, iii/2]) [most melodies incl. in *The Welsh Harper*, ed. J. Parry (ii) (London, 1839–48)]

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A Collection of Favourite English, Scotch, Irish & French Songs, 1v, hp/hpd (1778)

A Collection of Easy Lessons, Marches, Minuets, hp/hpd (*c*1780)

A New Set of Favourite Country Dances, Cotillons & Allemands (*c*1780)

Je suis sortis de mon pays: a French Ariet, 1v, hp (*c*1780)

Maudit amour: a Favourite French Song, 1v, hp/hpd (*c*1780)

Six Favourite New Minuets, 2 vns, hp/hpd (*c*1780)

A Book of Sonatas, Rondo's, Military-airs, Madrigals & Preludes, hp/hpd (1781)

A Choice Collection of Italian Songs, 1v, hp/hpd (1781)

Three Sonnets Now Most in Vogue at Paris, 1v, hp/hpd (1788)

A Miscellaneous Collection of French and Italian Ariettas, 1v, hp/hpd (*c*1790)

Il pleut, il pleut bergère: a Favourite French Pastoral Song, 1v, hp/hpd (*c*1790)

Musical Trifles: a Collection of Sonatine, Composed by Sigr. Giuseppe Mellico . . . Adapted and Published by Edward Jones, hp/hpd (c1794)
Nina: a Favourite French Song [N. Dalayrac], 1v, hp/hpd (c1795)
Musical Remains: or The Compositions of Handel, Bach, Abel, Giardini, &c; Selected from Original Manuscripts Never Before Published, hp/hpd, vn/fl (1796)
Musical Miscellany . . . Consisting of Pastorales, Notturnos, Military Airs, and Sonatas . . . to Which are Added a Few Airs Selected . . . from Other Composers, hp/hpd (1797)
A Selection of the Most Admired and Original German Waltzes, hp/pf (1806)
Minstrel Serenades, hp/pf (c1809)

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OWAIN EDWARDS/PHYLLIS KINNEY

Jones, Edward (iii). *See* STEPHEN, EDWARD.

Jones, Edward German. *See* GERMAN, EDWARD.

Jones, Elvin (Ray) (*b* Pontiac, MI, 9 Sept 1927). American jazz drummer. As a member of Billy Mitchell's quintet at the Bluebird club in Detroit he accompanied the national jazz artists who were regularly featured there. In 1956 he moved to New York, where he began to establish a reputation as a dynamic drummer in the tradition of Art Blakey. Among the most notable groups and individuals with whom he recorded or performed at the time were J.J. Johnson's quintet, Donald Byrd's quintet, Harry Edison, Bud Powell, Sonny Rollins and Stan Getz.

In 1960 Jones became a member of the John Coltrane Quartet, beginning a five-year association that was to become one of the most significant in jazz history. The innovative performances and recordings of this African American group, led by Coltrane at the height of his powers, established the standard for excellence in the modal, open-form style of this period. During his years with Coltrane, Jones emerged as the premier jazz drummer of the 1960s, and brought his unique style to a state of maturity which irrevocably altered the nature of jazz drumming.

When Coltrane decided in 1966 to add a second drummer (Rashied Ali) to his ensemble, Jones, who found the arrangement incompatible with his musical ideas, left the group and joined Duke Ellington's orchestra briefly for a tour of Europe. He worked there for a short while before returning to the USA, where he formed a series of trios, quartets and sextets, occasionally in conjunction with Coltrane's former bass player Jimmy Garrison, and has continued to pursue an active performing and recording career. In 1979 he was the subject of a documentary film, *Different Drummer: Elvin Jones*.

Jones's style is a logical extension of the bop approach established by Kenny Clarke and Max Roach and modified by Art Blakey, but with the fundamental role of the drummer changed from that of an accompanist to one of an equal collaborative improviser. Jones played several metrically contrasting rhythms simultaneously, each of which was characterized by irregularly shifting accents that were independent of the basic pulse. Of particular note is his ingenious mixture of playing irregularly accented minim, crotchet, quaver and semiquaver triplet subdivisions over an extended period as a means of generating a wide array of polyrhythms. An excellent example of this technique may be heard on 'Nuttin' out Jones' (on the album *Illumination*, 1963, Imp.), recorded by the Jones-Garrison Sextet. In addition Jones shaped the background counter-rhythmic motifs associated with bop drumming into extended coherent musical statements with a logical internal development of their own (a classic example is on 'Part 1: Acknowledgement' on Coltrane's *A Love Supreme*, 1964, Imp.).

Jones's techniques resulted in dense percussive textures characterized by greater diversity of timbre, heightened polyrhythmic activity and increased intensity and volume. Moreover, as the richness of these composite textures made it difficult to discern the basic pulse, they contributed to the development of a new style of 'free improvisation' which underplayed or dispensed with regular pulse altogether (as on Coltrane's *Ascension*, 1965, Imp.). The salient aspects of Jones's style were adopted by many avant-garde drummers of the late 1960s and the 70s. Ultimately his innovations gave the drummer a broader role in ensemble playing, as a collaborative improviser and as the principal architect of large-scale, organically evolving percussive textures, while removing the emphasis from his function as a timekeeper.

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OLLY WILSON

Jones, George (Glenn) (*b* Saratoga, TX, 12 Sept 1931). American country singer and songwriter. Born into a rural working-class family, he began performing in his teens, but it was not until his discharge from the Marines after Korea that he began to think of music as a possible career. He had his first hit in 1956 with *Why, baby, why?*, and three years later achieved his first country number one with *White Lightning*, written by J.P. Richardson (the 'Big Bopper'). In the early 1960s he received several awards, and later in the decade his many successes included *Burn the honky tonk down* and *Good Year for the Roses*. From 1969 to 1975 he was briefly and stormily married to Tammy Wynette, working with both her and the producer and songwriter Billy Sherrill. Despite a personal life of excess, living most of country music's

clichés, his career continued to bring him further hits in the 1980s, including the award-winning *He stopped loving her today*. He also recorded duets with such diverse artists as Linda Ronstadt, Emmylou Harris and James Taylor, and renewed his musical partnership with Tammy Wynette.

Regarded as the greatest of the honky-tonk singers, his work reflects a wide range of country music influences, from the music of his youth in East Texas to the performers Bill Monroe, Roy Acuff and Hank Williams. Jones's life is embodied in his work: he has stated that 'you have to live country before you can sing it'. Whether through simple story-telling or through his more emotionally manipulative lyrics, his songs invite the listener into his confidence, while his voice employs a wide range of mannerisms to make drama out of the commonplace.

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LIZ THOMSON

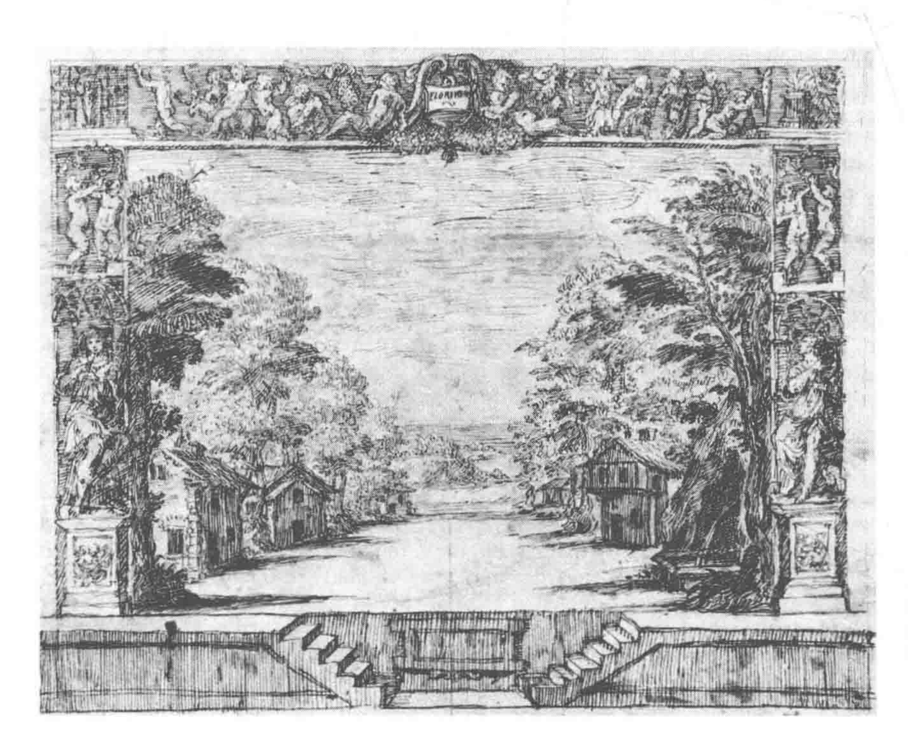
Jones, Dame **Gwyneth** (*b* Pontnewynydd, 7 Nov 1936). Welsh soprano. She studied at the RCM and in Siena, Zürich and Geneva. Engaged as a mezzo at Zürich in 1962, she made her début as Annina (*Der Rosenkavalier*). After singing Lady Macbeth for the WNO, she joined the Royal Opera in 1963, singing Lady Macbeth and Octavian on tour. Established as a soprano, she made her Covent Garden début in 1964 as Leonore, then sang Leonora (*Il trovatore*), Elisabeth de Valois, Santuzza, Desdemona, Donna Anna, Aida, Tosca, Salome, Chrysothemis, the Marschallin and Sieglinde. The last of these was her début role at Bayreuth (1966), where she also sang Eva, Kundry, Elisabeth/Venus, Senta, and Brünnhilde in the 1976 Centenary *Ring*, which appeared on videotape and disc. Jones sang regularly at the Vienna Staatsoper, in Munich, Paris, Milan, San Francisco, Chicago and the Metropolitan, making her début in 1972 as Sieglinde. Her later repertory included Isolde, Ortrud, the Empress and the Dyer's Wife, Helen (*Die ägyptische Helena*), Strauss's Electra, Turandot, Minnie, and Woman in *Erwartung*. Her strong, vibrant *lirico spinto* soprano and handsome stage presence, together with total emotional and dramatic involvement in her roles, gave tremendous excitement to her performances. Her voice could, though, develop an uncomfortable beat under pressure, especially in later years; and this often detracts from the value of her recordings. She was created DBE in 1986.

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ALAN BLYTH

Jones, Inigo (*b* London, bap. 19 July 1573; *d* London, 21 June 1652). English architect and stage designer. He was the son of a London cloth worker; he was probably educated as a painter, and was given considerable stimulus by journeys abroad, to France, Germany and Italy (?1598–1601) and to Copenhagen in 1603. He entered royal service in 1604 when Queen Anne commissioned him to design the scenery for masques. He was festive decorator to the Earl of Salisbury (1606–9) and 'surveyor' to the Prince of Wales, designing his tournaments (1610–12). In 1613 he staged three royal wedding masques in London. After nearly two years in Italy, he became Surveyor of the King's Works in September 1615 to James I, an appointment confirmed by Charles I in 1626: Jones thus became responsible for the royal building (including the Banqueting House, 1619–22, where masques were performed, and the Cockpit-in-Court Theatre, 1629–31, in Whitehall) and for the staging of court festivities and theatrical performances.



Stage design by Inigo Jones for the proscenium (frontispiece) and flats for the masque 'Florimene', performed at Whitehall, London, 1635: pen and ink drawing (Devonshire Collection, Chatsworth)

Jones was the most important architect of the English Renaissance and at the same time had a crucial influence on the theatre of the Stuart court. Between 1605 and 1640 he was involved with over 40 productions as stage and costume designer, machinery operator, director and co-author; his (often polemically opposed, but nonetheless fruitful) collaboration with the dramatist Ben Jonson, with the composers Alfonso Ferrabosco (ii), John Coprario, Robert Johnson (ii), Thomas Campion, Lanier, and William and Henry Lawes, and with choreographers, influenced the masque's development as a theatrical form. The masque, as the Stuarts' means of self-portrayal, depicted their claim to absolute power with primarily visual imagery, marked by Platonic hypostasization. Jones's most important tool was the perspective stage, which ensured an integrated visual effect; after experimenting with the *periaktos* system (1605, Oxford) he designed his own apparatus which illustrated the central theme of the masque, the transformation of chaos into the divinely sanctioned, absolute order, first using a *machina versatilis* (a wall, painted on both sides, rotating on a central pivot), then (possibly by 1611) with a *scena ductilis* (horizontally mobile pieces of scenery, flats and shutters, which ran along grooves in the floor). This transformation scene, perfectly displayed in a design for the anonymous pastorale *Florimene* (1635; see illustration), was complemented with a scene of relief in the background, and an upper stage suspended above it with a flying gallery for cloud effects and apotheoses (first used in Jonson's *Chloridia*, 1631). He was iconographically close to Giulio Parigi's stage designs for Florentine *intermedi* and opera productions. His costume sketches, drawn in a free, spontaneous style, were largely based on models by Jacques Callot, as well as on contemporary iconologies (Ripa) and costume books (Vecellio). His stage art carried English music theatre to its first peak, and helped prepare the ground for its achievements during the time of Purcell and Handel.

See also OPERA, §VIII, 3; for further illustrations *see* MASQUE, figs.2, 3, 4 and 6.

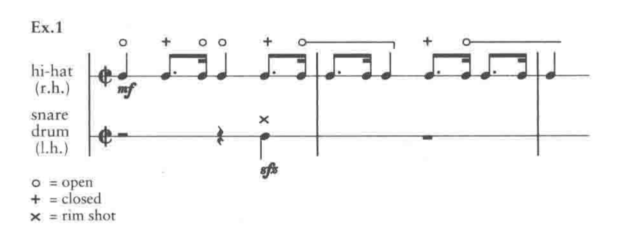
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MANFRED BOETZKES

Jones, Jo(nathan) (*b* Chicago, 7 Oct 1911; *d* New York, 3 Sept 1985). American jazz drummer. He grew up in Alabama, and toured as an instrumentalist and tap-dancer with various carnival shows. In 1934 he began his long association with Count Basie. He left Basie briefly in 1936 to join Walter Page in the Jeter-Pillars Orchestra in St Louis, but by the end of the year both musicians had returned to Basie's group. When the guitarist Freddie Green replaced Claude Williams in 1937, Basie's celebrated four-member rhythm section was complete, and soon became the most outstanding and influential of its time (*see* BASIE, COUNT, §2). Jones appeared in the film *Jammin' the Blues* in 1944. Apart from a period in the army (1944–6), he remained with Basie until 1948, when he began a varied and active freelance career with many mainstream jazz musicians, revealing an uncommon mastery of swing and modern drumming styles. In 1947 he made the first of several tours with Jazz at the Philharmonic; the organization took him to Europe a number of times and led to his recording with such musicians as Billie Holiday, Teddy Wilson, Duke Ellington, Johnny Hodges, Lester Young, Art Tatum and Benny Goodman. Later he performed and recorded on many occasions in groups modelled on Basie's 'Kansas City' ensembles.

Jones is generally credited with transferring the basic pulse in jazz from the bass drum to the hi-hat, which he left slightly open to produce a light, continuous sound unlike the staccato ideal of earlier jazz drumming. This novel technique, which was fully developed by the time he made his first recordings with Basie in 1936, among them *Shoe Shine Boy* (Voc.), completely revolutionized the timbre of the jazz rhythm section, making it more subtle and responsive to solo improvisation than had earlier been the case. Recordings with Basie, notably *Swingin' the Blues* (1938, Decca), also show that he had conceived of the jazz pulse as four evenly stressed beats in a bar, thus helping to establish the four-beat jazz that characterized the later swing period; late in life he recorded *The Drums* (1973, Jazz Odyssey), giving a uniquely detailed demonstration of swing percussion techniques. By concentrating the pulse in the hi-hat, Jones freed his other instruments for irregular accents such as the rim-shots and bass drum bombs for which he became famous (ex.1). He was also among the first jazz drummers



to realize the full potential of the brushes, which he used with remarkable facility. Though not given to long solos in the manner of his contemporaries Chick Webb, Gene Krupa and Cozy Cole, Jones was an expert soloist; his varied phrase lengths, free handling of the bass drum and avoidance of auxiliary instruments such as woodblocks and cowbells foreshadowed future developments in jazz drumming. As adapted by Kenny Clarke and other drummers of the bop school, Jones's innovations became an integral part of modern jazz.

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J. BRADFORD ROBINSON

Jones, Joe (*b* New York, 19 June 1934; *d* Wiesbaden, 9 Feb 1993). American composer, artist and instrument builder. Brought up in Brooklyn, he attended the Hartnett School of Music in Manhattan and studied composition with Earle Brown. In the late 1950s he was a student in Cage's experimental music class at the New School for Social Research. Associated with Fluxus, an international avant-garde art movement, he became famous for his kinetic sculptures, which range from single instruments to mechanical orchestras.

Jones built his first automatic mechanical musical instruments in 1962. *Fluxorchestra* consisted of self-playing whistles, reeds, horns, violins, bells, gongs and other instruments; *Mechanical Violin* (1968) used both traditional instruments, toys and other suspended objects driven by electric motors. Several of Jones's smaller instruments were included in 'Fluxus Yearboxes', mass-produced collections of Fluxus art, music and other materials. These sometimes contained short film-strips called 'Fluxfilms' that could by seen through eye viewers. Several films by artists such as Jones, Yoko Ono and Mieko (Chieko) Shomi are minimalist, slow-motion depictions of everyday activities. In *Smoking* (Fluxfilm no.18), for example, Jones exhales smoke from a cigarette. In 1969 Jones opened the Music Store in Manhattan, a shop in which his self-playing mechanical instruments could be activated by visitors or passers-by. Several Fluxus events featuring John Lennon and Yoko Ono took place in this venue. Jones left New York in 1972, eventually settling in Wiesbaden. A retrospective exhibition of his work was held at the DAAD Galerie, Berlin in 1990.

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DAVID W. BERNSTEIN

Jones, John (*b* ?London, 1728; *d* London, 17 Feb 1796). English organist, harpsichordist and composer. He became organist of the Middle Temple in London on 24 November 1749, of the Charterhouse (following Pepusch) on 2 July 1753, and of St Paul's Cathedral (following Greene) on 25 December 1755. He was elected a member of the Royal Society of Musicians in 1750, and was also appointed Vicar Choral at St Paul's in 1757. In a misleading statement, the *English Musical Gazette* (1 January 1819) commented unfavourably on his ability as a cathedral musician: 'Jones . . . appears not to have been worthy of the situation, for he was not capable of doing the duty for a length of time after the appointment: and as he could not play from score he employed himself in arranging the Anthems in two lines'. As Shaw points out, 'from the seventeenth century, all English organists used skeleton scores on two staves'. Jones retained all three organists' positions until his death, when he was buried in the Charterhouse cloister. He is frequently mentioned in the *Recollections* of R.J.S. Stevens, who in 1768 auditioned to become a pupil of Jones, but as the terms were 'so exorbitant . . . my father declined the matter altogether'. Stevens eventually became a temporary deputy of Jones at the Charterhouse, for which he was paid 2s. 6d. for a month's work. In 1786 Jones applied to the governor of the Charterhouse for the vacant position of 'Register', but was refused because of his lack of legal training. According to the chapel register, Jones married Sarah Chawner at Sudbury, Derbyshire, and their children were baptized at the Charterhouse from 1785. A Thomas Jones was apprenticed to him in 1764.

Jones's vocal music consists of a few solo songs and a collection of 60 chants (1785), one of which was sung at George III's state visit to St Paul's on 23 April 1789 and at many of the annual meetings of the Charity Children; Haydn attended the latter in 1791, and noted the melody of the chant (no.24 of the double chants) in his diary, adding: 'In my whole life nothing has moved me so deeply as this pious and innocent music'. In 1836 Crotch based a keyboard fugue on another chant by Jones.

Jones published three volumes of harpsichord music, *Eight Setts of Lessons* in 1754 and a further two volumes in 1761. The subscription list for the 1761 sets contains nearly 300 names including Abel, Avison, Boyce, Burney, Camidge and Nares. Handel's influence is apparent, but it is his orchestral music rather than his harpsichord music which is a source of Jones's inspiration. Jones's writing is often vigorous and dramatic and his keyboard style is generally eclectic. His movements are frequently longer than those of his contemporaries, especially in his later works, which show an increasing awareness of the *galant* style.

It is doubtful whether this Jones was the composer of the set of harpsichord and violin sonatas published in 1782, but more probable that he was a sub-director of the Handel Commemoration (1784). Another John Jones is listed in Mortimer's *London Universal Directory* (1763) as a violinist in His Majesty's Band.

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all printed works published in London

VOCAL

60 Chants, Single and Double (1785)
Songs: Sincerity's now out of date, 1v, fl (*c*1745); To the dark and silent tomb [On an infant just born to die], 1v, fl (*c*1750); The Captive (*c*1750); Ah, pleasing scenes (glee), 4vv, pf (*c*1795)
2 songs, *GB-Lbl*, doubtful authenticity

INSTRUMENTAL

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Lessons, hpd, 2 vols (1761)

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GERALD GIFFORD

Jones, Kelsey (*b* South Norwalk, CT, 17 June 1922). Canadian composer and harpsichordist of American birth. He studied at Mount Allison University (Sackville, New Brunswick), at the University of Toronto, where his teachers included Ernest MacMillan, Healey Willan, Leo Smith and others, and in Paris with Boulanger. After teaching for a brief period at Mount Allison, during which time he founded and conducted the St John's SO (1950–54), he was appointed to a post at McGill University, where he taught until his retirement in 1984. Among his other musical activities, he co-founded the Baroque Trio of Montreal (1955–73), an ensemble that commissioned many new works (including his Sonata da camera, 1957 and Sonata da chiesa, 1967) as well as performing early music. As a teacher, Jones was particularly respected for his approach to counterpoint, an important characteristic of his relatively conservative compositional style. (*EMC2*, C. Ford)

WORKS

Stage: Sam Slick (chbr op, R. Jones, after T.C. Haliburton), CBC, Halifax, NS, 5 Sept 1967

Vocal: Jack and the Beanstalk (R. Jones), nar, SATB, orch, 1954; Nursery Suite (nursery rhymes), Tr, SATB, pf 4 hands, rhythm band, 1954; Nonsense Songs (E. Lear), SATB, 1955; Songs of Time (R. Herrick, T. Jordon, F. Quarles, J. Webster), SATB, pf 4 hands, 1955; To Musicke (Herrick), A, pf, 1957; Songs of Experience (W. Blake), SATB, 1958; Songs of Innocence (Blake), S, chbr orch, 1961; Ps xlix, Bar, pf, 1962; Prophecy of Micah (R. Jones), SATB, wind, perc, 1963; Kishamaquac Suite (Can. folksongs), SATB, 1971; Songs of Winter (R. Jones, after early Can. poets), S, A, pf, 1971; Hymn to Bacchus (Herrick), SATB, pf 4 hands, 1972; Da musica, con amore (R. Jones), SATB, brass qnt, 1977

Inst: Miramichi Ballad, orch, 1954; Suite, fl, str, 1954; 4 Pieces, 4 rec 1955; Mosaic, fl, va, hp, 1956; Sonata da camera, fl, ob, hpd, 1957; Introduction and Fugue, vn, pf, 1959; Passacaglia, pf, 1961; Theme and Variations, pf 4 hands, 1961; Prelude, Fughetta and Finale, vn, vc, hpd, 1963; 5 Pieces, pf, 1964; Rondo, fl, 1964; Sonata da chiesa, fl, ob, hpd, 1967; Wind Qnt, 1967; Adagio, Presto and Fugue, str orch, 1973; Passacaglia and Fugue, brass qnt, 1975; Fantasy on a Theme, 1976; Jazzum Opus Unum, jazz band, 1977; Musica d'occasione, brass qnt, 1978; 3 Preludes and a Fugue, sax qnt, 1982

MSS in *CDN-Mm*

KELLY RICE

Jones, LeRoi. *See* BARAKA, AMIRI.

Jones, Martin (*b* Witney, 4 Feb 1940). English pianist. He studied the piano with Guy Jonson, Gordon Green and Guido Agosti, and composition with Lennox Berkeley. While a scholar at the RAM, he won many prizes, including the Dame Myra Hess Award in 1968, the year of his recital débuts in London (Queen Elizabeth Hall) and New York (Carnegie Hall). Jones was pianist-in-residence at Cardiff University from 1971 to 1988, and his discography includes complete cycles of the solo works of Brahms, Mendelssohn, Debussy, Grainger, Szymanowski and Stravinsky, and the piano sonatas of Alan Hoddinott. A pianist of exceptional refinement and facility, he has also recorded much of the Spanish repertory, including works by Falla, Albéniz, Granados, Turina and Mompou.

BRYCE MORRISON

Jones, Mrs. English contralto. *See* YOUNG family, (5).

Jones, Philip (*b* Bath, 12 March 1928; *d* London, 17 Jan 2000). English trumpeter. He studied with Ernest Hall at the RCM from 1944 to 1948. His first appointment was at Covent Garden (1948–51), where he was probably the only trumpeter to have performed Wagner's *Ring* both on the bass trumpet and as principal trumpeter in consecutive seasons. He was subsequently principal trumpeter with nearly all the major London orchestras, including the RPO (1956–60), the Philharmonia (1960–64), the LPO (1964–5), the NPO (1965–7) and the BBC SO (1968–72). He was also a freelance player, and, in 1967–8, a manager. In 1951 he formed the Philip Jones Brass Ensemble, which soon consisted of two basic formations: a quintet (two trumpets, horn, trombone and tuba) and a ten-piece group, for the larger concert halls in Germany, the USA and Japan. The ensemble, which disbanded in 1986, gained world renown, with numerous recordings and first performances, and was widely emulated. Jones was head of the wind and percussion department of the RNCM, 1975–7, and of the GSM, 1983–8; from 1988 to 1994 he was principal of Trinity College of Music. He was made an OBE in 1977 and a CBE in 1986.

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EDWARD H. TARR

Jones, Quincy (Delight) (*b* Chicago, 14 March 1933). American producer, arranger, composer and entertainment entrepreneur. He was raised by his father and stepmother in Seattle from the age of ten, and learned various brass instruments before settling on the trumpet. He performed in dance bands with early musical associates including Charlie Taylor, Bumps Blackwell and Ernestine Anderson, and at 14 met the 16-year-old Ray Charles, with whom he formed a lifelong friendship and from whom he first received instruction in jazz harmony and arranging. While in high school, Jones performed with Billie Holiday and Billy Eckstine, and studied the trumpet with Clark Terry. He studied briefly at Seattle University and at the Berklee School of Music, Boston, but left to tour. He first toured Europe and made his first recordings while with Lionel Hampton, playing a solo on the 1951 recording of his own composition, *Kingfish*.

Jones left Hampton's band in 1953, settled in New York and began working as an arranger for Tommy Dorsey, Count Basie and Hampton, among others. From Gigi Gryce and Billy Taylor, Jones learned to publish his own music. He also led and recorded his own big bands, and in 1956 served as musical director and trumpeter for Dizzy Gillespie's US State Department tour of the Middle East and South America. The next year he moved to Paris as a producer, arranger and conductor of the 55-piece orchestra at Barclay Records. While in France, Jones studied composition and orchestration with Nadia Boulanger and attended seminars given by Pierre Boulez and Jean Barraqué. In 1959 he was the music director of the ill-fated tour of Harold Arlen's blues opera, *Free and Easy*; after closing in Paris in February 1960, Jones toured Europe and recorded with the show's orchestra.

In 1961 Jones returned to New York and became the director of artist and repertory and a record producer for Mercury Records, then vice president (1964), the first

black artist to progress so high in a major record company. That year, Jones arranged and conducted for Frank Sinatra with the Count Basie Orchestra, and completed his critically acclaimed film soundtrack for *The Pawnbroker*. In 1965, he left New York and Mercury Records to write for Hollywood, completing soundtracks including *The Slender Thread* (1966), *In the Heat of the Night* (1967) and *In Cold Blood* (1968), for which he won the Oscar for Best Original Score. In 1978, while working on the film of the musical *The Wiz*, Jones first met singer Michael Jackson with whom he later made pop music history with global sales of over 45 million of *Thriller* (1984), followed by *Bad* (1987).

Jones also enjoyed considerable success with his television soundtracks particularly 'Ironside' (1967), 'Sanford and Son' (1972), 'The Bill Cosby Show' (1974) and 'Roots' (1978). His most notable pop records, from *Walking in Space* (1969) to *From Q with Love* (1999), all capture his signature mix of infectious dance tunes, roof-raising gospel, and smooth ballads that have been popular over some 40 years. In 1985, his song *We are the World* raised millions of dollars for African famine relief.

Drawing on his experience as a record company executive, arranger, producer, and his formidable power in the entertainment industry, Jones began the record label Qwest (1980). The label gained an eclectic roster of over 20 artists whose styles range through hip hop, rock and roll, rhythm and blues, jazz and gospel. His entrepreneurial interests grew to include publishing Vibe magazine as a barometer of hip hop culture in 1984. In 1991, he formed Quincy Jones Entertainment Co., a joint partnership with Time Warner Enterprises, a division of Time Warner Inc., to produce television programmes including 'Fresh Prince of Bel Air'. In 1993, Jones teamed with Tribune Broadcasting and several other partners to form Qwest Broadcasting. QDE, his partnership with David Salzman, further expanded their multimedia communications enterprise to include cable television networks and radio stations.

Quincy Jones's unparalleled achievements as a multimedia entertainment entrepreneur often overshadow his talents as an arranger and composer. He exhibited a personal arranging style for jazz orchestra as early as 1953, particularly in his chordal use of fourths in arrangements for Clifford Brown. Jones has had a profound impact on American popular music by infusing it with contemporary jazz orchestra arrangements with small group conceptual approaches. The indelible influence of French musical sensibilities is also apparent in his writing, ranging from the film score to *The Pawnbroker*, to his television soundtrack for 'Roots'. Particularly salient is Boulanger's urging for Jones to 'explore the potential of [his] own people's music, all of it'. In his film scores, Jones writes for almost every instrument, from solo voice to symphony orchestra, from finger snaps to jazz big band and African percussion ensemble. His compositional approach involves a diversity of influences that wed the western European concert tradition with West African and black American music traditions: the overture to 'Roots', for example, is scored for symphony orchestra with West African percussion and flute, while the following section features synthesizer, West African percussion and vernacular chorus.

WORKS

Film scores: Pojken i tradet [Boy in the Tree], 1961; The Pawnbroker, 1965; The Slender Thread, 1966; Walk, Don't Run, 1966; The Deadly Affair, 1967; In the Heat of the Night, 1967; For the Love of Ivy, 1968; In Cold Blood, 1968; Mackenna's Gold, 1969; The Lost Man, 1969; The Anderson Tapes, 1971; $, 1971; The Heist, 1971; The Getaway, 1972; The Colour Purple, 1985

Television themes: Ironside, 1967; Sandford and Son, 1972; The Bill Cosby Show, 1974; Roots, 1978

Other inst, all for big band: Four Winds Suite, 1950; Kingfish, 1951; Jessica's Day, 1956; Stockholm Sweetnin', 1956; Evening in Paris, 1956; For Lena and Lennie, 1959; Walking in Space, 1969; Gula Matari, 1970

Chorus, orch: Black Requiem (Jones), 1971

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ANTHONY BROWN

Jones, Richard (*b* late 17th century; *d* London, 20 Jan 1744). English composer and violinist. Hawkins refers to him as Dicky Jones, and tells us that in about 1730 he succeeded Stefano Carbonelli as leader of the orchestra at Drury Lane, though he may have been playing in the orchestra before that date. Among his violin pupils was Michael Christian Festing. He played in a concert at York Buildings on 13 March 1728, and on 30 November 1731 he shared a benefit with the actor-singer James Excell (*fl* 1730–41) at the Sun Tavern. His association with Drury Lane may have begun as early as 1723, when a masque, *Apollo and Daphne*, by 'Jones' was performed there; it was adapted in 1725 as a pantomime with songs by Henry Carey.

Of Jones's stage works, the overture from *The Miser, or Wagner and Abericock*, a short, spirited Handelian Allegro, and 18 tunes, probably from the same work, survive in a keyboard reduction.

His *Suits or Setts of Lessons* for keyboard (1732) are irregular in construction, with no.1 containing two toccatas, no.2, two gigues, and no.6, 12 movements in four different keys. His style in general is violinistic in character and basically italianate, but it is outstanding for its originality. The music is rhythmically vigorous, containing rapid scale passages and wide leaps, which suggest that he may have known some of Domenico Scarlatti's sonatas. Movements often develop unexpectedly with new ideas extending their length far beyond normal expectations. The violin music shows him to have been an accomplished violinist. The *Chamber Air's* consists of eight suites or sonatas of either three or four movements each; they are full of double stops, wide leaps, cross-string figuration and florid ornamentation. All except one of the suites or sonatas begin with a *preludio*, five of which contain decorative cadenza-like passages, described by Jones on the title-page as 'being written (chiefly) in the Grace Manner'. The six suites of the second set are simpler and more regular in construction. Each begins with a vigorous *preludio*, followed by four dances in every case but one. No.6 is tonally odd in having two movements in B minor paired with three in A. As in

the keyboard suites the development of the musical material is quite unpredictable.

WORKS

Apollo and Daphne (masque), London, Drury Lane, Aug 1723, music lost; as Apollo and Daphne, or Harlequin Mercury (pantomime), London, Drury Lane, 20 Feb 1725, collab. H. Carey
Music for The Miser, or Wagner and Abericock (pantomime, J. Thurmond), London, Drury Lane, 30 Dec 1726, ov. and comic tunes, arr. kbd, The Ladys Banquet First Book (London, *c*1730)
The Mock Doctor (Fielding, after Molière; ballad opera with Seedo and H. Carey), Drury Lane, 23 June 1732, music lost
Hymen's Triumph (pantomime), London, Lincoln's Inn Fields, 1 Jan 1737, music lost
While in a lovely rurall seat, cant., S, bc (London, *c*1720)
[6] Suits or Setts of Lessons, hpd/spinet (London, 1732); ed. in Le Pupitre, xlix (Paris, 1974)
[8] Chamber Air's, vn, bc, op.2 (London, *c*1735)
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RICHARD PLATT

Jones, Robert (i) (*fl c*1520–35). English church musician and composer. He became a Gentleman of Henry VIII's Chapel Royal between 1511 and 1520, and appears as such until about 1535; he had left by 1545. Thomas Morley listed him as one of the 'practitioners' whose works he had consulted when writing his *Plaine and Easie Introduction* (1597). Two five-part works have survived, each lacking its tenor part, in the Peterhouse Partbooks (*GB-Cu* Peterhouse 471–4); these are a *Magnificat* (ed. N. Sandon, Moretonhampstead, 1993) and a Mass *Spes nostra* (bass also in *GB-Lbl* Add.34191; ed. N. Sandon, Moretonhampstead, 1999).

The *alternatim* polyphony composed for the *Magnificat* adheres to the standard English pattern in form and mensuration, and the missing tenor has been reconstructed from diagnosis of its use of the faburden of the 1st tone as a cantus firmus. Unusually for a five-voice work, certain verse sections are written for four voices. The cantus firmus of his Mass *Spes nostra* is an antiphon for Matins on Trinity Sunday. Jones's compositional style sometimes lacks finesse and assurance, admitting some unwonted dissonances and infelicities of contrapuntal technique; nevertheless, it shares in such virtues of contemporary English composition as rhythmic vitality and cogency of design. His three-part song *Who shall have my fair lady* was included in the anthology *XX Songes* (RISM 1530[6]), but only the bass part survives. (See also *AshbeeR*, vii; *BDECM*.)

ROGER BOWERS

Jones, Robert (ii) (*fl* 1597–1615). English composer. He graduated BMus at Oxford in 1597. In 1600 he published the first of his five books of lute-songs, and in 1601 contributed a madrigal to *The Triumphes of Oriana* (RISM 1601[16]). His single collection of madrigals is dated 1607. On 4 January 1610 Jones, together with Philip Rosseter, Philip Kingham and Ralph Reeve, was granted a patent to 'practice and ex'cise in the quality of playing [a group of children] by the name of Children of the Revells of the Queene within the white ffryers', and on 31 May 1615 the four men were permitted to build a theatre for these children on the site of Jones's house near Puddle Wharf in Blackfriars. However, objections were raised by the civic authorities, who successfully petitioned the Privy Council for the demolition of the nearly completed building.

Although Jones's five books of ayres all belong to the early years of the 17th century, they reflect only faintly and very occasionally the heightened expression that some other English composers were already exploring. Indeed, certain features of *Over these brookes* from his second collection (1601), such as its grave manner, imitative lute preamble and general leisureliness, are more redolent of the viol-accompanied solo song. Jones issued the entire contents of his first collection in alternative versions for four voices; yet despite the employment of some melodic points which were clichés of the canzonet, the restrained manner of these songs seems more akin to that of the pre-madrigalian English partsong. In general Jones avoided particularized expression, except of the most obvious kind, such as the bird noises in *Sweete Philomell*.

In his second collection he intermittently essayed a more pathetic vein, but the results are feeble when compared to the models that Dowland offered him. In the prefatory material of his first volume Jones stated: 'ever since I practised speaking, I have practised singing', and the strongest feature of his best songs is the felicitous union of the text with attractive melody. On the whole Jones's simplest songs are the best, for when he ventured to expand he frequently encountered serious difficulties with the accompaniment, the harmonic structure faltering or losing a purposeful direction, and the lute part becoming sketchy with the linear implications of the accompaniment being left badly incomplete. At times Jones seems harmonically almost illiterate, though it is clear that some of the crudities arise from the large number of printer's errors that fill all Jones's publications. In fact, Fellowes suggested that a hack must have devised some of Jones's lute parts.

With such obvious blemishes Jones gave ample material to his critics, and he clearly suffered some strong censure, as is revealed by his bitter 'greeting' to 'all musicall murmurers' at the beginning of his fourth collection of songs (1609). This collection, like the third (1605, entitled his *Ultimum vale*), includes duets as well as solo songs; in both collections some of the solo songs appear in alternative four-voice arrangements while others occur in solo versions only. The fourth book contains a varied selection of poetic texts, incorporating both serious and humorous poems, and the collection concludes with two Petrarch settings in which Jones attempted a more up-to-date italianate manner, demonstrating how deficient was his grasp of even a remotely monodic style. In his final book (1610; the contents appear solely as solo songs) Jones turned back towards the type of simple ayre that had dominated his earlier collections, but the freshness that had characterized the best of these is now almost entirely lacking.

Only the cantus and bassus books of Jones's single madrigal volume have survived, though nine pieces from it exist complete in manuscripts. Jones modelled his style on the Morley canzonet, and he appears to have handled this most successfully in the six three-voice works (these are among the incomplete pieces). Jones's technical limitations prevent him maintaining the few attractive ideas he does display, and these works leave an overall impression of unskilful mediocrity.

WORKS

SACRED

Sing joyfully, 5vv, inc., *GB-Och*
3 anthems, 4, 5vv, 1614[7]; ed. in EECM, xi (1970)

SECULAR

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Ultimum vale, with Triplicity of Musicke ... the First Part, 1v, lute, b viol, the 2. Part, 4vv, lute, b viol, the Third Part, 2 Tr, lute, b viol (London, 1605/*R*); ed. in EL, 2nd ser., vi (1926)
The First Set of Madrigals, 3–8vv, or vv, viols (London, 1607); ed. in EM, xxxvA (1924, 2/1961)
A Musicall Dreame, or The Fourth Booke of Ayres: the First Part, 2vv, lute, b viol ... the Second Part, 4vv, lute, b viol ... the Third Part, 1v, opt. lute, opt. b viol (London, 1609/*R*); ed. in EL, 2nd ser., xiv (1927)
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Madrigal, 6vv, 1601[16]; ed. in EM (1923, 2/1962)

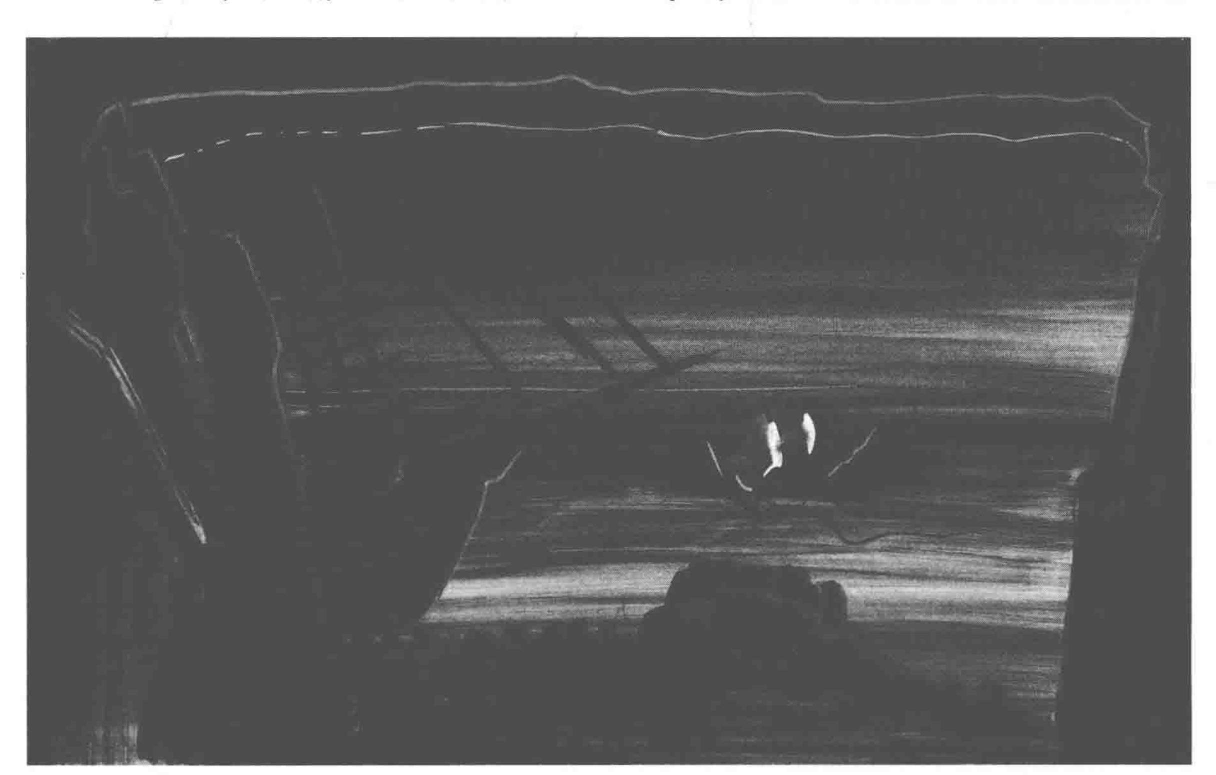
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DAVID BROWN

Jones, Robert Edmond (*b* Milton, NH, 12 Dec 1887; *d* Milton, 26 Nov 1954). American designer. He graduated from Harvard University (1910), where he remained for two years as an instructor. On a trip to Europe (1913–14), he was much influenced by Max Reinhardt in Berlin, Jacques Coupeau in Paris, and by the work of Adolph Appia and Jaques-Dalcroze at Hellarau. He returned to Europe in 1922 with Kenneth Macgowan; they recorded their impressions in *Continental Stagecraft* (New York, 1923). With Lee Simonson (1888–1967) and Norman Bel Geddes, Jones was responsible for introducing a 'new stagecraft' to America: the fusion of acting, lighting and setting into a dramatic whole. His output over 25 years was prodigious and wide-ranging. His designs for *The Man who Married a Dumb Wife* (1915) for Harley Granville-Barker are said to be the first important, indigenous expression of the new stagecraft and his *Macbeth* (1921) for Arthur Hopkins created a sensation for its use of expressionism.

Jones designed the first American productions of Schoenberg's *Die glückliche Hand* (1930), Berg's *Wozzeck* (1931) and Stravinsky's *Oedipus rex* (1931), all in Philadelphia, and the première of Douglas Moore's *The Devil and Daniel Webster* (1938, New York). Designs for his last production, *Der fliegende Holländer* (1950; see illustration), were realized by Charles Elson at the Metropolitan on the occasion of Hans Hotter's début as the Dutchman. Jones's unity of craft elements with a unique style was never a formula but a constant endeavour



Sketch by Robert Edmond Jones for 'Der fliegende Holländer', Metropolitan Opera, New York, 9 November 1950; watercolour and ink (Robert L.B. Tobin Collection, Marion Koogler McNay Art Museum, San Antonio, TX)

to realize the rhythm of each production. A simplified realism and poetic use of light were his trademarks. 'When I go to the theatre, I want to get an eyeful,' he wrote.

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DAVID J. HOUGH

Jones, Shirley (*b* Charleroi, PA, 31 Mar 1934). American actress and singer. Her career as a singing actress on film and television began with starring roles in two Rodgers and Hammerstein film adaptations: Laurie Williams in *Oklahoma!* (1955) and Julie Jordan in *Carousel* (1956). Subsequent films included *April Love* (1957), *Never Steal Anything Small* (1959), *Elmer Gantry* (1960) and *Two Rode Together* (1961). She won an Academy Award as best supporting actress for her portrayal of a prostitute in *Elmer Gantry*, but it was the wholesome 'girl next door' which was the typical Jones character. In 1962, she played prim and proper librarian, Marian, in *The Music Man* opposite Robert Preston. From 1970 to 1974, she co-starred in the television series 'The Partridge Family' with her stepson, the singer and actor David Cassidy, in which she portrayed the widowed mother of a singing family, thus having the weekly opportunity to showcase her vocal abilities, albeit in a soft rock idiom somewhat distinctive from the Broadway style which established her career. She has continued to perform into the 1990s and is still in great demand.

Jones possesses a well-trained versatile voice that she has been able to adapt to any of the roles and personas she has pursued throughout her career. With a technique verging on the operatic, she has demonstrated an amazing ability to avoid the pitfalls of oversinging, and so is able to effectively portray the type of character adored by Americans.

WILLIAM A. EVERETT, LEE SNOOK

Jones, (James) Sidney (*b* London, 17 June 1861; *d* London, 29 Jan 1946). English composer. His father, J. Sidney Jones (1838–1914), studied at Kneller Hall and was a military bandmaster before settling in Leeds and becoming musical director at the Grand Theatre and, from 1887 to 1902, conductor of the Harrogate Municipal Orchestra. The younger Sidney assisted his father in Leeds, played the clarinet in his orchestras and later took to conducting. He was spotted by the theatre producer George Edwardes, and first made his name as a composer with the song 'Linger longer, Loo' for the burlesque *Don Juan* (1893). As conductor at the Prince of Wales Theatre he wrote the music for *A Gaiety Girl* (1893), an early musical comedy; it was followed by other stage works, of which *The Geisha* (1896) achieved enormous success not only in Britain but throughout Europe, where its popularity exceeded that of any other British operetta, including *The Mikado*.

Later works could not rival this success, although *San Toy* (1899) almost did so in London. Belonging to the older comic-opera school, Jones resented the extraneous interpolations that were increasingly a feature of London musical productions of the time and struck out on his own. The musical comedy *The Medal and the Maid* (1903) and the comic opera *My Lady Molly* (1902) were agreeably free from such interpolations but achieved less success. The latter especially showed Jones's substantial abilities in the light-opera tradition of Sullivan, German and Liza Lehmann, and Jones was sufficiently fond of the work to revise it later. In 1905 he became conductor at the Empire Theatre, London, and composed some ballets. He also composed music for further musical plays, but after *The Happy Day* (1916) he went into retirement, feeling out of tune with changing tastes in the popular theatre. His unassuming nature was reflected in his works, particularly *The Geisha*, which is full of charming numbers, its opening chorus in particular being worthy of Sullivan. His works as a whole contain admirably crafted ensembles and concerted finales, offsetting the music-hall-style numbers that the taste of the time demanded. Jones's brother Guy (1874–1959) wrote music for the musical play *The Gay Gordons* (1907) as well as songs and arrangements.

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(*selective list*)

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all published in vocal score in London around time of original production

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See, See (comic op, 2, C.H. Brookfield and Ross, after F. de Grésac and P. Ferrier: *La troisième lune*), London, Prince of Wales, 20 June 1906, collab. F.E. Tours; King of Cadonia (musical play, 2, F. Lonsdale and Ross), London, Prince of Wales, 3 Sept 1908, collab. F. Rosse; A Persian Princess (musical play, 2, L. Bantock, P.J. Barrow and P. Greenbank), London, Queen's, 27 April 1909, collab. M. Horne; The Girl from Utah (musical play, 2, J.T. Tanner, Ross, P. Greenbank and Rubens), London, Adelphi, 18 Oct 1913, collab. Rubens; The Happy Day (musical play, 2, S. Hicks, Ross and Rubens), London, Daly's, 13 May 1916, collab. Rubens

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ANDREW LAMB

Jones [née Joyner], **(Matilda) Sissieretta** ['Black Patti'] (*b* Portsmouth, VA, 5 Jan 1868/9; *d* Providence, RI, 24 June 1933). American soprano. From the age of 15 she studied



Sissieretta Jones wearing medals awarded on her concert tours, mid-1890s

singing in Providence, Rhode Island, and later studied privately in Boston at the New England Conservatory, and with Louise Capianni and Mme Scongia in London. On 5 April 1888 she made her début at Steinway Hall, New York, in a Bergen Star Concert. From 1888 to 1895 she toured the USA, Canada, Europe and the West Indies as a soloist, attracting national attention with her well-publicized appearances at the Grand Negro Jubilee at Madison Square Garden and the White House in 1892, and at the Pittsburgh Exposition and the World's Columbian Exposition in Chicago in 1893. From 1896 to 1915 she was the leading soloist of Black Patti's Troubadours, a vaudeville company managed by Rudolf Voelckel and James Nolan, and she toured internationally with this company, performing staged 'kaleidoscopes' of arias and choruses from grand opera. Her repertory also included art songs and sentimental ballads. She was greatly admired for the richness and power of her voice as well as her musicality and technique. Collections of memorabilia concerning Jones are in the library of Howard University, Washington DC, and the Schomburg Center for Research in Black Culture, New York Public Library.

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JOSEPHINE R.B. WRIGHT

Jones, Spike [Lindley Armstrong] (*b* Long Beach, CA, 14 Dec 1911; *d* Los Angeles, 1 May 1965). American musical satirist, bandleader and drummer. He played the drums from the age of 11, and by 1937 was a studio drummer in Hollywood. During the late 1930s and early 40s, while playing with radio bands, he began burlesquing songs by adding unusual percussion sounds such as tuned cowbells, washboards, tuned doorbells, automobile horns, pistols and anvils; there was soon a demand for his special sound effects in radio studios. In 1942 he formed his own band, Spike Jones and his City Slickers, and achieved prominence with a recording for Walt Disney's satirical cartoon *Der Fuehrer's Face*. Thereafter he wrote songs and arranged well-known tunes with his outrageous instruments, adding insecticide spray-guns in E♭, a live goat trained to bleat on cue in the key of C and a 'latrinophone' harp made of catgut and a lavatory seat. From 1947 he toured with his band for several years in his *Musical Depreciation Revue*. His most popular recordings date from the late 1940s and 1950s, and include *Chloe*, *You always hurt the one you love*, *Cocktails for Two* (with a chorus of hiccups), *The Glow-Worm* and *All I want for Christmas is my two front teeth*. The band performed frequently on television in the 1950s, appeared in several films, and in the 1960s made a number of dixieland jazz recordings.

Jones achieved international prominence as the 'King of Corn' for his sentimental tunes, his rollicking parodies of intimate lovesongs, and a style of musical humour based on unexpected and sometimes bizarre aural and visual effects. His greatest success came in a period when naiveté was cultivated in popular music and when extravagant elements, a legacy of vaudeville, still provided much material for the entertainment media.

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DEANE L. ROOT

Jones, T(revor) A(lan) (*b* Sydney, 18 Dec 1932). Australian musicologist. He graduated from the University of Sydney (BA 1954, MA 1959) and studied at the New South Wales Conservatorium (1949–55); he continued studies at Harvard University (1955–6), with Thurston Dart in Cambridge (1956–8) and with Herbert Howells at the Royal College of Music (1957–8). After five years as senior lecturer at the University of Western Australia (1960–65), he became foundation professor in 1965 at Monash University, Melbourne. He served on the UNESCO Advisory Committee for Music, the Australian Institute of Aboriginal Studies' Ethnomusicology Committee (1964–76), and the ABC Music Advisory Committee (1966–9). He retired in 1988. In the early years of his ethnomusicological research he worked with A.P. Elkin on indigenous Northern Australian music and became acquainted with the didjeridu, an instrument which he learnt to play himself and which he has described in minute detail, comparing it with similar non-Aborigine instruments. He has always strongly advocated including ethnic music in general education and developed a research plan for this purpose.

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WERNER GALLUSSER/R

Jones, Tom [Thomas John Woodward] (*b* Treforest, nr Pontypridd, 7 June 1940). Welsh popular singer. He performed as a semi-professional rock and roll singer then the songwriter Gordon Mills became his manager (1964) and chose the stage name Tom Jones to capitalize on the recent success of a film version of Henry Fielding's novel. During the second half of the 1960s he became one of the most well-known singers in Europe and North America. He was an exciting performer with a powerful but controlled tenor and a tone described by one critic as 'redolent of burnished brass'. He drew his repertory from country music (Porter Wagoner's *Green Green Grass of Home*) and soul (*She's a lady*) as well as pop (*It's not unusual*, by Mills and Les Reed) and film themes (Bacharach and David's *What's new, pussycat?* and *Thunderball* by John Barry and Don Black). His later career focussed on cabaret and television appearances in the USA although he recorded *Matador* (1987), the score of a projected stage show and took part in Sir George Martin's recording of Dylan Thomas's *Under Milk Wood* (1990). He also collaborated on record with Van Morrison, producer Trevor Horn and the Welsh rock singer Cerys Matthews who in 1998 recorded a tribute song, *The Ballad of Tom Jones*, with the group Space. For further information see S. Hildren and D. Gritten: *Tom Jones: a Biography* (London 1990).

DAVE LAING

Jones, William (i) (*b* Lowick, Northants., bap. 20 July 1726; *d* Nayland, Suffolk, 6 Jan 1800). English curate, composer and writer. From 1740 to 1745 he was educated at the Charterhouse, where J.C. Pepusch was organist and teacher of singing. During this period he was also a private cello pupil of James Oswald. From 1745 to 1751 he continued his music studies privately at Oxford, where he learned about Rameau's doctrine of fundamental bass from an 'old Italian *Master* … who later published a treatise' (probably Giorgio Antoniotto). Subsequently, he held various appointments as curate, including the perpetual curacy of Nayland, 1777–98, where he composed music and wrote on the philosophy and theory of music. That he also played the organ appears from remarks in his anonymously published *Observations in a Journey to Paris by Way of Flanders, in the Month of August 1776* (London, 1777). From 1775 he was a Fellow of the Royal Society.

Jones was a zealous opponent of the deists, dissenters, republicans and 'levellers', seeing in these and other groups a challenge to the established high church and government. His convictions also appear in his belief that music is the gift of God; that man is a musical instrument of God's forming; and that the proper end of music is to serve the establishment and improve the understanding. But Jones developed these beliefs by recourse to unorthodox tenets of the Hutchinsonians, a school of British anti-Newtonians who developed a modified Cartesian philosophy. Rejecting Newton's vacuum, action-at-a-distance and inertial motion, Jones explained material phenomena by the efflux of an 'electric ether' supposed to be composed of particles of fire, light and air and, hence, to be an emblem of the Trinity. His indefatigable efforts to promote this cosmological doctrine gained him the nickname 'Trinity Jones', and led Thomas Twining to state that Jones was 'tinctured with some prejudices very unphilosophical for a Philosopher'.

In his 1780 essay, 'Of Taste', Jones argued that 'tripartite' principles in music are found also in painting, architecture and mind. In his 1781 philosophical treatise, Jones included a chapter of eight sections devoted to the physics, mathematics and theory of music, in which he described his improved aeolian harp for illustrating that musical sound is caused by 'the intervention of some cause more moveable and more powerful than the air itself', namely, the electric ether. And in his 1784 treatise on music, he expounded an aesthetic of unity in variety based on a machine theory of matter in motion: variety results from combinations and permutations of musical elements (matter), whereas unity results from temporal isochronism and commensurability (motion). Hence, Jones preferred the music of the 'ancient' (chiefly Baroque) school, which fitted his cosmological doctrine more closely than that of the 'modern' (Classical) school.

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JAMIE C. KASSLER

Jones, Sir William (ii) (*b* London, 28 Sept 1746; *d* Calcutta, 27 April 1794). English lawyer, orientalist and Sanskrit scholar. He was the son of a distinguished mathematician who came from a peasant family on Anglesey. He was educated at Harrow and University College, Oxford, and early showed an extraordinary gift for languages. In 1766 he became tutor to the seven-year-old Lord Althorp, only son of the 1st Earl Spencer, and for five years had access to a superb library. He engaged in much activity in literary circles and knew Dr Johnson, Burke, Gibbon and scholars and associates of the Enlightenment, including Rousseau. He developed his orientalist pursuits and at the age of 22 translated the history of Nadir Shah into French for King Christian VII of Denmark. He was called to the Bar in 1774, and in 1783 received a knighthood and was appointed High Court Judge in Calcutta, where he remained for the rest of his life.

In Calcutta, Jones pursued his study of oriental languages. In 1784 he founded the Asiatic Society of Bengal, which for over a century provided the focus for the study of the languages, literatures, history and customs of the Indian subcontinent. Jones included Francis Fowke's valuable article 'On the Vina or Indian Lyre' in the first volume of *Asiatick Researches* (Calcutta, 1788). His one published essay on Hindu music is supported by his intimate knowledge of Sanskrit and his exceptionally enquiring mind and shows both sympathy and insight. Further insights into Jones's pursuit of his interest in Indian music come in the correspondence of Margaret Fowke, a musical amateur in Calcutta who collected Indian tunes. Jones assisted her by translating lyrics and in return received copies of the melodies that she collected; a volume of these 'Hindostannie' airs was presented to Warren Hastings, who commented on their authenticity: 'I have always protested against every Interpolation of European Taste in the Recital of the Music of Hindostan'; he was able to 'attest that they are genuine Transcripts of the original music'. However, any effort to 'translate' Indian tunes into a European notation was doomed to failure and the results, to judge by the extant examples (*see* India, §II, 5), bore only a distant resemblance to anything authentically Indian.

Indian music was only one of many subjects that Jones pursued during his residence in India; his thorough and confident observations formed the groundwork for generations of future scholars. Jones's wide-ranging talents were recognized in his lifetime and received high praise from such a figure as Goethe.

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PETER PLATT/IAN WOODFIELD

Jong, Marinus de. *See* DE JONG, MARINUS

Jongen, (Marie Alphonse Nicolas) Joseph (*b* Liège, 14 Dec 1873; *d* Sart, 12 July 1953). Belgian composer, organist and pianist. At the age of seven he enrolled as a student at the Liège Conservatoire, where he later studied composition with the director, Jean-Théodore Radoux. In 1892 he joined the organ class of Charles-Marie Danneels, and was awarded the gilt medal unanimously and with the highest honours at the organ competition of 1896. In 1894 he gained first prize for his String Quartet op.3 in the competition of the Royal Academy of Belgium, and three years later he won the Prix de Rome with the cantata *Comala*.

Jongen became organist of the Grand Séminaire, Liège, in 1891, a post he relinquished three years later to become the organist at St Jacques, Liège. From 1898 he shared this post with his brother, LÉON JONGEN, in order to undertake a four-year tour of Europe. In Berlin he encountered the music of Brahms and met Bruch and Richard Strauss, whom he heard direct the first performances of *Ein Heldenleben* and *Don Juan*. For a short time Strauss gave him composition lessons, but in 1899 Jongen moved on to Bayreuth, where it was proposed that he should become chorus master for the 1900 season. Complex Bayreuth politics eventually put paid to the plan, and instead he visited Munich, where he wrote his Violin Concerto. The Exposition Universelle of 1900 attracted him to Paris, where he became acquainted with Fauré, d'Indy, Charles Bordes and many others connected with the Schola Cantorum and the Société Nationale. Six months in Rome, where he established a friendship with Florent Schmitt, concluded his travels.

By 1905 Jongen had taken up residence in Brussels. He taught at the Scola Musicae there, a counterpart of d'Indy's Schola Cantorum, and also at the Liège Conservatoire, where he became professor of harmony in 1911. He married in 1909 and with the outbreak of war in 1914 his family fled to England, where they lived alternately in London and Bournemouth. With Defauw, Emile Doehaerd and Tertis he formed a piano quartet, the Belgian Quartet, and he performed regularly as organist and pianist.

After World War I Jongen returned to Brussels. In 1920 he was appointed professor of fugue at the Brussels Conservatory and five years later he became its director. During this time he was principal conductor of two concert series in Brussels, the Concerts Spirituels and the Concerts Populaires, and he accepted the royal command to become tutor in harmony to Princess Marie-José. He retired in 1939 but continued to compose and assisted in the design of the organ of the Belgian Radio. Jongen was

twice elected to the office of director of the Royal Academy of Belgium and was a corresponding member of the Institut de France.

Jongen is remembered above all for his organ music, especially the *Sonata eroïca* and *Symphonie concertante* (with orchestra), which have become enduring works of the repertory. His chamber music, however, includes many brilliantly coloured works such as the later trios and the *Concert à cinq*. The *Pièce symphonique* for piano and orchestra rivals the *Symphonie concertante*, while the compositions for solo piano range from the simplest of miniatures to the *Trois études de concert* written for Brailowsky. There are also concertos for piano and harp, settings of Baudelaire, a ballet and an unfinished opera, though Jongen himself valued the *Prélude élégiaque et scherzo*.

Léon Jongen's assertion that his brother should not be grouped with the school of César Franck serves to emphasize that Jongen's independence allowed him to draw on a much broader legacy from the 19th century. Wagner, Schumann, Mendelssohn and Chopin, for instance, served equally as his mentors, although the influence of plainsong and Walloon folksong was of more fundamental significance. The tuition of Strauss and d'Indy allowed him to consolidate a hybrid style that was described by one critic as revealing 'a comprehension of the world'. Absorbing much from Debussy, he began a period of 'painting with sonority', and the music of the 1920s went further in assimilating the influence of Stravinsky. Jongen's more abstract late music evolved as a result of his spiritual affinity for Fauré's music. Thus his manner is noteworthy for its unique eclecticism, which Jongen himself preferred to think of as internationalism.

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(*selective list*)

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Sol-fa exercises, 27 other mélodies

ORCHESTRAL

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CHAMBER AND SOLO INSTRUMENTAL

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Org: 20 préludes et versets, ?1890; Elégie, 1891; Elévation, 1891; Pièce pour grand orgue, 1892; 5 pièces, op.5, 1893–6; Fugue dans le style de J.S. Bach, 1897; Pastorale, 1906; Cantilène, 1908; 4 pièces, op.37, 1910–11; 2 pièces, op.38 nos.1–2, 1911; Prélude funèbre, 1914, rev. as Prélude élégiaque, op.47 no.1, 1951; Pensée d'automne, op.47 no.2, 1915; Chant de May, Menuet-scherzo, op.53, 1917; Sonata eroïca, op.94, 1930; Toccata, op.104, 1935; Petite pièce, Petit prélude, 1936–7; Scherzetto, Prière, op.108, 1938; Improvisation-pastorale, 1941; Prélude et fugue, op.121, 1941–3; Gaudeamus, 1944

Hp: Valse, op.73, 1924; Ballade, op.125, 1943

Hmn: 3 pièces, 1908; Offertoire sur l'Alma redemptoris mater, 1911; 3 pièces faciles, op.38 nos.3–5, 1911; In memoriam, op.63, 1919

59 other miscellaneous inst and orch pieces

Principal publishers: Bosworth, Brauer, CeBeDeM, Chester, Durand, Leduc, Lemoine, Muraille, OUP, Schott

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JOHN SCOTT WHITELEY

Jongen, (Marie Victor Justin) Léon (*b* Liège, 2 March 1884; *d* Brussels, 18 Nov 1969). Belgian composer and pianist, brother of JOSEPH JONGEN. He studied at the Liège Conservatoire and was joint organist of St Jacques, Liège (1898–1908). Thereafter he toured Europe with a piano quartet and settled in Paris, becoming accompanist to the tenor Imbart de la Tour. In 1913 he won the Belgian Prix de Rome with the cantata *Les fiancés de Noël*. He toured South America, and after World War I he visited north Africa. In 1925 he began a period of nine years in East Asia, and became conductor of the Tonkin Opera, Hanoi (1927–9). On his return to Belgium he was appointed professor of fugue at the Brussels Conservatory, where he succeeded his brother as director (1939–49). He was elected to the Royal Academy of Belgium in 1945 and was also a member of the Royal Academy in London. In 1956 he became co-director of the Chapelle Musicale Reine Elisabeth, and in 1963 his Violin Concerto was set as the test piece for the competition of this organization.

Jongen's operatic works reveal his fiery temperament; his choral writing adroitly points the irony of the texts, some drawn from La Fontaine. Travel recollections led to the Ravel-like exoticism of such orchestral works as *Malaisie*, and the *Sept esquisses* for piano show how close Jongen was to French Romanticism. However, the song cycle *Provinciales* reveals the more eccentric, mischievous side of his personality.

WORKS
(*selective list*)

Stage: L'Ardennaise (action lyrique, 2, T. de Méricourt), 1909; Le rêve d'une nuit de Noël (incid music, 3, J.F. Fonson), 1917, Paris, Champs-Elysées, 18 March 1918; Roxelane (ballet, C. Farrère), 1920; Thomas l'Agnelet (roman musical, Farrère), 1922–3, BRM, 14 Feb 1924; Musique pour un ballet (scenario, J.J. Etchevery), 1954, BRM, 1954; Le masque de la mort rouge (ballet, E.A. Poe), 1956, BRM, 1956; Les cinq filles de Benjamin (operetta, 3, L. Payen)

Orch: Etude symphonique pour servir de prélude à l'Oedipe roi, 1908; Suite provençale, chbr orch, 1926; Malaisie, suite, 1935; Prélude, intermezzo et final sur le nom d'Ysaÿe, pf, orch, 1938; Fantaisie, pf, orch, 1938; Rhapsodia belgica, vn, orch, 1948; 4 miniatures, 1949; Improvisation en mode lyrique, 1955 [after Lassus]; Vn Conc., 1962

Choral: Les fiancés de Noël, S, T, B, children's chorus, 1913; Trilogie des psaumes, 4vv, orch, 1937–9; 7 fables de La Fontaine, female/children's vv, pf, 1944–5

Song cycle: Provinciales, 1v, pf

Kbd: 7 esquisses, pf, 1913, orchd 1943; Campéador, pf, 1931, orchd 1934; In memoriam regis, org, 1934; Divertissement sur un thème de Haydn, pf qt, 1955

Chbr works, film scores, brass band works, songs

MSS in *B-Bcdm*

Principal publishers: Bosworth, Brogneaux, CeBeDeM, Durand, Lemoine, Schott

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HENRI VANHULST, JOHN SCOTT WHITELEY

Jongleur (Fr.). A medieval entertainer and in specifically musical contexts a minstrel. According to most lexicographical authorities the word was extremely rare before 1500 and seems to be the result of a conflation of two separate Old French words, *joglëor* and *janglëor*. *Joglëor* derives from the Latin *joculator*, as do the cognate Old Provençal *joglar* and the modern English 'juggler'.

The medieval word covers a whole category of professionals including specific instrumentalists and even storytellers. Within this final group may sometimes be found the *janglëor* or *jangleur*, which literally means 'liar', 'gossip' or 'prattler': in this case he would presumably be one who earned his living by the use of his sharp tongue, but in general the word was one of disparagement with no implications of professionalism and gave rise to the word *janglerie* (approximately, 'rubbish'). The fusion of the two words seems to have happened in the 15th century: by the 16th century the word *jongleur* had become standard in French and was used in the modern sense by Jean Lemaire de Belges and Rabelais. In common parlance today the *jongleur* tends to be considered more of a freelance musician than the minstrel whose name implies some official household position. *See* MINSTREL; GUILDS..

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DAVID FALLOWS

Jonson, Ben (*b* London, 1572 or 1573; *d* London, 6 Aug 1637). English dramatist, masque librettist and poet. Among his contemporaries he was second in repute only to Shakespeare. The son of a Scottish minister, he was educated at Westminster School where his master was the famous antiquary and classical scholar William Camden. His comedies owe much to Plautus and Terence, his epigrams to Martial, his odes and lyrics to Horace. Not a university-trained man, he was in mid-career given honorary MA degrees by both Oxford and Cambridge.

Best known as a dramatist, Jonson wrote plays from about 1598 to the early 1630s for a variety of London theatrical troupes. Many of his early comedies are studded with elegant lyrics in the tradition, on the one hand, of the refined songs of the choirboy theatre of the 1580s and yet, on the other hand, clearly allied to the moral and instructive songs appearing in the late Tudor morality plays and interludes of the popular tradition. Illustrative of the former are the many songs artfully woven into plays such as *Cynthia's Revels* (1600) and *Poetaster* (1601). In later comedies acted by adult companies the continuing sophistication is evident in the surviving settings, virtually all by contemporaneous composers of stature: Alfonso Ferrabosco (ii) for *Volpone* (1606), Robert Johnson (ii) for *The Devil is an Ass* (1616), William Lawes for a Caroline revival of *Epicoene* (first produced in 1609) and Nicholas Lanier (ii) for *The Sad*
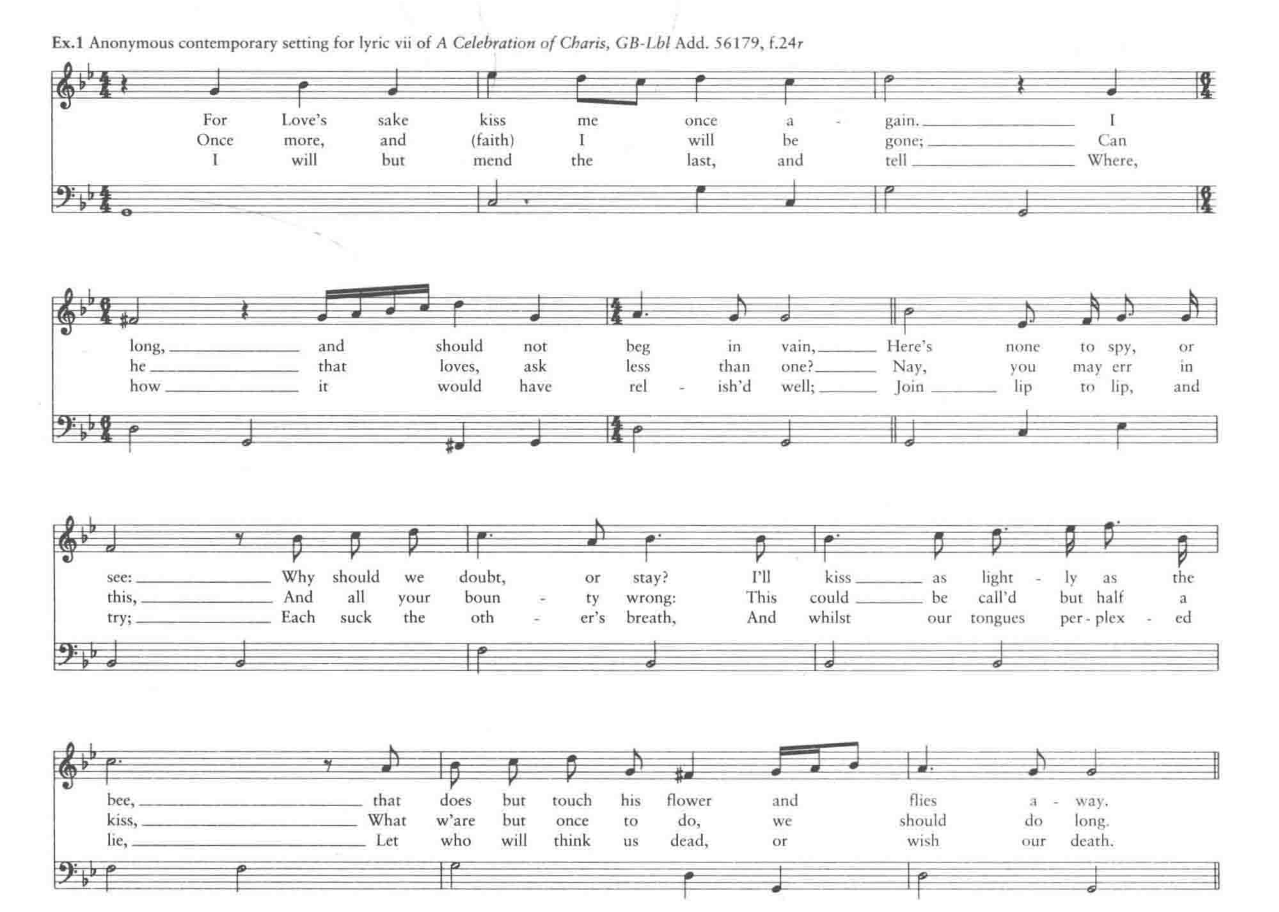
Shepherd (*c*1630). By contrast the folk and ballad tunes included in *Eastward Ho* (written in collaboration, 1605) and in *Bartholomew Fair* (1614) show that Jonson kept his finger on the pulse of popular taste, and he did so throughout his career.

Jonson made an even greater use of songs and instrumental music in his entertainments and masques, most of whose librettos depend for their effectiveness on exquisitely fashioned lyrics celebrating kings and princes in a high Renaissance style. The entertainments at Highgate (1604) and at Welbeck (1633), for example, show Jonson as a kind of Poet Laureate for James I and Charles I respectively; in the first he collaborated with the madrigalist Martin Peerson, in the second with William Lawes.

As a librettist Jonson's chief claim to fame rests on his development of the masque: he wrote more than 25 court masques between 1605 and 1631. He greatly lengthened the fable, or plot, beyond the brief prologue speeches of early Tudor times, expanded the cast of mythological and allegorical personages, varied the metrical shapes and contours of the lyrics and significantly amplified the overall design by the introduction of an antimasque or two to complement the main masque. Thus he elaborated the form from a simple plotless pageant to a complex symbolic drama in which the ideal and its opposite could be seen and measured against each other.

For none of his masques has a complete vocal score been preserved, yet the pieces that do survive give a good idea of what transpired musically at any given stage in his career. The popularity of his masques is demonstrated by the large number of dances in virginal, lute and lyra-viol prints and manuscripts up to the mid-17th century. Ferrabosco composed highly dramatic settings for nearly all of the early masques, and his *Ayres* (1609) include pieces for *The Masque of Blackness* (1605), *The Masque of Beauty* (1608), *The Haddington Masque* (1608) and *The Masque of Queens* (1609). *GB-Ob* Tenbury 1018 contains settings by him for *Oberon* (1611) and *Love Freed from Ignorance and Folly* (1611). In the second decade of the century Lanier was reported in the libretto of *Lovers Made Men* (1617) to have set and sung the entire masque 'in stylo recitativo', a piece which for some critics – largely because it excludes the principal masque role of the royal resolver – may justly be regarded as the first English opera, and he probably also composed the recitative items so described in *The Vision of Delight* (1617). Expense accounts record that Lanier sang in *The Gypsies Metamorphos'd* (1621), and in the libretto of *The Masque of Augurs* (1622) Jonson praised both him and Ferrabosco as 'that excellent pair of kinsmen' who composed the music. A few years later William Webb composed a setting of a lyric apparently intended for Jonson's *Neptune's Triumph* (1624) or *The Fortunate Isles* (1624). *GB-Lbl* Add.10444, an extensive repository of dance-tunes from Jacobean masques compiled by Sir Nicholas L'Estrange, possibly in the late 1620s, contains masque and antimasque dances for the following masques by Jonson: *Hymenaei* (1606), *Beauty* (1608), *Queens* (1609), *Oberon* (1611), *Love Freed* (1611), *Lovers Made*

Ex.1 Anonymous contemporary setting for lyric vii of *A Celebration of Charis*, *GB-Lbl* Add. 56179, f.24*r*



Men (1617), *Pleasure Reconcil'd to Virtue* (1618), *News from the New World* (1620), *The Gypsies Metamorphos'd* (1621) and *Augurs* (1622). Music for his masques also appears in Brade's *Neue ausserlesene liebliche Branden* (1617) and Adson's *Courtly Masquing Ayres* (1611).

Besides the songs appearing in dramatic contexts Jonson included in his collections of poetry verses that on occasion attracted the composers of his day. For *Under-Wood* there survive settings of rare beauty by Ferrabosco for *Heare me O God* and *The Hour-Glass*. Lesser-known pieces include the lively two-part dialogue setting by an anonymous composer for *The Musical Strife* (in *GB-Ob* Don C.57), and John Wilson's setting for *The Dream* (Mus.Sch.B.1). Recently identified is an attractive anonymous setting for cantus and bassus (*GB-Lbl* Add.56179, f.24*r*) of his 'verses of a kiss' (ex.1), a lyric that contains a few verbal variants of the version appearing as part vii of *A Celebration of Charis* (Herford and Simpson, viii, 139–42). These were the verses about which the poet William Drummond of Hawthornden reported in *Ben Jonson's Conversations* (ibid., i, 134–5) that Jonson, when he visited Drummond in 1619, consistently repeated – the text begins 'but kisse me once' – and even sang informally. This setting may well have been composed by Robert Johnson, who had also set part iii of that sequence. The Jonson song that ranks highest in popular esteem is *Drink to me only with thine eyes*; the earliest and most famous setting, which is anonymous, dates from the 18th century.

The most celebrated operatic adaptation from Jonson's plays is the libretto that Stefan Zweig wrote for Richard Strauss: *Die schweigsame Frau* (1935, Dresden), after *Epicoene, or The Silent Woman* (1609), a play which had also inspired Salieri's *Angiolina* (1800). Another play, *Volpone, or The Fox* (1605–6), was the source for operas of the same title by Norman Demuth (1949), George Antheil (1953) and Francis Burt (1960). Elgar, at the time of his death, was planning an opera to be called *The Spanish Lady*, derived from Johnson's *The Devil is an Ass* (1616), with lyrics from other Jonson plays and poems added to the libretto. Jonson's verse also appears in the arias and choruses of Vaughan Williams's *Sir John in Love* (1929).

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ANDREW J. SABOL (with ARTHUR JACOBS)

Jónsson, Thórarinn (*b* Mjóifjörður, 18 Sept 1900; *d* Reykjavík, 7 March 1974). Icelandic composer and teacher. He received his earliest musical training in a small farming community in eastern Iceland, studying the organ and the violin. In 1923 he received a state grant to study the violin with Thórarinn Guðmundsson in Reykjavík, also taking lessons in theory with Ernst Schacht and Páll Ísólfsson. In 1924 he moved to Berlin, where he studied theory and counterpoint with F.E. Koch and Paul Haydenreich. He later became a renowned teacher in Berlin, where his students included members of the Berlin PO. From 1941 until the end of World War II he was in charge of propaganda radio broadcasts from Germany to Iceland on behalf of the German authorities, but his political affinities during the Nazi era have yet to be fully documented. *Olympia*, a work for chorus and orchestra, appears to have been written for the Olympic games held in Berlin in 1936. Many of his compositions were destroyed by fire in Berlin at the end of the war. After returning to Iceland in 1950 he was an active member of the Icelandic Composers Society and was elected an honorary member in 1961.

He wrote in a late Romantic idiom, influenced by Brahms, Grieg and Reger. His works are characterized by solid craftsmanship and contrapuntal mastery; though often highly chromatic, they never venture beyond the limits of tonality. A gentle lyricism pervades his songs and chamber works, while his larger works for chorus and orchestra are written in a more powerful, dynamic style.

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(*selective list*)

2 Pieces, vn, pf, 1923, 1926; An die Sonne (J. von Schiller), S, vn, pf, *c*1925; Prelude and Double Fugue on BACH, vn, 1927; Wo der hingeht (Bible: *Ruth*), mixed chorus, *c*1930; Weckruf, chorus, orch, *c*1935; Olympia (T. Jónsson), T, B, children's chorus, mixed chorus, orch, *c*1936; Lágnaetti [Midnight], str; songs, folksong arrs.

Principal publisher: Iceland Music Information Centre

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ÁRNI HEIMIR INGÓLFSSON

Jooss, Kurt (*b* Wasseralfingen, 12 Jan 1901; *d* Heilbronn, 22 May 1979). German dancer and choreographer. *See* BALLET, §4.

Joplin, Janis (Lyn) (*b* Port Arthur, TX, 19 Jan 1943; *d* Hollywood, CA, 4 Oct 1970). American rock and blues singer and bandleader. Having performed in bars around Texas and California, she moved to San Francisco in 1966 and joined Big Brother and the Holding Company, with whom she recorded two albums. In 1968 she formed the Kozmic Blues Band and two years later the Full Tilt Boogie Band, making one album with each. Her stardom rested solely on her singing style, rather than on her abilities as a songwriter or guitar player like most of her male counterparts in the late 1960s. She clearly modelled her style after blues and rhythm and blues singers such as

Bessie Smith and Otis Redding, unlike the more folk-influenced vocal approach favoured by other popular white female singers of the era. Joplin conveys an emotionalism more extreme than that of her models, giving the illusion of abandoning any vestiges of vocal control, especially in live performances. The idea of her performances as completely uninhibited was reinforced by her hard-living, hard-drinking image which she emphasized on stage and in interviews. Her four albums display increasing vocal refinement from the all-out, larynx-shattering performance of *Ball and Chain* (on Big Brother and the Holding Company's *Cheap Thrills*, Col., 1968; also captured in the film *Monterey Pop*, 1967), to the carefully nuanced build-up in her most commercially successful single *Me and Bobby McGee* (on *Pearl*, Col., 1971; recorded with the Full Tilt Boogie Band). Joplin's career was riddled with contradictions: she was labelled the first 'hippy poster girl', yet claimed by progressive writers as a proto-feminist for her assertive performing style, extrovert public persona and status as a bandleader. Another contradiction surfaces in the contrast between her 'one of the boys' image and that of Joplin as a 'victim', an image promoted by the tales of suffering outlined in many of her songs and by reports of her personal life.

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DAVID BRACKETT

Joplin, Scott (*b* northeast TX, between July 1867 and mid-Jan 1868; *d* New York, 1 April 1917). American composer. He is regarded as ragtime's greatest exponent. Census records of 1870 and 1880 and Joplin's death certificate establish that the frequently cited birth date of 24 November 1868 is incorrect.

1. Life. Joplin was the child of a former slave and a free-born black woman and grew up in the town of Texarkana on the Texas-Arkansas border. He had few early educational opportunities, but his mother took an active interest in his education, and most members of his family played musical instruments; a German immigrant musician (perhaps Julius Weiss) who taught the young Joplin also seems to have played a significant role in the formation of his artistic aspirations.

His activities during the 1880s are not documented, but anecdotal evidence suggests that he lived for a while in Sedalia, Missouri, a town later linked to his fame. He also worked as a travelling musician and became a close associate of ragtime pioneer Tom Turpin in St Louis. In 1891 he was back in Texarkana, performing with a minstrel company. In 1893 he went to Chicago during the World's Columbian Exposition and led a band, playing the cornet.

He returned to Sedalia in 1894, joined the Queen City Cornet Band (a 12-piece ensemble of African-American musicians), playing lead cornet, and formed his own dance band. He travelled with his Texas Medley Quartette, a vocal group, performing as far east as Syracuse, New York, where his first two publications were issued, the songs *Please say you will* and *A Picture of Her Face*.

Joplin attended music classes at the George R. Smith College in Sedalia, taught the piano and composition to several younger ragtime composers, including Arthur Marshall and Scott Hayden (with whom he composed collaborative rags). In 1898 and 1899 he performed as a pianist at the Maple Leaf Club (made famous by the *Maple Leaf Rag*) and the Black 400 Club, and formed a fruitful relationship with the publisher John Stark, who published about one-third of Joplin's known works.

Early in 1899, Joplin issued his first piano rag, *Original Rags*. Dissatisfied with the usual arrangement whereby publishers purchased popular music outright for $25 or less, Joplin then obtained the services of a lawyer before publishing again. This was a wise decision, for his next publication, *Maple Leaf Rag*, on which he had a royalty contract paying one cent per copy, was an extraordinary success, the 'King of Rags'. Its success was not immediate — only 400 copies were sold in the first year — but it sold half a million copies by 1909, thereby providing Joplin with a steady, albeit small, income. The most famous of all piano rags, *The Maple Leaf Rag* formed the basis of Joplin's renown and justified his title as the 'King of Ragtime Writers'.

In 1901, Joplin moved to St Louis with Belle, his new wife, and devoted his time to composition and teaching, relegating performance to a minor part of his activities. Adding to his fame through the next few years were such outstanding rags as *Sunflower Slow Drag* (1901, with Scott Hayden), *The Easy Winners* (1901), *The Entertainer* (1902) and *The Strenuous Life* (1902), a tribute to President Theodore Roosevelt.

Despite his success as a ragtime composer, his ambition was to write for the lyric theatre. His first effort in this direction was *The Ragtime Dance*, a ballet for dancers and singer-narrator depicting a black American ball such as those held at Sedalia's Black 400 Club. It was first staged on November 24, 1899 at Wood's Opera House in Sedalia, though it was not published until 1902. His next stage work was *A Guest of Honor*, an opera depicting black leader Booker T. Washington's dinner in the White House with President Theodore Roosevelt in 1902. Joplin applied for a copyright in February 1903 and took the opera on tour with his company of 30 the following August. Early in the tour the receipts were stolen and the company disbanded. The score was never published and has been lost.

A notable rag of 1904 was his *The Cascades*, performed at the St Louis World's Fair (for the photograph used on the sheet music see illustration). Another was *The Chrysanthemum*, dedicated to Freddie Alexander, whom Joplin married in June 1904. She died the following September and was the dedicatee of his next opera, *Treemonisha*.

In 1907, by which time he had published more than 40 works, mostly rags, Joplin moved to New York with the intention of finding a publisher for his second opera, on which he was still working. Within his first year in New York he befriended, helped and encouraged Joseph F. Lamb, a young white man who was to become one of ragtime's greatest composers. Joplin left his longtime publisher Stark and tried several New York firms, finally choosing Seminary Music, with which he published such piano pieces as *Wall Street Rag* (which includes a descriptive narrative of events in the famed financial district), *Paragon Rag* (dedicated to the Colored Vaudeville



Scott Joplin, c1903

Benevolent association, of which he was a member), *Solace* (a syncopated non-rag subtitled 'A Mexican Serenade'), and *Pine Apple Rag*. Seminary Music was linked to, and shared an office with Ted Snyder Music, where Irving Berlin was employed at the beginning of his long career. It was through this connection, Joplin maintained, that Berlin had access to the score of *Treemonisha*, from which he supposedly stole a theme for use in his hit song *Alexander's Ragtime Band*.

Joplin completed *Treemonisha* in 1910 and, after failing to find a publisher willing to issue the score of some 250 pages, published the score himself in May 1911. The score received a very favourable review in the *American Musician and Art Journal* in June 1911, and soon afterwards Joplin announced several stagings, but none reached fruition. The only known performances during his lifetime were an unstaged run-through without scenery or orchestra in 1911, a staging of only the final number in Bayonne, New Jersey, in 1913, and an orchestral performance in 1915 of the ballet from act 2, 'Frolic of the Bears'.

The last work Joplin saw in print was his *Magnetic Rag* (1914), which he issued with his own publishing company, formed with Lottie Stokes, his third wife. He continued composing almost to the end of his life, including more stage works and orchestral music, but the manuscripts remained unpublished and were apparently destroyed in 1961.

2. WORKS. Joplin was the pre-eminent composer of piano ragtime. Working primarily in a popular idiom, he strove for a 'classical' excellence in his music and recognition as a composer of artistic merit, rather than one simply of popular acclaim. Although he lavished much of his creative efforts on extended works, it was with his piano rags – miniatures rarely exceeding 68 bars of music – that he attained greatness. Both he and Stark referred to these pieces as 'classic rags', comparing their artistic merit to that of European classics. The comparison is not unwarranted, for Joplin clearly sought to transcend the indifferent and commonplace quality of most ragtime. This aim is evident in his comments regarding his music, in his plea for faithful renderings of his scores and – most of all – in the care and skill with which he crafted his compositions. Joplin's rags, unlike those of most of his contemporaries, are notable for their melodically interesting inner voices, consistent and logical voice-leading, subtle structural relationships and rich chromatic harmonies supported by strongly directed bass lines. These qualities are all apparent in *Rose Leaf Rag*, where Joplin also replaces the traditional ragtime bass pattern with an original figure. Throughout his music Joplin reveals himself as a composer of substance.

A renewed interest in Joplin's music began in the early 1940s, though such interest remained limited until the ragtime revival of the 1970s, when most of his works were reissued, performed and analysed; *Treemonisha* was lavishly staged and recorded. Public acclaim and official recognition came in the form of a posthumous Pulitzer Prize in 1976 and a commemorative postage stamp in 1983.

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unless otherwise indicated, all are printed works published in St Louis

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STAGE

The Ragtime Dance (ballet), Wood's Opera House, Sedalia, 1899 (1902)

A Guest of Honor (op, Joplin), East St Louis, IL, 1903, lost

Treemonisha (op, 3, Joplin), Atlanta Memorial Arts Center, Atlanta, GA, 1972, vs (New York, 1911)

PIANO RAGS

Maple Leaf Rag (Sedalia, 1899); Original Rags (arr. C. Daniels) (Kansas City, 1899); Swipesy Cake Walk (collab. A. Marshall) (1900); The Easy Winners (1901); Peacherine Rag (1901); Sunflower Slow Drag (collab. S. Hayden) (1901); A Breeze from Alabama (1902); Elite Syncopations (1902); The Entertainer (1902); The Strenuous Life (1902); Palm Leaf (Chicago, 1903); Something Doing (collab. Hayden) (1903); Weeping Willow (1903); The Cascades (1904); The Chrysanthemum (1904); The Favorite (Sedalia, 1904); The Sycamore (New York, 1904); Bethena, ragtime waltz (1905); Eugenia (Chicago, 1906)

Leola (1905); The Ragtime Dance (New York, 1906); Gladiolus Rag (New York, 1907); Heliotrope Bouquet (collab. L. Chauvin) (New York, 1907); Lily Queen (collab. Marshall) (New York, 1907); Nonpareil (New York, 1907); Rose Leaf Rag (Boston, 1907); Searchlight Rag (New York, 1907); Fig Leaf Rag (New York, 1908); Pine Apple Rag (New York, 1908); Sugar Cane (New York, 1908); Country Club (New York, 1909); Euphonic Sounds (New York, 1909); Paragon Rag (New York, 1909); Pleasant Moments, ragtime waltz (New York, 1909); Wall Street Rag (New York, 1909); Stoptime Rag (New York, 1910); Felicity Rag (collab. Hayden) (New York, 1911); Scott Joplin's New Rag (New York, 1912); Kismet (collab. Hayden) (1913); Magnetic Rag (New York, 1914); Reflection Rag (1917); Silver Swan Rag (New York, 1971)

OTHER PIANO

Combination March (Temple, TX, 1896); Great Collision March (Temple, 1896); Harmony Club Waltz (Temple, 1896); Augustan

Club Waltz (1901); Cleopha (1902); March Majestic (1902); Binks's Waltz (1905); Rosebud (1905); Antoinette (New York, 1906); School of Ragtime, 6 exercises (New York, 1908); Solace (New York, 1909)

SONGS

A Picture of her Face (Joplin) (Syracuse, NY, 1895); Please say you will (Joplin) (Syracuse, 1895); I am thinking of my pickaninny days (H. Jackson) (1901); Little Black Baby (L.A. Bristol) (Chicago, 1903); Maple Leaf Rag (S. Brown) (1903); Sarah Dear (Jackson) (1905); When your hair is like the snow (O. Spendthrift) (1907); Pine Apple Rag (J. Snyder) (New York, 1910)

Arrs.: M. Darden: Good-bye old gal good-bye (Evansville, IN, 1906); H. La Mertha: Snoring Sampson (1907); A.R. Turner: Lovin' Babe (New York, 1911)

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EDWARD A. BERLIN

Jora, Mihail (*b* Roman, 2/14 Aug 1891; *d* Bucharest, 10 May 1971). Romanian composer. He studied theory and solfège with Teodoreanu at the Iaşi Conservatory (1909–11); at the Leipzig Conservatory (1912–14) with Teichmüller (piano) and with Krell and Reger (counterpoint and composition); and in Paris (1919–20) with Schmitt (composition) and other private teachers. As a pianist, conductor and critic he served the cause of Romanian music after World War I; he was founder-chairman of the Society of Romanian Composers (1920) and music director of the Romanian Broadcasting Corporation (1928–33); and in his position as professor of harmony, counterpoint and composition at the Bucharest Conservatory, he fostered the development of a contemporary Romanian school. In 1955 he was elected to the Romanian Academy and in 1969 he received the Herder Prize. As a composer he was the first 20th-century Romanian to concern himself extensively with ballet and with songs, two genres well suited to his preference for illustrative music. His songs are composed in a folk style, their melodies based on the intonation of spoken Romanian, and they achieve vivid expression through turns of harmony, melody or rhythm. The ballets are richly polyrhythmic and full of melodies taken from the Romanian peasantry or gypsy bands, harmonized with oriental, Tatar or Romanian folk formulae. Jora's chamber music shows him to be a master of miniature form, and closer to neo-classicism than elsewhere in his oeuvre. The orchestral works have affinities with German romanticism and with French impressionism, but remain essentially Moldavian in spirit. His collected essays were published as *Momente muzicale* (Bucharest, 1968).

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VIOREL COSMA

Jorda, Enrique (*b* San Sebastián, 24 March 1911; *d* Brussels, 18 March 1996). American conductor of Spanish birth. After studies at San Sebastián and Madrid University, he went to the Sorbonne in Paris, initially to study medicine, but soon changed to music and studied harmony and composition with Le Flem, the organ with Dupré and conducting with Rühlmann, making his début as a conductor in Paris in 1938. He returned to Spain and became conductor of the Madrid SO, 1940–45, then of the Cape Town SO, 1948–54, and the San Francisco SO, 1954–63, a posting which was marred by controversy. He later served as conductor of the Antwerp PO, 1970–76, and the Euskadi SO, San Sebastián (1982–4). Jord also toured widely as a guest conductor, appearing with the BBC SO and the LSO, as well as in Central and South America and in Australia. He gave the first performances of symphonies by Milhaud (nos.8 and 12) and Roy Harris (no.8), and of Rodrigo's *Fantasía para un gentilhombre* (1954) with Segovia. His recordings, mostly issued during the 1950s, include the finest early LP version of Falla's *Noches en los jardines de España* with Clifford Curzon. He received the Spanish honour of Comendador del Orden de Alfonso el Sabio, and wrote a book, *El director de orquesta ante la partitura* (Madrid, 1969).

NOËL GOODWIN/CHARLES BARBER

Jordá (y Gascón), Luis (Gonzaga) (*b* Barcelona, 1869; *d* Barcelona,1951). Mexican composer, pianist and conductor. He was born in Catalonia but spent most of his career in Mexico City, settling there after directing a season of zarzuelas at the Teatro Principal in 1898. He founded the

periodical *El arte musical* (1910) and the Jordá-Rocabruna Quintet (1903), which played an important role in introducing chamber music to the Mexican capital. He was also a founder-member of the Sociedad Mexicana de Autores. A leading figure of the Mexican musical renaissance, he devoted most of his energies to composing zarzuelas and was highly successful. Among the most notable of his works in this genre are *Chin chun chan* (a 'Chinese conflict' in three acts), *El sueño de un loco*, and *La buena moza*, all of which received their first performances at the Principal in 1904. He was also successful in other genres, and in 1902 his *Himno patriótico* won first prize in a national composition contest. His symphonic poem *Independencia* also won first prize in a later contest commemorating the centenary of Mexico's independence (the jury included Ponce, Felipe Pedrell and Widor). He composed numerous piano works, and his mazurka *Elodia* was among the bestselling scores in 19th-century Mexico. His vocal works include the popular *Ardientes desvaríos* and *Amar y sufrir*.

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dates are of first performance; all works composed before 1929

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1v, pf: Amar y sufrir (L.G. Urbina), danza cantada; Ardientes desvaríos (M. Acuña), danza cantada; Asi te quiero amar, danza cantada; Hora de amor, danza-alborada cantada; La virgen de mis sueños, danza sentimental cantada; Le di mi vida, danza cantada; Schotisch

Chorus, pf: Canto de la paz; Himno al centenario; La casita blanca

Miscellaneous: La Macarena, 2 vn, vc, pf, org (1902); Himno patriótico de la segunda reserva del Ejército, wind band (1902); Independencia, orch

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WALTER AARON CLARK

Jordan (i), Hashemite Kingdom of (Arab. Al-Mamlaka Al-Urduniya Al-Hashemiya). Constitutional monarchy in West Asia. Located in the centre of the eastern Arab world, Jordan has an area of 91,860 km² and a population (est. 2000) of approximately 6·33 million, of which some 96% are Sunni Muslim. Through population movements and common geographical features, Jordan has close cultural and musical links with the neighbouring Arab cultures of Syria, Palestine, Iraq and Saudi Arabia.

Jordanian music is primarily vocal. Instruments are used to accompany singing or sometimes to reproduce songs instrumentally (although through acculturation instrumental music has recently gained some importance). Folk or folk-related genres predominate. Before the 1948 war with Israel, Jordan's small towns were mostly populated by agriculturalists; artisans and shopkeepers were not numerous. Following the unification of the West Bank and East Jerusalem under Jordanian rule after the 1949 Jordan-Israel armistice, Palestinian folk and art traditions became a part of the kingdom's traditions (*see* PALESTINIAN MUSIC). Jordanian Islamic chants reflect a trace of Ottoman influence from Mevlevi and other Sufi orders. A small Christian population (mainly adherents of the Greek Orthodox Church) has its own religious music. Secular music-making has developed in various ways according to influences from folk music, Arab art music, classical Western music and Western dance and popular music.

1. History. 2. Folk music: (i) Bedouin music (ii) Town and village music. 3. Musical instruments. 4. Contemporary music.

1. HISTORY. The Jordan region has been inhabited since ancient times. Excavations at 'Ayn Ghazal, near Amman, provide evidence of ancient collective communities, some of which developed to become cities. Among these was Rabbat 'Amon ('the house of 'Amon', from which Amman derives its name), a strong fortress at the time of Joshua (*c*1250 BCE). A Jewish tribe named Banū Jād intermarried with the Ammonites and worshipped their gods (Ba'al, Ashtarot, Kamosh and Malkom). Girls of the Banū Jād used to dance around altars and ritual stones (*nuṣb*) and sing sensual lyrics to the accompaniment of frame drums and the shawn (a double-reed instrument).

The wall paintings of Negev (*c*2000 BCE) provide the earliest recorded evidence of music and dance in Jordan. They represent four dancing figures and musicians playing the drum and kithara (*kinnara*). Their dance resembles the *dabka* still traditionally performed today (see §2(ii) below) and could have been a dance of fertility. Stamping the ground and hand-clapping seem to have been signs of joy for the Ammonites; they are reported to have done this when the Babylonian king Nebuchadnezzar II destroyed Jerusalem in 597 BCE.

The Nabataeans (*c*500–106 BCE) are the most famous people of ancient Jordan. Their territory extended as far as Damascus and Palmyra in modern Syria, and their capital at Petra (then known as Sala'a) was a natural fortress with buildings chiselled into the colourful mountain rockface. When he visited there, the Greek geographer Strabo recorded that two musicians entertained the king's guests. During the Christian era, many Arab tribes converted to Christianity, as did the Nabataeans. Numerous churches were built throughout Jordan, and new rituals and ceremonies were developed. The Orthodox Church still uses some modes similar to Arab *maqāmāt*, and Byzantine and Greek influences are also evident in the liturgical chants.

After the rise of Islam, the Umayyad caliphs and princes (661–750) cultivated music and invited the famous singers of Medina and Mecca to their capital at Damascus, giving generous rewards. They decorated their palaces, fortresses and desert rest-houses with frescoes representing musicians, singers and dancing figures. Qusayr 'Amra, an Ummayad rest-house in the east Jordanian desert, has frescoes of this type.

The Abbasids (750–1258) were great music patrons but less closely connected with the region, since their capital was at Baghdad. During the Crusades Jordan was a continuous battlefield. Little is known of the mutual

musical influences between the Christian invaders and Jordanian Arabs. The Ayyubids and Mamluks succeeded in liberating the whole area around the end of the 13th century, allowing local traditions to recover and develop again. Karak, a city in south Jordan, became a centre of culture, music and poetry. The writer al-Maqrīzī describes how al-Malik al-Nāṣir of Karak visited the Egyptian ruler al-Malik al-ʿĀdil in 1238 and persuaded him to make him a gift of a harp-playing girl (*jinkiyya*) attached to the court. Another singing-girl called al-Karakiyya ('from Karak') was very famous in Cairo at the time of Sultan al-Muṭahhar Hājī, who was very fond of her.

The Ottomans ruled the area for over five centuries (*c*1400–1918) and were primarily concerned with the safety of the pilgrim road to Mecca, which passed through Jordan. Under British Mandate (1920–48) Jordan was influenced by Western culture and music, and the army brigade was established.

Modern history began with the arrival of Prince Abdullah (later King Abdullah) in Maʿan in 1920; he became ruler of Transjordan in 1921, the people welcoming him with songs and dances. Under King Hussein's rule (1953–99) Jordan progressed rapidly in all fields. Musical institutions were established: private and government music centres; the Department of Fine Arts at Yarmouk University; the military, police and radio/television orchestras; cultural festivals (e.g. Jarash Festival), the National Music Conservatory; and the Syndicate of Jordanian Artists. Music education was established in all schools, and foreign cultural centres invited musicians from abroad to perform in Jordan.

In February 1999, during the days of mourning after King Hussein's death, Qur'anic recitation was the sole music to be broadcast on television and radio, apart from occasional use of instrumental Western classical music. Fanfares and bagpipes were played at certain moments of the funeral.

2. FOLK MUSIC. Folksongs cover all subjects related to Jordanian life experience. There are songs for birth, marriage and death, children's songs, songs about love, lamentations, patriotic, religious and work-songs, and songs on other themes. The musics of nomadic Bedouins and of settled populations are distinct but interrelated. Following the immigration of Palestinians in about 1948, Palestinian folksongs and traditional art music spread throughout the kingdom of Jordan. Jordanian singers such as JAMĪL AL-ĀṢ, TAWFĪQ AL-NIMRĪ and ʿAbdūh Mūsā influenced the development of folk and folk-related music.

(i) Bedouin music. Bedouin songs have specific musical characteristics. Melodies are short (mostly four bars) and repetitive (repeated for every line of the poem), operating within a narrow ambitus not exceeding a 4th. The modal material known as *ajnās* (sing. *jins*) is limited to use of the tetrachords *Ṣabā*, *Bayātī*, *Huzām* and the Bedouin *jins* – C D E𝄳 F♯ G. The style is responsorial; first the leader sings, then the other participants repeat what he has sung. The songs relate to Bedouin social circumstances and use Bedouin vernacular Arabic pronunciation. Sometimes a Bedouin poet-singer sings and improvises new poems to the accompaniment of the *rabāb* (spike fiddle). (For further details and music examples *see* BEDOUIN MUSIC.)

Hjēnī. This genre comprises three bars in 4/4 metre. It has roots in the pre-Islamic *hudā'* (camel-driver song).

Sāmer or qaṣīd. This has a two-bar melody in 4/4 metre. A leader sings the poem, and the participants sing the following refrain: '*Halā hālā lā yā halā / Winta hinēfī yā walā*' ('Halleluja, halleluja! You are a believer [in God], young man'). On happy occasions the singing accompanies a dance performed by two groups of men. It starts in a moderate tempo and develops to a lively and exciting climax when the male dancers encircle a female dancer called *al-ḥāshī*.

Fārida. Women sing the *fārida* as they accompany the bride from her parents' to her husband's home. The song's main features are the narrow ambitus (not exceeding a 3rd) and the prolongation of a particular note of the melody. The melody is composed of two parts, one of them repeated (ex.1).

Ex.1 *Fārida*

(♩ = 64) gliss.

Tim - sek, ʿa - lâ, ṣî - nî, tim - sek, ʿa - lâ, ṣî - nî he, he, yâ bûm - ham-med.

['Catch porcelain' (to avert evil), oh, oh father of Mohammad]

Uhzūja or ḥidā. This sort of declamatory singing is used in battles, processions and work (ex.2).

Ex.2 *Uhzūja*

(♩ = 82)
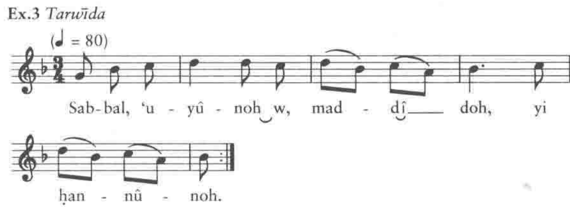
Hê hê, yâ, nas - la, lash - râ - fal - lâ, ni - ṣî - rak.

[Oh, oh descendant of the nobles, God be with you]

Maʿīd or ʿadīd (lamentations). Women, dressed in black, sing lamentations for the dead. Sometimes they form a semicircle and perform a slow death dance.

Tarwīda. Like *uhzūja*, the *tarwīda* comprises several sorts of songs and melodies. Women's songs include lullabies, songs for the bride's bath or henna ceremony (ex.3), and some love songs.

Ex.3 *Tarwīda*



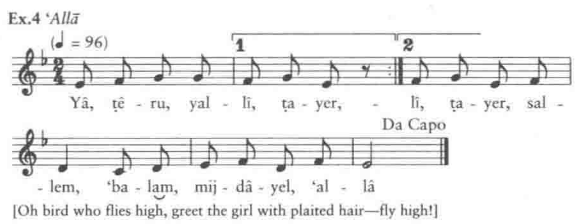
[She closed her eyes and stretched out her hand to let them put henna on it]

(ii) Town and village music. The music of the sedentary population differs greatly from the music of the nomadic Bedouins. Melodies follow the form of the poem and are generally longer, with a wider ambitus; they contain some melismas, ornaments and figurations. People sing their own songs, antiphonally or responsorially, using different *ajnās* (tetrachords) and *ʿuqūd* (pentachords). They also use a variety of musical instruments (see §3 below). Occasionally a professional solo poet-singer (*zajjāl* or *qawwāl*) provides the audience with a varied repertory of songs and improvised types appropriate to the occasion.

Dabka songs. All villagers and townspeople in Jordan and neighbouring Syria, Lebanon and Palestine perform the *dabka* dance on joyful occasions. In the dance they

stamp the ground, just as their ancient ancestors used to do at springtime to glorify the return of Dummuzi and Inanna, the deities of fertility and love. A male musician stands inside the circle of dancers playing the song tune on the *shibbāba* (oblique flute), *mijwez* or *yarghūl* (types of double clarinet; see §3 below). The dance leader (*qawwāl*) sings the verses alternately with the dancers, and instrumentalists play some interludes. The main types of *dabka* are *'alā dal-ōnā*, *'al-yādī*, *ya ẓarīf aṭ-ṭūl* and *'allā* (ex.4). Women participate in only one variant, *ḥabl muadda'* ('ornate string'), so-called because each girl holds hands with dancers on either side of her in the dance circle. Melodies are of eight bars in 4/4 metre. Their ambitus is less than an octave; the most common *maqām* (mode) is *Bayātī*, and the dance-songs are performed in a lively tempo.

Ex.4 *'Allā*



[Oh bird who flies high, greet the girl with plaited hair—fly high!]

Improvised types. The practice of improvisation is considered to be an important feature of both traditional Arab art music and folk music. In folksinging, improvisation entails the spontaneous invention of new poems relating to the occasion and social setting. Poet-singers usually improvise to stereotyped forms such as *'atābā*, *mējānā*, *mu'annā* and *mawwāl* (*see* ARAB MUSIC, §II, 3), whose melodies can be developed, altered, ornamented or slightly changed. Manipulating the melodic formation and poetic structure needs much experience on the part of the poet-singer; this is gained orally during a long period of apprenticeship.

Mu'annā is made up of four hemistichs with AABA rhyme scheme. Usually the poet sings ad libitum the first two hemistichs in the same melodic line, then the third one on a lower pitch, preparing for the high pitch of the fourth line, which has a fixed melody in *tempo giusto*. The following is an example:

> *Allāh ma'ak yā ṣāḥibī allāh ma'ak*
> *Ghannī il-qawāfī fil mu'annā tasma'ak*
> *Ya mhājir il-khillāni dōmi 'ūd*
> *Fōq il-khalīqa yā wilef bidd arfa'ak*
>
> (God be with you my friend, God be with you. / Sing the rhymes of *mu'annā* and let us hear you. / You, who left your admirers, return to them. / Then, my love, I would raise you above all creatures.)

The audience repeats the last line of the *mu'annā* once or twice.

Songs of Bedouin origin. Settled people have close links with the Bedouin nomads, and some are of Bedouin origin themselves. In settled communities Bedouin musical genres such as *hjēnī*, *fārida* and *tarwīda* are commonly performed. A type also known as *sāmer* combines the two traditions; it is composed of an improvised part by the poet-singer and a refrain line in *tempo giusto* sung by the audience: '*Yā ḥalālī yā mālī; yā rab'ī ruddū 'alayya*' ('My possession, my treasure; I ask my friends to repeat after me'). The first part is of rural origin, the second is of Bedouin origin.

Songs related to the Arab art tradition. Songs within this category originate from neighbouring Arab cities such as Baghdad, Damascus, Aleppo and Cairo. Jordanian people change the melodies and words to suit their taste, or adapt the words and give them local tunes (e.g. *'Al ōf mash'al*). The ZAJAL form is used in this way. The professional poet-singer (*zajjāl*) improvises new poems to a fixed melody. The words are in vernacular dialect; rhythms and rhymes very much depend on the melody and its cadences. Transmitted orally, the art of *zajal* singing requires considerable knowledge and experience.

3. MUSICAL INSTRUMENTS. The most common instrument in Bedouin society is the *rabāba*, a monochord bowed instrument played in a vertical position (*see* ARAB MUSIC, fig.6). It has a rectangular frame (20 cm × 35 cm × 6 cm) covered on both sides with skin. The neck is about 35 cm long, with a single peg at the upper end.

In Jordanian towns and villages three types of bamboo aerophone are played: *shibbāba*, *mijwez* and *yarghūl*. The *shibbāba* is a short oblique flute 35 cm in length, with six finger-holes but no thumb-hole. The *mijwez* is a double clarinet with bamboo pipes of equal length (about 30 cm) and six finger-holes (*see* ARAB MUSIC, fig.4). The *yarghūl* is a double clarinet with pipes of unequal length, found in varying sizes according to the tuning of different *maqāmāt*. The short pipe has five finger-holes, and the long one provides a drone. Both *mijwez* and *yarghūl* are played with a continuous breathing technique. Plucked instruments are sometimes available, such as *'ūd* (short-necked lute) and *buzuq* (long-necked lute), usually imported from Egypt, Syria or Iraq. The *buzuq* was especially played by Gypsies; Jamīl al-Aṣ is a very good *mulaḥḥin* (composer of melodies for songs) and *buzuq* player of Gypsy origin.

The most common percussion instruments in Jordan are *duff* (frame drum) and *ṭabla* (goblet drum). In the month of Ramadan a large *ṭabla* or a *naqqāra* (small kettledrum) announces the beginning and end of the daily fast. When they dance at home, women occasionally use a sort of jingle (*khilkhāl*) and small finger cymbals (*faqqāshāt*). The *mihbāsh* is a beautifully carved wooden mortar and pestle originally used to grind coffee and now also used to accompany some folksongs. Rhythms are created by striking the base and walls of the hollow body with the long stick inserted through the small opening at the top.

In contemporary Jordan all the instruments of the Western orchestra, of military bands and of modern popular groups are available. The bagpipe (*qirba*) has become especially popular among peasants and Bedouins.

4. CONTEMPORARY MUSIC. Singers such as Tawfīq al-Nimrī used to broadcast on the radio from Jerusalem, since 'The Voice of Jerusalem' (established in 1936 under British Mandate) was the only broadcasting service available until 1959, when the Amman radio station began to operate. A group of traditional musicians formed the first ensemble of the radio station; only some could read Western notation. Others joined the ensemble later, such as Elias Faza', student of the noted Palestinian church musician Augustin Lama. The radio and (later) television popularized folk-related songs that flourished and gained success in Jordan and neighbouring Arab countries. Some songs were also produced for national

occasions, to glorify Jordan or to praise the king. Traditional art music did not become popular to the same extent, although some Jordanian musicians such as Rawḥī Shāhīn, Emīl Ḥaddād, 'Amer and Mālik Māḍī and others who studied in Egypt did compose songs in traditional sophisticated forms in the 1980s.

Two composers have produced work related to Western classical styles, both using Jordanian tunes and Arab musical elements. Yūsuf Khasho (1927–96), who studied with Augustin Lama in Bayt Lahm and Jerusalem, composed several works for orchestra. 'Abdul-Hamīd Hamām (*b* 1943) studied composition at the Vienna Akademie für Musik und Darstellende Kunst and has composed orchestral, chamber and choral works, songs, sonatas for various instruments, and piano works. In Jordan there are also many groups using Western popular styles, rhythms and musical instruments to perform light and dance music.

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H. 'Amad: *Aghānīnā al-Sha'biyya fī al-ḍaffa al-Sharqiyya* [Our songs on the East Bank] (Amman, 1969)
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ABDEL-HAMID HAMAM

Jordan (ii). *See* PASSETTO, GIORDANO.

Jordan (iii). English organ builders. Hawkins said that the elder Abraham Jordan (*b* ?Maidstone; *d* ?London, *c*1716) was a distiller who started making organs in about 1700. He taught his son, the younger Abraham Jordan (*d* ?London, 1755 or 1756), and they built an organ for the chapel of the Duke of Chandos and 'many organs for parish churches'. Their most famous instrument was that built in 1712 for St Magnus's, London Bridge, probably in collaboration with Christopher Shrider, which incorporated the first Swell box in an English organ (the case remains). It was advertised in *The Spectator* (8 Feb 1712) as 'a very large organ ... consisting of four sets of keys, one of which is adapted to the art of emitting sounds by swelling notes, which never was in any organ before'. Another organ by the Jordans, referred to in the *London Journal* (7 Feb 1730), had a reversed console so that 'the master when he plays sits with his face to the audience and, the keys being but three foot high, sees the whole company'. In 1726 the younger Jordan was organist of St Giles Cripplegate, London. After his death his foreman, John Sedgwick, succeeded to the business.

It may be inferred from Burney that partnerships between John Byfield (i), Richard Bridge and the younger Jordan were at least occasionally formed for the building of individual organs. Hawkins wrote that this was 'to prevent their underworking each other', and Hopkins and Rimbault attributed the arrangement to a fear of shoddy work by untrained builders, as a result of the demand for organs in the newly built churches of the early 18th century. Although no evidence survives of any formal connections, the younger Jordan's organs for St Luke's, Old Street, London (1733; case and some pipework survive at St Giles Cripplegate), and Exeter Cathedral (1742–4) were built in collaboration with Bridge, and that for Westminster Abbey (1730) has been ascribed to Christopher Shrider and Jordan together. Jordan, Byfield and Bridge are said to have worked together at St Nicholas, Great Yarmouth (1732) and St George's Chapel, Great Yarmouth (1733; case now at St John's, Smith Square). The Jordans' trade card depicts a case in the later style of 'Father' Smith, which resembles that built by the Jordans for St Saviour (now the cathedral), Southwark, in 1705. Their later cases are similar to those of Bridge, with one favourite model, an example of which survives at St Thomas's (now the cathedral), Portsmouth (1718). This has a large oval flat in the centre, and derives from Renatus Harris (e.g. Harris's organs at All Hallows, Lombard Street, London – now at All Hallows, Twickenham – and St Clement Eastcheap).

Other notable organs associated with the Jordans are St George's, Botolph Lane, London (1723; now at St George's, Southall; case and some pipework survive), St Benet Fink, London (1714; moved to Malmesbury Abbey and subsequently destroyed there; the console survives at the Department of Music, University of Reading), and St Helen's, Abingdon (1725; case survives). An organ built for Bath Abbey (1708) is now lost, except for some remarkable carved figures now in the church at Yatton, Somerset. The organ in Trinity Church, Boston, USA (1744; case survives) was built according to Jordan's detailed written instructions in an extant letter dated 3 July 1744; the same source mentions organs built for Lord Brook, Lord Gurnsey and the church at St Michael's Mount, Cornwall.

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N.M. Plumley: *The Organs of the City of London* (Oxford, 1996)

MICHAEL GILLINGHAM, GUY OLDHAM, NICHOLAS PLUMLEY

Jordan, Armin (*b* Lucerne, 9 April 1932). Swiss conductor. He studied in Lausanne and Geneva and began his career in 1957 as assistant conductor at the municipal theatre in Biel. He was principal conductor at the Zürich Opera (1963–8) and the municipal theatres in St Gallen (1968–71) and Basle (1971–89), and also of the Laussane Chamber Orchestra (1973–85) and the Orchestre de la Suisse Romande (1985–97) with which he made numerous recordings and tours. He has also been a regular guest at the Grand Théâtre, Genéva, the Paris Opéra and the Aix-en-Provence Festival. Jordan rarely conducted outside Switzerland and France until his US operatic début in 1985 at Seattle with *Die Walküre* which led to engagements at New York's Mostly Mozart Festival and the Metropolitan Opera. In 1997 he conducted Wagner's *Parsifal* at the Opéra Bastille, Paris. Both in the theatre and concert hall, Jordan's work is distinguished by his empathy with Mozart and also for late 19th-century German and French repertory. He has recorded music by Fauré, Dukas, Debussy and Ravel as well as Strauss and Wagner.

ANDREW CLARK

Jordan, Fred (*b* Ludlow, Shropshire, 1922). English traditional singer. The youngest of six children, he left school at 14 to become a farm hand. He went on to work with horses, in arable and stock farming, and then to do casual farm work. Although he became well-travelled, he retained the values, lifestyle and outward trappings of the pre-World War II rural worker.

Fred Jordan learnt songs from his father, his mother (who had performed in Birmingham music halls) and from Gypsy families in the locality. He performed his first song, *The Gypsy's Warning*, in public at the age of seven, and in 1952 was 'discovered' by Peter Kennedy, who recorded him for the BBC. He became a unique and popular club and festival performer within the Folk Song Revival. Sporting breeches, gaiters and flat cap, his repertory included traditional ballads as well as sentimental songs of more recent vintage.

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Songs of a Shropshire Farm Worker, perf. Fred Jordan, Topic 12T150
When the Frost is on the Pumpkin, perf. Fred Jordan, Topic 12TS233

REG HALL

Jordan, Jan. *See* DROZDOWSKI, JAN.

Jordan, Sverre (*b* Oslo, 25 May 1889; *d* Bergen, 10 Jan 1972). Norwegian composer, pianist and conductor. He studied with Klatte, Vianna da Motta, Gortakowski and Ansorge in Berlin (1907–14). After his début in Bergen in 1911 as composer and conductor, he appeared frequently in Norway, Denmark and Germany, conducting and playing the piano. He also played a major part in the musical life of Bergen as music critic of *Morgenavisen* (1917–31), conductor of the Harmonien choir (1922–32) and director of the Nationale Scenes orchestra (1931–57). He was the accompanist for Kirsten Flagstad and Marion Anderson, among others, on several tours.

Jordan's extensive output consists of orchestral works, concertos, chamber music, stage music, piano pieces and about 200 romances. He was not an experimental composer, rather a neo-Romantic who stylistically continued the tradition of Grieg. Among his best-known works are the melodrama *Feberdigte* ('Fever Poems'), *Holbergs silhuetter* for orchestra and the Violin Concerto. His lyrical sensitivity and capacity for irony and wit are particularly apparent in the romances, such as *Mot tinderne* op.11 no.1, *Der synger ingen fugle* op.33 no.3 and *Tretton år* op.54 no.1.

WORKS
(*selective list*)

Orch: Suite i gammel stil, A, op.4, 1911; Norvegiana, op.22, 1921; Suite over norske folketoner, op.37, 1937; Holbergs silhuetter, op.39, 1938; Overtyre til et romantisk lystspill av Shakespeare, op.42, perf. 1942; Pf Conc., e, op.45, 1945; Fest-ouvertyre, op.46, perf. 1941; Norsk suite, D, op.47, perf. 1945; Vc Conc., d, op.51, 1947; Norsk rapsodi, D, op.53, perf. 1950; 3 Valse-intermezzi, op.58, perf. 1953; Suite i gammel stil, op.60, perf. 1954; Conc. romantico, C, op.63, hn, orch, perf. 1957; 3 nattlige scener [3 Nocturnal Scenes], op.66, perf. 1958; Festspill-åpning [Festival Opening], op.67, perf. 1959; Serenade, A, op.68, str, perf. 1960; Forspill til et lyrisk drama, op.75, perf. 1962; Conc. piccolo, F, op.77, pf, orch, 1963; Legende, op.78, perf. 1962; Vn Conc., g, op.82, perf. 1966; Lyrisk suite, op.85

Choral and vocal: Feberdigte [Fever Poems], op.13, melodrama, perf. 1917; Smeden [The Smith], op.25, solo vv, chorus, orch, perf. 1924; Norge, op.32, solo vv, chorus, orch, perf. 1928; Kongen, op.64, melodrama with finale, perf. 1957

Songs: many with pf, *c*35 with orch

Inst: Sonata no.1, g, op.16, vn, pf, perf. 1917; Sonata no.2, d, op.43, vn, pf, perf. 1941; Sonatine, op.61, fl, pf, perf. 1955; Pf Trio no.1, F, op.65, perf. 1958; Str Qt, a, op.71, perf. 1960; Pf Trio no.2, c, op.76, perf. 1963; Pf Sonata, op.79, perf. 1963

7 incid scores, orch suites from some

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S. Jordan: *Fra et langt kunstnerliv* (Bergen, 1973)

KARI MICHELSEN

Jordan, Thomas (*b* ?London, *c*1614; *d* London, bur. 17 April 1685). English poet, playwright and actor. He trained as a boy actor with the King's Revels Company and was later attached to the Red Bull Theatre. Shortly before the Restoration he began writing musical entertainments for the livery companies, and between 1671 and 1684 he wrote at least 12 Lord Mayor's triumphs. He delighted in poetry and music, describing them as the 'Twins of Fancy'. His circle included the musicians John Gamble, Theophilus Fitz (*d* 1708), Walter Yeokney (*d* 1665), John Playford and William Lawes, on whom he wrote the famous line 'Will Lawes was slain, by such whose Wills were laws' (*The Musical Companion*, RISM 1672[5]). He penned a commendatory poem to Gamble's 1659 book of *Ayres and Dialogues*, and prefaced the songs with 'A Defence for Musick *in its Practique and Theorie*'. He also copied the first catalogue and several of the lyrics in Gamble's commonplace-book. Jordan's own anthology of Cavalier poems with music (*GB-NO*) contains a mixture of political medleys, ballads, love poems and jigs set to anonymous popular tunes and to music by Gamble, Yeokney, John Wilson, Thomas Gibbes, Davis Mell and Mr (?John) Taylor.

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LYNN HULSE

Jørgensen, Erik (*b* Copenhagen, 10 May 1912). Danish composer. A brother of the artist Mogens Jørgensen, he began studies in 1928 with Rung-Keller (organ), Jeppesen (theory), Rachlew (piano) and Høffding (composition). He passed the organ examinations at the Copenhagen Conservatory in 1931, and the pedagogical examinations in piano, theory and history in 1947 and 1948. He also studied conducting with Scherchen in Geneva (1936). From 1947 to 1982 he taught music theory and history at the Copenhagen Institute for the Blind.

From 1933 to 1943 his compositional style was influenced by Stravinsky, Bartók and Hindemith. An intensive study of Schoenberg's music led him to produce his only dogmatically atonal work, *Modello per archi* (1957), and he derived further stimulus from the 1960 ISCM Festival and the 1962 Darmstadt summer courses. In the early 1960s he used a free 12-note style (as in *Figure in Tempo*, 1960–61, rev. 1968), but his most frequently performed composition, the Quintet for two pianos, percussion and double bass (1962), is not dodecaphonic. He has written much for chamber ensemble, including *Astrolabium* (1964, discussed by him in *Dansk Musiktidsskrift*, xl, 1965, pp.68–9) and the Piece for String Quartet (1964–5), both of which employ a unique method, drawing on chance elements. The young people's opera *Skyggen af en drøm* (1969), in which quodlibets and collages blend materials from rock music, Gesualdo and Beethoven, won a competition sponsored by Det Unge Tonekunstner Selskab; it was followed by another children's opera, *Eventyret* (1973–5). Other works of this period include two orchestral pieces, *Notturno* (1965–6), in which graphic notation is employed, and *Konfrontationer* (1967–8). Recent works include vocal compositions, chamber music, a symphony (*A Piece of Life*, 1981) and a chamber concerto for piano and orchestra (1992–3).

WORKS
(selective list)

Ops: Skyggen af en drøm [The Shadow of a Dream] (chbr op, Jørgensen), 4 solo vv, 4 insts, 1969; Eventyret [The Fairy Tale] (madrigal comedy, U. Ryum), 4 solo vv, mixed choir, children's choir, orch, 1973–5; suite, orch, 1979

Orch: Conc. Grosso, fl, cl, bn, str, 1933–4; Conc., vn, str, pf, 1935; Notturno, 24 solo insts, 1965–6; Konfrontationer [Confrontations]; large orch, 1967–8; A Piece of Life, sym., 1981; Dialogue, ob, hn, small orch, 1984; Chbr Conc., pf, orch, 1992–3

Choral and solo vocal: 3 vekselsange [3 Antiphons], S, T, chbr orch, 1934; Havet [The Sea], mixed choir, 1936; Modello, solo vv, mixed choir, ens, 1963; Ode til en graesk vase [Ode on a Grecian Urn] (J. Keats), mixed choir, 1979–80; 12 strofiske sange (N.F.S. Grundtvig), 1v, pf, 1983; Arabesk, 1988; 3 Gurresange [3 Gurre-Songs] (J.P. Jacobsen) mixed choir, 1990

Chbr: Introduction and Theme with Variations, fl, vn, vc, pf, 1937; Concertino, fl, cl, vn, pf, 1938; Rhapsody, vn, pf, 1939–40; Sonatina, cl, bn, 1942; Modello per archi (Str Qt no.1), str qt/str orch, 1957; Figure in tempo, vc, pf, 1960–1 [rev. vc, perc, 1968]; Qnt, 2 pf, perc, db, 1962; Astrolabium, 11 insts, 1964; Piece for Str Qt (Str Qt no.2), 1964–5; Improvisations, wind qnt, 1971; Stemninger og tilstande [Moods and States], qt, fl, hn, vn, vc, 1973; Qt, recs, 1975; Qnt, perc, 1982; Symbiosis, vn, vc, 1987; Conc., perc trio, 1990; Str Qt no.3, 1990; Pastorale (5 arkadiske scener), inst ens, 1992; Introduktion og presto, sax qt, 1995, arr ob, cl, sax, bn, 1997

Solo inst: Variazioni, pf, 1966; Movimenti, rec, 1972; Fantasia, org, 1980; Capriccio, sopranino rec, 1983; Conductio, org, 1986; Impressioni, gui, 1987; Music for harp, 1988

Principal publisher: Samfundet til Udgivelse af Dansk Musik

WILLIAM H. REYNOLDS/THOMAS MICHELSEN

Joris van Lankveld [Langhveldt]. *See* MACROPEDIUS, GEORGIUS.

Jörn, Karl (*b* Riga, 5 Jan 1873; *d* Denver, 19 Dec 1947). Latvian tenor, active in Germany and the USA. He studied with Jacobs Ress in Berlin and in 1896 made his début in *Martha* at Freiburg. Appearances at Zürich and Hamburg led to his engagement at the Berlin royal opera in 1902, where he remained until 1908. Covent Garden first heard him in a British double première, in 1906, of Poldini's one-act *Vagabund und Prinzessin* and Cornelius's *Der Barbier von Bagdad*. In the two following seasons he sang Walther in *Die Meistersinger*; his Loge in *Das Rheingold* was considered one of the best ever heard. He joined the Metropolitan in 1908, proving his adaptability in Mozart and Wagner, Massenet (*Manon*) and Mascagni (*Cavalleria rusticana*) and in a special performance of Beethoven's Ninth Symphony under Toscanini. He also sang Jeník in the American première of *The Bartered Bride* (1909). Taking American citizenship in 1916, he retired from singing to develop an invention for mineral-divining; then, losing his fortune, he returned in 1928, joining Johanna Gadski's touring company and singing (with great success) his first Tristan and Siegfried. He taught in New York and Denver, and gave a final performance as Lohengrin shortly before his death. His sturdy voice and lyric style can be heard in many recordings; they cover a wide repertory of song as well as opera, and include two of the earliest made of complete operas, *Faust* and *Carmen*, both recorded in 1908 with Emmy Destinn.

J.B. STEANE

José, Antonio [Martínez Palacios, Antonio José] (*b* Burgos, 12 Dec 1902; *d* Estépar, 8 Oct 1936). Spanish composer and conductor. He studied with the organists Julián García Blanco and José María Beobide Goiburu in Burgos. In 1920 the regional government of Burgos awarded him a scholarship to further his studies at the Madrid Conservatory for four years. He supplemented his income by conducting zarzuelas at the Teatro de la Latina and the Teatro Apolo, and by music copying. He worked as a music teacher at a Jesuit school in Miraflores de El Palo, Málaga (1925–9), and returned to Burgos in 1929 to conduct the revived choral society Orfeón Burgalés.

The final period of his life was dominated by his commitment to Burgos and its people. He was awarded the National Music Prize for his collections of folksongs from Burgos (1932) and was invited to present a paper on this subject at the Third Congress of the IMS (Barcelona, 1936). In the early days of the Civil War he was arrested by Falangists and imprisoned in Burgos. On 8 October 1936 he was driven to the nearby town of Estépar and shot, accused of being a Republican spy and Jewish sympathizer, and of inciting the people to revolt.

Antonio José's love of the folksong of his native region penetrated his entire output, from the series of *Danzas burgalesas* and the *Sonata castellana* for piano (which formed the basis for his *Sinfonía castellana*) to later choral and vocal works such as the *Cinco coros castellanos* and the *Cuatro canciones populares burgalesas*, and even his unfinished opera *El mozo de mulas*. Many of his works

are based on literal quotations of popular melodies taken from Federico Olmeda's *Cancionero de Burgos* (1902) or on folksongs collected by the composer himself. Ravel is said to have referred to him as potentially the greatest Spanish composer of the 20th century.

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(*selective list*)

Stage: La antesala de la gloria (sainete, A.G. Arbeo and E. Marceu), 1921; La memoria de Doctor Coronado (operetta), 1923–4; Minatchi (La aurora de un reino) (lyric drama), 1925; El mozo de mulas (op, 3, M.F. Fernández Núñez and L. Mateo), 1927–, unfinished [completed by A. Yagüe]; Marcha para soldados de plomo (ballet, E. de Ontañón), pf, orch, 1929 [completed by A. Yagüe]

Orch: Alla Haydn, 1923; Sinfonía castellana, 1923; Lamentación segunda, 1927; Evocaciones no.2, 1928; Suite ingenua, pf, str, 1928; Preludio y danza popular, 1934

Vocal: Ave María, 4 solo vv, org, 1917; Ave maris stella, 1v, org, 1917; Tantum ergo, 2 solo vv, org, 1917; Dulce cayado, 1v, chorus, org, 1918; Letanía lauretana, 1v, chorus, org, 1920; Mass, D, solo vv, orch/org, 1920; Himno de la Asociación de antiguos alumnos de San Antón, chorus, pf, 1922; Villancico, 1v, 5vv, org, 1923; Himno escolar, chorus, orch, 1924; La primavera, 1v, pf, 1924; Tota pulchra, T, B, org, 1924; Un suspiro de amor, 1v, pf, 1925; Elegía, T, org, 1926; A Beobide, chorus, org, 1926; A San Luis Gonzaga, 1v, chorus, org, 1926; 10 canciones burgalesas, 1926; Inmaculada, chorus, pf, 1927; Faro de amor (Gaspar G. Pintado), 1v, chorus, org, 1929; Ave María, lv, org, 1929; 4 canciones populares burgalesas, SATB, 1929; 3 cantigas de Alfonso X, 1v/chorus, pf, ?1929; Himno a Castilla, SATB, 1929; 5 coros castellanos, chorus, 1929–32; El divino Rey abandonado, 1v, org, 1930; El molinero (Canción burgalesa), S, orch/pf, 1932; Colección de cantos populares burgaleses, 1932; Romance de rosa fresca, SATB, ?1933; Himno al Valle de Valdivielso (G.G. Pintado), chorus, pf, 1933

Chbr and solo inst: Sonata, G, pf, 1917; Vals, A, pf, 1917; Variaciones, pf, 1918; El canto de dolor, pf, 1918; Ecos taurinos, pf/band, 1919; Hojas sueltas nos.1 and 2, pf, 1919; Danza de concierto, vn, pf/band, 1919; Preludio no.1, E♭, pf, 1920; Preludio no.2, G, pf/sextet, 1920; Danza de bufones, pf, 1920; Nocturno (Paisaje), pf, 1920; Sonata castellana, pf, 1920–22; Tiempo de tarantela, pf, 1921; Alla Haydn, pf, 1922; Danza burgalesa no.1, pf, 1922; El paso de la galante estudiantina, pf, 1922; La muñeca rota, pf, 1922; Canción escolar, pf, 1922; La case del gigante, pf, 1923; Danza burgalesa no.2, pf, 1923; Danza burgalesa no.3, pf, 1923; Sonata no.3 (Alla Clásica), pf, 1924; Sonata no.4 (Poema de la juventud), pf, 1924; Evocaciones (Cuadros de danza campesina), pf, 1925; Sonata gallega, pf, 1926; Romancillo infantil, gui, 1927–8; Improvisación, org, 1928; Danza burgalesa no.4, pf, 1928; Sonata, gui, 1933

Arrs. for chorus

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M.A. Palacios Garoz: 'Antonio José, el compositor de Castilla', *Anuario de Castilla y Léon* (1993), 407–14

YOLANDA ACKER

José de Montserrate. *See* FALGUERA, JOSÉ.

Joseffy, Rafael (*b* Hunfalu, 3 July 1852; *d* New York, 25 June 1915). Hungarian pianist. His youth was spent in Miskolcz, where he began to study the piano at the age of eight. After further studies in Budapest he entered the Leipzig Conservatory (1866), where he was taught chiefly by E.F. Wenzel, though he also had a few lessons from Moscheles. From 1868 to 1870 he studied with Tausig in Berlin, and he spent the summers of 1870 and 1871 in Weimar taking lessons from Liszt. He first performed publicly in Berlin in 1870; soon he was giving concerts in most of the large European cities. In a review of 1874 Hanslick admired his brilliant technique but found his playing cold. Joseffy made his American début in New York in 1879, playing concertos by Chopin and Liszt in addition to solo items, and then settled in the USA. He toured with Theodore Thomas and his orchestra, and gave many recitals, being one of the first to perform Brahms's works regularly. From 1888 to 1906 he taught the piano at the National Conservatory, New York. In his youth he composed some salon pieces, a set of lieder and numerous arrangements of works by Bach, Haydn, Chopin and others; but he was much better known for his editions of Chopin's works (15 volumes) and of studies by Czerny, Henselt, Schlözer and Moscheles; he also wrote a valuable of *School of Advanced Piano Playing* (New York, 1902).

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E. Hughes: 'Rafael Joseffy's Contribution to Piano Technique', *MQ*, ii (1916), 349–64

CHARLES HOPKINS

José Maurício. *See* GARCIA, JOSÉ MAURÍCIO NUNES.

Joseph I, Holy Roman Emperor (*b* Vienna, 26 July 1678; *d* Vienna, 17 April 1711). Habsburg ruler and amateur musician. As the eldest son of Leopold I by his third wife Eleanora Magdalena Theresia of Pfalz-Neuburg he became hereditary King of Hungary in Bratislava in 1687 and was crowned King of Rome in Augsburg three years later; he succeeded his father as Holy Roman Emperor on 5 May 1705. In his youth he received music lessons from J.J. Prinner and played the harpsichord, flute and other instruments. He had a talent for music and dancing and between 1682 and 1699 he took part in many performances at the court theatre in Vienna as a singer, dancer and flautist. His surviving compositions are plainly influenced by the style of Alessandro Scarlatti, yet on the whole they have more individuality than the works of Leopold I; the aria *Tutto in pianto*, for example, has one of the earliest obbligato parts for chalumeau.

WORKS

Edition: *Musikalische Werke der Kaiser Ferdinand III., Leopold I. und Joseph I.*, ed. G. Adler (Vienna, 1892)

Regina coeli, S, 2 vn, va, vc, org, *D-Dl*, *A-Wn*; ed. R. Ragge (Zürich, 1981)

Alme ingrate, aria, in a sepolcro of 1705, *I-Vnm*

Più d'ogni stella, aria, in Ziani's La flora, 1706, *Vnm*, *A-Wn*

Si trova in tempeste, aria, in Bonocini's Endimione, 1706, *Wn*

Si, cor mio, confida, aria, in Ziani's Chilonida, 1709, *Wn*

Non è morta in me la speme, aria, in Chilonida, *Wn*

Tutto in pianto, aria, in Chilonida, *Wn*; ed. C. Lawson (London, 1984)

Aria, lute, *CZ-Pu*

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und Neudrucke alter Musik überhaupt', *Musikalisches Wochenblatt*, xxvi (1895), 1, 13, 25, 37, 53, 65
J. Zuth: 'Kaiser Josephs I. Aria für die Laute', *Zeitschrift für die Gitarre*, v (1926), 105 [with edn]
O. Wessely: 'Habsburger Kaiser als Komponisten', *Unica austriaca, Notring-Jb 1960*, 53
H. Seifert: *Die Oper am Wiener Kaiserhof im 17. Jahrhundert* (Tutzing, 1985)
R. Clemencic: 'Gli imperatori compositori', *Danubio: una civiltà musicale*, ed. C. De Incontrera (Monfalcone, 1992), 151–72
E.T. Hilscher: '. . . dedicata alla sacra cesarea maest . . . : Joseph I. (1678–1711) und Karl VI. (1685–1740) als Widmungsträger musikalischer Werke', *SMw*, xli (1992), 95–177
C. Lawson: 'The Chalumeau in the Works of Fux', *Johann Joseph Fux and the Music of the Austro-Hungarian Baroque*, ed. H. White (Aldershot, 1992), 78–94
S. Wollenberg: 'Vienna under Joseph I and Charles VI', *The Late Baroque Era: from the 1680s to 1740*, ed. G.J. Buelow (Englewood Cliffs, 1993), 324–54

OTHMAR WESSELY/STEVEN SAUNDERS

Joseph, Jane M(arian) (*b* London, 31 May 1894; *d* London, 9 March 1929). English composer. A pupil of Holst at St Paul's Girls' School, she graduated in classics from Cambridge (1916) but thereafter pursued a musical career in close association with Holst. One of his amanuenses (for example in *Neptune*), she prepared vocal scores (as in *The Hymn of Jesus*, for which she also advised on the translation) and deputized for his teaching. As well as participating in his Morley College activities as a singer and instrumentalist (on the double bass, horn and timpani), she organized presentations such as Purcell's *Dioclesian* (1921). Joseph helped produce Holst's choral ballets, writing the libretto for *The Golden Goose* (1926). She taught at Eothen School, Caterham, and helped found the Kensington Musical Competition Festivals (1922) and Kensington Choral Society (1925). A member of the Society of Women Musicians from 1919, she joined its Composers' Sectional Committee in 1921. Holst's influence is easily detected in her music, for instance in the modality and whole tones in *Mirage*, re-creation of folk melody in *Morris Dance*, orchestral flair in *Bergamask* and striding bass in *A Festival Venite*. He rated her 'the best girl pupil I ever had' in composition, but her many amateur involvements and early death from kidney failure prevented the full realization of her creative gifts.

WORKS
(selective list)

Orch: Bergamask (1931); Morris Dance (Barbara Noel's Morris) (1931); Cradle Song, str (2000); Village Dance (2000)
Vocal: The Carrion Crow, trad., SSA (1914); Wassail Song, trad., SSA (1916); 7 Two-Part Songs (C. Rossetti), SS, pf (1921); A Festival Venite, SATB, orch (vs 1922); A Little Childe There Is Ibore (15th century), SSA, str (vs 1923); A Hymn for Whitsuntide (J. Beaumont), SATB (1924); 3 Old Carols (15th century), SSA (1924); Eskdale, hymn tune (1925); A Fairy Blessing (W. Shakespeare), unison vv, pf (1925); Noel (H. Belloc), unison vv, pf (1925); Mirage (cycle of 5 songs, Rossetti), high v, str qt (1999)
Pf: 5 books of teaching pieces (1920–25)
Lost works, incl. 3 orch works, ballet, 3 str orch works, 4 choral-orch works, songs, chbr music, incid music

Principal publishers: Bardic, OUP, Stainer & Bell

WRITINGS

'Introductions: 4: Gustav Holst', *The Music Bulletin*, v/4 (1923), 112–15
Compositions of Gustav Holst, with a Short Biographical Sketch (New York, 1924)

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A. Gibbs: 'The Music of Jane Joseph', *Tempo*, no.209 (1999), 14–18
A. Gibbs: 'Jane Joseph', *Holst among Friends* (London, 2000), 24–65

ALAN GIBBS

Joseph Hūzāyā (*fl* Nisbis, *c*530). According to tradition, the inventor of Syriac EKPHONETIC NOTATION.

Josephs, Wilfred (*b* Newcastle upon Tyne, 24 July 1927; *d* London, 17 Nov 1997). English composer. At the age of 16 he had his first lessons in harmony and counterpoint, from Arthur Milner. He took a degree in dental surgery at Newcastle upon Tyne in 1951, and practised dentistry during two years' army service. In 1954 he won a scholarship to the GSM, where he worked for two years under Alfred Nieman; this was followed by a year in Paris, studying with Max Deutsch (1958–9). He had already won several prizes in international competitions when, in 1963, his Requiem was awarded first prize in the first International Competition of La Scala and the City of Milan, after which he was able to abandon dentistry for full-time composition.

The Requiem, written in memory of the Jewish dead of World War II, is bold and unconventional in conception and form. It is a setting of the Hebrew Kaddish – the prayer for the dead – consisting of ten movements, nine of them slow. The first, fifth ('Lacrimosa') and ninth are for string quintet alone – reworkings of an earlier quintet. The music ranges in mood from the contemplative, as in the tranquil, harp-coloured orchestral seventh movement ('De profundis'), to the defiant, as in the Waltonesque explosive orchestration of the third movement and pungent dissonances of the sixth. The vocal writing is imbued with a lyrical intensity. It was Josephs' masterful full-scale opera *Rebecca*, however, which received international acclaim, enjoying several revivals since its successful première in 1983. The arresting score sustains suspense in an almost cinematic manner. There is a Bergian richness to the orchestral interludes, while the vocal set pieces contain great individuality and lyrical beauty, particularly the Girl's aria in Act 1, accompanied by flute, harp and strings, and Max's Act 3 aria supported by the remarkable 'Manderley' 18-part chord. Such dramatic flair lent itself easily to the medium of television and film: of his 200 or so scores, many, including *Swallows and Amazons*, *The Great War* and *I, Claudius*, have enjoyed popular success. In 1988 he was appointed music consultant to the London International Film School.

Besides a remarkable stylistic versatility, Josephs' works share characteristic features: a form of Schoenbergian continuous development, clarity, orchestral brilliance and a fine sense of dramatic timing and effect. Works such as the *Battle of Britain Suite*, *Aelian Dances* and other occasional pieces demonstrate his orchestration skills, while his choice of unusual combinations of solo instruments in concertos reinforces his concern for colour. Alongside English influences of Walton and Vaughan Williams, a more cosmopolitan identity emerges in many of his more searching works. For example, the dark Expressionism of Shostakovich in the Seventh Symphony, the rhythmic energy of Bartók and Stravinsky in the Second Piano Concerto and the novel soundscapes of the third and fourth string quartets. Josephs was also master of more accessible idioms, as in the appealing Viola Concerto (1983), which combines virtuoso toccata passage-work with melting, jazz-influenced melodies; and the 1995 *Pictures from an Imaginary Exhibition* for piano

with its postmodernist references to Chopin, the blues, brass bands and Musorgsky. In 1995 the Wilfred Josephs Society was founded to promote performance and appreciation of the composer's music.

WORKS
(*selective list*)

DRAMATIC

Stage: 12 Letters (Belloc), op.16, spkr, cl, pf, str trio, 1957; The Magical Being (ballet), 1961; The Nottingham Captain (music-theatre, A. Wesker), nar, vv, 7 insts, 1962; La répétition de Phèdre (ballet), 1964–5; Adam and Eve (D. Kossoff), op.61, spkr, ens, 1967; The Appointment (TV op, B. Kops), 1968; A Child of the Universe (music-theatre, Josephs and others), op.80, 1971; Equus - the Ballet (after P. Schaffer), op.116, 1980; Rebecca (op, 3, E. Marsh, after D. du Maurier), op.126, 1981–3; Alice in Wonderland (children's op, Josephs, after L. Carroll), op.144, 1985–8; Cyrano de Bergerac (ballet, 3, scenario and choreog. D. Bintley), op.161, 1989–91; William and the Bomb (an entertainment, R. Crompton), op.170, spkr, actor, orch, 1993; 3 children's operas

Film, TV scores: The Great War, 1964; The Prisoner, 1967; Cider with Rosie, 1971; Swallows and Amazons, 1973; I, Claudius, 1976; Pride and Prejudice, 1981; The Return of the Antelope, 1985

ORCHESTRAL

Orch: The Ants, comedy ov., op.7, 1955; Sym. no.1, op.9, 1955; Vc Conc., op.34, 1962; Aelian Dances, op.35, 1961 [after Newcastle tunes]; Sym. no.2, op.42, 1964; Pf Conc. no.1, op.48, 1965; Canzonas on a Theme of Rameau, op.49, str, 1965; Conc., op.58, ob, perc, small orch, 1967; Sym. no.3, op.59, chbr orch, 1967; Variations on a Theme of Beethoven, op.68, 1969; Conc., op.69, 2 vn, chbr orch, 1969; Sym. no.5, op.75, 1971; Pf Conc. no.2, op.77, pf, chbr orch, 1971;

Saratoga Conc., op.82a, gui, hp, hpd, chbr orch, 1972; The 4 Horsemen of the Apocalypse, ov., op.86, 1974; Sym. no.7, op.96, small orch, 1976; Sym. no.8, op.98, wind, 1977; Conc., 4 pf, 6 perc, orch, op.106, 1978; Sym. no.9 'Sinfonia concertante', op.112, small orch, 1979–80; Conc. d'amore, op.113, 1979; Db Conc., op.118, 1980; The Brontes, ov., op.121, 1981; Perc Conc., op.130, 1982; Va Conc., op.131, va, small orch, 1983; The Heaving Bagpipe, ov., op.133, 1984; Feu de joie, op.134, 1984; Celebratory Ov., op.136, 1985; Disconcerto, op.138, 1985;

Sym. no.10 'Circadian Rhythms', op.137, 1985; Northumbrian Dances, op.139, 1986–9; Festival Ov. (on Brabant Themes), op.145, band, orch, 1987; Battle of Britain Suite, op.157, wind band, 1989–90; Wordless Song, str, 1990; A Yorkshire Ov., op.159, 1990; Sym. no.11 'Fireworks', op.167, sym. band, 1992; Vn Conc., op.169, 1992; Pf Conc. no.3, op.172, 1993–4; Celebration, op.173, 1994; Sym. no.12 'Sinfonia Quixotica', conc., op.175, vn, db, orch, 1995: see VOCAL [Sym. no.6, Sym. no.4]

OTHER INSTRUMENTAL

Chbr: Concerto a dodici, op.21, wind ens, 1959; An old English Suite, op.31, cl sextet, 1961; Str Qnt, op.32, 1961 [from Requiem, op.39]; Octet, op.43, cl, bn, hn, str qt, db, 1964; Sonata, op.46, vn, pf, 1965; Sonata, op.73, vc, pf, 1970; Trio, op.76, hn, vn, pf, 1971; Str Qt, op.78, 1971; A Trio of Trios, op.87, pf trio, 1974; Sonata no.2, op.90, vn, pf, 1975; Pf Qnt, op.91, 1977; Sonata, op.92, 2 tpt, hn, trbn, tuba, 1974; Pf Trio, op.93, 1974; Sonata, op.99, fl, pf, 1977; Wind Qnt, op.102, 1978; Ob Qt, op.110, 1979; Str Qt no.4, op.124/2, 1981; 8 Aphorisms for Trbn Octet, op.125, 1981; Arcadian Rhapsody, op.132, fl, str trio, hp, 1984; Cl Qnt, op.135, 1984–5; Papageno Variations, op.153, ww sextet, 1989; Second Sonata, op.154, brass qnt, 1989; Pf Trio no.2, op.177, 1996

Solo: Thoughts on a Spanish Guitar, op.111, 1979; Db Sonata, op.119, 1980; Testimony, op.122, org, 1981; Vn Sonata no.3, op.147, 1987; Cl Sonata no.1, op.148, 1988; Cl Sonata no.2, op.149, 1988; Ob Sonata, op.152, 1988; Org Sonata, op.165, 1992; Pictures from an Imaginary Exhibition, op.176, pf, 1995; various pf works (1959–69)

VOCAL

Choral: Requiem, op.39, Bar, double chorus, str qnt, orch, 1963; 2 Cat Songs, op.54, SATB, 1966; Mortales (W. Blake, P.B. Shelley, T. Nashe, M. Luther), op.62, S, A, T, Bar, B, chorus, children's chorus, orch, 1967–9; 3 Medieval Lyrics, op.65, SATB, wind qnt, 1968; Happytaphs, op.81, children's chorus, pf, 1971; Songs of Innocence (Blake, Nashe), chorus, orch, 1972; Sym. no.6, op.83, S, Bar, SATB, orch, 1972–4; Airoplanes & Angels (G. Grass), op.103, SATB, 2 pf, 1977–8; Spring Songs, op.120, SATB, 1981; 2 A Capella Choruses (C. Rossetti), op.146, SATB, TTBB, 1987, unpubd

Solo vocal: The Little Dog's Day (R. Brooke), op.151, S, 2 cl, va, vc, db, 1951, rev. 1988; 4 Chinese Lyrics, 2 solo vv, pf/gui, 1963; Sym. no.4, op.72, A/s Bar, orch, 1967–70; Death of a Young Man (B. Jacobson), op.74, Bar, orch, 1970; Night Music, op.71, A/Mez/T/Bar, 1970; Fish Heaven (Brooke), op.163, Mez, fl, 1991

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F. Routh: *Contemporary British Music* (London, 1972)

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H. Rosenthal: 'Rebecca', *Opera*, xxxiv (1983), 1359–61

'W. Josephs', *Music Teacher*, lxviii (1989), 25–8

HUGO COLE/MALCOLM MILLER

Josephson, Jacob Axel (*b* Stockholm, 27 March 1818; *d* Uppsala, 29 March 1880). Swedish composer and conductor. He belonged to a Jewish family which came to Sweden at the end of the 18th century and still plays an important role in Swedish cultural life. In 1841, when he was studying at the University of Uppsala, he was baptized (adding Axel to his name). In the same year he published his first solo songs, dedicated to Jenny Lind. He taught music at the Cathedral School (1841–3) and led a singing society, Lilla Sällskapet, which devoted itself mainly to ancient sacred music (Gunnar Wennerberg was a member). Josephson completed his university studies in 1842 with a small thesis on modern music, *Några momenter till en karakteristik af den nyaste musiken*, in which he attacked Rossini and praised Mendelssohn. With financial assistance from Jenny Lind he studied music abroad from 1844 to 1847. He stayed in Rome during winter 1845–6, but spent most of the time in Leipzig, where he studied composition with Moritz Hauptmann and Niels Gade; he also took organ lessons with Schneider in Dresden.

On his return to Sweden in 1847 Josephson became conductor of the Harmonic Society in Stockholm. In 1849 he was appointed *director musices* (leader of the university orchestra) in Uppsala and in the same year he founded the Philharmonic Society. In 1854 he also became the leader of the Orphei Drängar which he made into an élite men's chorus. He was elected a member of the Swedish Royal Academy of Music in 1857. In 1864 he instigated regular university lectures on the history of music and in the same year he was appointed organist at Uppsala Cathedral; he founded the cathedral choir, one of the first of its kind in Sweden, in 1867. In that year he also visited Germany to study German church music, especially congregational singing. After Berwald's death in 1868 work on the revision of the Swedish hymnal was taken on by Josephson; his proposal was printed in 1877, but never officially adopted.

As a conductor of his various ensembles, Josephson made Uppsala for many years one of the principal musical centres of the country. In his own music he never abandoned the models of his youth, Mendelssohn and A.F. Lindblad. His most successful works were his solo songs with piano accompaniment, such as *Stjärnklart* and *Sjung, sjung, du underbara sång*. Some of these were even sung abroad by Jenny Lind. Among his songs for men's chorus *Serenad*, *Vårsång* and *Requiem* are still sung. Josephson also wrote a symphony and several choral

works with orchestral accompaniment, among them *Islossningen* and *Quando corpus*. He published two collections of sacred songs: *Zion* (monthly from 1867 to 1870) and *Sånger i Zion* (1880).

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FOLKE BOHLIN

Joshi, Bhimsen (*b* Karnataka, 14 Feb 1922). North Indian (Hindustani) classical music vocalist. His attraction to vocal music from a very early age led his father to find local instructors for him. However, Joshi was inspired by recordings of the *khayāl* singers Abdul Karim Khan and his disciple Sawai Gandharva of the Kirana *gharānā*, and ran away from home at the age of 11 in search of a *guru*. Singing for sustenance, he travelled to Gwalior where he garnered the support of Hafiz Ali Khan for study at the Madhav Sangeet Vidyalaya. Leaving there after six months in search of individual rather than group tutelage, Joshi wandered from place to place and from teacher to teacher for two years until the Gwalior master Vinayakrao Patwardhan advised him to return home to study in Kundgol with Sawai Gandharva. After five years of traditional *guru-śiṣya-paramparā* with Gandharva (1935–40), a concert in Pune on the occasion of his *guru*'s 60th birthday launched Joshi on a career as a Kirana singer of *khayāl*.

Joshi took some instruction beyond Kirana with Mushtaq Hussein Khan of the Sahaswan/Rampur *gharānā* and also borrowed stylistic traits from Agra and Gwalior *gharānā* singers. His vocal style reveals that eclecticism. He has particularly cultivated Kirana subtlety in intonation, and his use of ornamentation is highly controlled for dramatic effect. He exploits dynamic contrast, singing loudly in the high register and almost soundlessly thereafter, and varies *tāns* by means of a series of sudden, rhythmic vocal thrusts followed by a volley of rapid pitches. Almost uniquely, he sings to the vowel 'i' in the high register, and unlike most Hindustani singers he uses physical movement to punctuate his improvisation. He has effective breath control, singing long melodic phrases in one breath.

Joshi's structuring of *khayāl* is also distinctive. Unlike other Kirana singers, he enjoys playing with rhythm, including cadential *tihāīs*; he seldom uses the *sargam* syllables as text, and he does not dwell on slow improvisation. He gives generous performance time to the *antarā*, the second section of the *khayāl* composition, and he dramatically exploits vocal silence after cadences. In addition to *khayāl* and *ṭhumrī*, Joshi performs popular Marathi songs (*pad*) and has given concerts of devotional songs in Marathi and Kannada languages set to classical tunes.

Joshi gradually narrowed the number of rāgas he performs, emphasizing *Darbārī*, *Ābhogi* and *Mālkauns*, and he has created rāgas *Kalaśrī*, *Lalit-Bhaṭiyār* and *Mārvā-Śrī*. His recordings, numerous by the standards of Hindustani classical vocal music, display a broader range of repertory; in honour of his rare contribution, HMV awarded him a platinum disc.

Joshi began foreign tours in 1964, first to Afghanistan and then to America, Canada, Europe and the Middle East. He has won India's most prestigious awards: the Padma Shri, which he received from the President of India in 1972, the Sangeet Natak Akademi Award for Hindustani vocal music (1975), the Padma Bhushan (1985), the Tansen Samman from the government of Madhya Pradesh (1992) and the Padma Vibhushan (1999).

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C. Karnani: *Listening to Hindustani Music* (Bombay, 1976)
M. Nadkarni: *Bhimsen Joshi: the Man and his Music* (New Delhi, 1983)
B.C. Wade: *Khyāl: Creativity within North India's Classical Vocal Tradition* (Cambridge, 1984)
M. Nadkarni: *Bhimsen Joshi: a Biography* (New Delhi, 1994)

RECORDINGS

Raga Miyan ki Todi, Raga Puria Dhanashri, perf. B. Joshi, HMV EALP 1280 (1963)
Raga Komal Rishabh Asavari-Todi, Raga Marwa, perf. B. Joshi, HMV SMOAE 5010 (1968)
Raga Lalit, Raga Shudh Kalyan, perf. B. Joshi, HMV ECLP 2264 (*c*1975)

BONNIE C. WADE

Josif, Enriko (*b* Belgrade, 1 May 1924). Serbian composer. He graduated from Milenko Živković's composition class at the Belgrade Academy of Music (1954) and completed his studies in Rome (1961–2). He was professor of composition at the Belgrade Academy (1957–89) and was elected corresponding member of the Serbian Academy of Sciences and Arts in 1991.

His compositions draw upon Baroque and medieval sounds and forms, placed in correlation with a modern musical idiom. This sense of balance is reflected also in the contrast of dense and transparent sonorities, and homophonic and polyphonic textures, as in the *Lirska simfonija* ('The Lyric Symphony') and the Piano Concerto. The original version of *Smrt Stevana Dečanskog* ('The Death of Stevan Dečanski', 1956) evokes the age of organum, the motet and gymel, while its stage version aims at total theatre. Other representative works are the *Sonata antica*, with its Preludio–Ricercar, Sarabanda–Fughetta–Giga and Aria–Passacaglia, and *Tri psalma* ('Three Psalms'), a piano piece noticeable for its psalmodic recitative and organum-like rhythms. Many of his works are richly orchestrated and contain acrid harmony; they are marked by formal unconventionality and dramatic tension.

WORKS
(*selective list*)

Stage: Ptico, ne sklapaj svoja krila [O bird, do not fold your wings] (ballet, after R. Tagore), 1970; Stevan Dečanski (dramatic chronicle, after Serb. medieval texts), 1970, Belgrade, 7 Oct 1970 [based on Smrt Stevana Dečanskog]

Orch: Sinfonietta, 1955; Sonata antica, 1955; Lirska simfonija [Lyric Sym.], 4 fl, hp, str, 1956; Pf Conc., 1959; Sym. in 1 Movt 'Monoptych', 1965; Monolog i koral [Monologue and Chorale], vn, str, 1981; Iz osame [From Solitude], 1989

Vocal: Smrt Stevana Dečanskog [The Death of Stevan Dečanski] (motets), reciter, solo vv, chorus, chbr orch, 1956; Rusticon, A, male chorus, orch, 1962; Kameni spavač [The Stone Sleeper], A, orch, 1990

Chbr: Snovidjenja [Dream Visions], fl, hp, pf, 1964; Hamlet, fl, b viol, hpd, 1969; Vatrenja [Burnings], pf trio, 1972; Dozivanja [Callings], wind, 2 tpt, hp, fl ens, 1979; Znakovi I [Signs I], solo fl, fl ens, vc, hp, hpd, 1984; Pesmena govorenja [Sung Conversations], fl ens, 1986

Pf: Sonata brevis, 1949; 4 priče [4 Stories], 1954; 4 skice [4 Sketches], 1954; 3 psalma, 1966

Principal publisher: Udruženje Kompozitora Srbije

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V. Peričić: *Musički stvaraoci u Srbiji* [Musical creators in Serbia] (Belgrade, 1969)
S. Đurić-Klajn: *Serbian Music through the Ages* (Belgrade, 1972)
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ROKSANDA PEJOVIĆ

Josquin, Jan [Josquinus, Johannes] (*fl* 1561–3). Czech theorist. He matriculated at Wittenberg University on 30 April 1563 under the name of 'Johannes Josquinus Boleslavensis'. At first thought to be a Frenchman or Netherlander fleeing religious persecution, Jan Josquin is now regarded as a Czech, his name a pseudonym in homage to Josquin des Prez. Hostinský's theory that he was identical to Jan Blahoslav's associate Václav Solín (*b* 1526/7; *d* Třebič, 5 June 1566) was refuted by Dolanský. Vávra identified him with Jan Facilis (*b* Byčkov; *d* after 1570), a schoolteacher and member of a literary society in Prostějov, and the composer of a four-part Ovidian ode. Sovík (1987) has exposed the weaknesses in Dlanský's and Vávra's reasoning and vindicated Hostinský. The strongest evidence for identifying Josquin with Solín is a mutilated annotation on the title-page of the only surviving copy of his treatise, which appears to state 'B[rother] V. Solín wrote this ...'. But Slovík's other arguments, though forcibly stated, are inconclusive, and it is not impossible that the true identity behind the pseudonym has yet to be uncovered.

Jan Josquin's *Muzyka: to gest zpráwa k zpjwanij naležitá* ('Music: that is, a report on what belongs to singing'; Prostějov, 1561; ed. in Hostinský; Eng. trans., 1991) appeared shortly after the first Czech work of music theory, Jan Blahoslav's *Musica: to gest knjžka zpěwákům náležité zprávy w sobě zawjragjcý* ('Music: that is, a book containing necessary information for singers'; Olomouc, 1558, enlarged 2/1569; ed. in Hostinský; Eng. trans., 1991). The only surviving copy of Josquin's treatise (in *CZ-Pnm*) is incomplete, breaking off towards the end of chapter 8 and lacking the last two chapters. A supposed earlier edition in 1551 or 1559 cannot have existed, as examples are explicitly drawn from the 'new' Cantional of the Bohemian Brethren published in 1561.

Like Blahoslav's book, Josquin's *Muzyka* is an elementary textbook for those without a knowledge of Latin, covering the rudiments of music and mensural notation but not counterpoint or composition; it goes into rather more detail than Blahoslav had done. The contents replicate those of many elementary treatises from Central Europe in the early and mid-16th century, but the now lost chapter 9, 'O regimentu', seems to have been more unusual. Josquin defined *regiment* as 'how each voice is based, in which place, and how to take one voice from another when you wish to sing in three or four parts'; the word, extremely rare as applied to music theory, recalls an important and otherwise unique section on the 'direction' (*regimen*) of plainchant and polyphonic choirs in the Czech theorist Venceslaus Philomathes's *Musicorum libri quatuor* (Vienna, 1512), which is one of the earliest witnesses to the practice of conducting.

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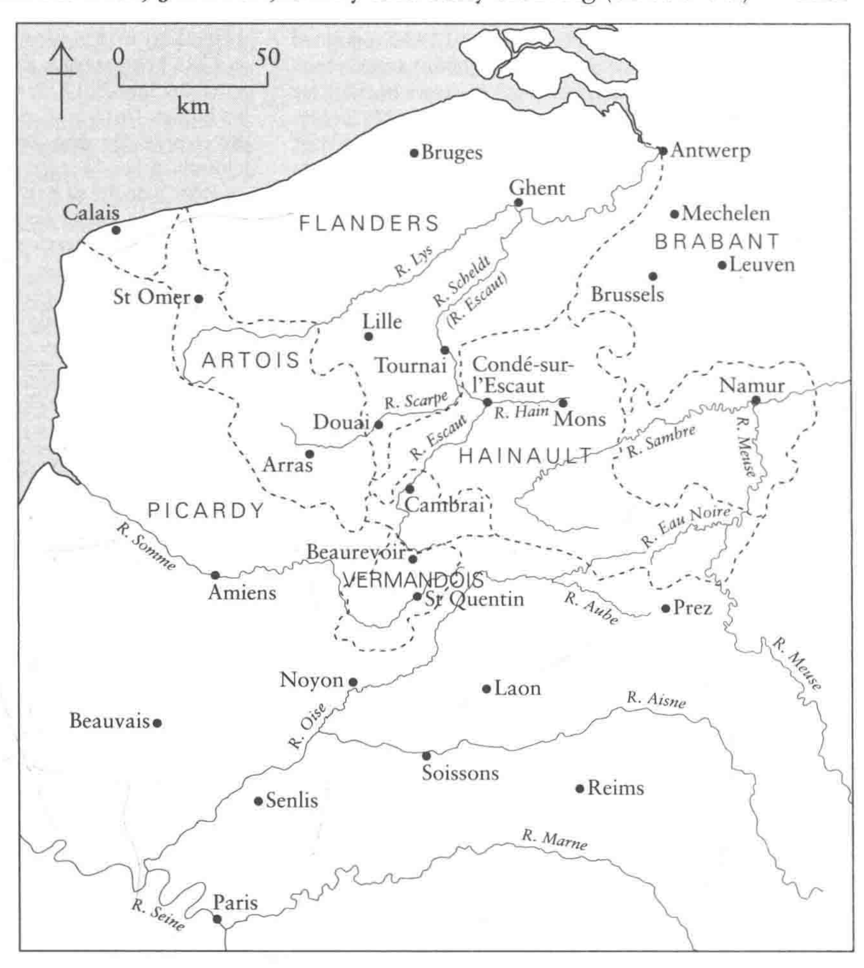
JEFFREY DEAN, JOHN TYRRELL

Josquin (Lebloitte dit) des Prez [Josse, Gosse, Joskin, Jossequin, Josquinus, Jodocus, Judocus, Juschino; Desprez, des Près, des Prés, de Prés, a Prato, de Prato, Pratensis] (*b* ? nr Saint Quentin, *c*1450–55; *d* Condé-sur-l'Escaut, 27 Aug 1521). French composer. He was one of the greatest composers of the Renaissance, whose reputation stands on a level with those of Du Fay, Ockeghem, Palestrina, Lassus and Byrd. His music spans the transition between the sound-world of the late Middle Ages and that of the High Renaissance, and served as a model for much of the 16th century. 'Josquin' is the diminutive of Josse (Lat. Judocus), the name of a Breton saint active in northern France and Flanders in the 7th century; an uncommon name in recent times, it was widespread in that region during the 15th and 16th centuries.

1. BIRTH, FAMILY AND EARLY TRAINING (*c*1450–75). The documentation of Josquin's life is riddled with gaps; the earlier part of his career has been subject to considerable re-evaluation since the middle of the 20th century, and his place and date of birth remain uncertain. The evidence for the early part of his life is largely derivative or inferential, although a few definite points can be established.

Josquin spent the last years of his life as provost of the collegiate church of Notre Dame in Condé-sur-l'Escaut, on the border of the imperial county of Hainaut, and it is evident that he had long-standing family connections with the place (fig.1). Documents connected with his inheritance of property in the town in 1483 show that his apparently childless uncle and aunt, Gilles Lebloitte dit Desprez and Jacque Banestonne, had named him their heir already in 1466, perhaps after the death of his father Gossard Lebloitte dit Desprez; the will had been witnessed by the mayor and several aldermen of Condé (see Matthews and Merkley, 1998). Josquin himself is given the same complex surname in these documents, and it is evident that the family name was actually Lebloitte, while Des Prez was a sobriquet (perhaps assumed by Josquin's grandfather since both his father and his uncle used it) that was evolving into a surname.

Josquin cannot, however, have been born in Condé, for just before his death he declared himself legally a foreigner (*aubain*); he must therefore have been born outside the



1. Map of northern France and the Low Countries, c1500

lordship of Condé if not outside the Empire. Josquin stated that he was from beyond the 'Noir Eauwe', perhaps referring to the Eau Noire in the Ardennes, which formed part of the southern boundary between Hainaut and France. A village called Prez, possibly perhaps the origin of the family sobriquet, is located about 17 km south of this river (see Clarke, 1966), but Josquin may have meant some as yet unidentified watercourse nearer to Condé (see Kellman, 1971).

The former hypothesis receives some support from the tantalizingly imprecise evidence of the 17th-century antiquary Claude Hémeré (*Tabella chronologica decanorum ... ecclesiae S. Quintini*, Paris, 1633, pp.161–2 = 159–60). He stated that Josquin had been first a choirboy at the royal collegiate church of Saint Quentin, then in charge of its music, but he gave no specific dates. Hémeré's inaccurate statement that Josquin was master of the French royal chapel under François I (see below) does not necessarily cast doubt on his reporting of the documents from St Quentin, which he consulted, though they were destroyed in 1669. Saint Quentin was an important centre of French royal musical patronage: Loyset Compère (*d* 1518) and Jean Mouton (*d* 1522), for example, held canonries there, and both composers were buried in the church. Saint Quentin, though it lies some 70 or 80 km to the west, was the natural centre of gravity for the district south of the Eau Noire.

Josquin's deathbed declaration shows that the famous statement by the poet Ronsard that Josquin was 'Hennuyer de nation' (preface to *Livre de meslanges*, Paris, 1560, 2/1572[2]) involves a confusion of his later residence in Hainaut with his birthplace. In the Tschudi Liederbuch (*Ch-SGs* 463), copied around 1540 by a friend of Glarean's, Josquin is called 'belga Veromanduus' (from the county of Vermandois, whose chief town was Saint Quentin). Finally, Josquin may himself have given a clue to his birthplace in his motet *Illibata Dei virgo nutrix*: the initial letters (in one case a word) of the verses of the *prima pars* spell out his name IOSQVIN Des PREZ, and a corresponding acrostic has been suspected in the *secunda pars*. Here the division into verses is less clear; the most plausible candidate seems to be ACAVVESCAVGA, out of which the name of the river Escau(t) leaps to the eye. The Escaut rises about 20 km north of Saint Quentin, and it has been speculated that Josquin was born in the nearby village of Beaurevoir (Raugel, 1921).

The date of Josquin's birth was long estimated at about 1450, until in 1956 Claudio Sartori brought to light many documents concerning one Judochus de Picardia or Juschinus de Frantia, who was an adult singer (*biscantor*) of Milan Cathedral from 1459 to 1472; he identified this man with a singer of the same name in the chapel of Duke Galeazzo Maria Sforza from 1473 (earlier documented by Porro, 1878–9, and Motta, 1887), long identified with

Josquin des Prez. A date of birth around 1450 remained plausible so long as Josquin's earliest known activity was in 1473, but the extension of his adult career back as far as 1459 compelled a new estimate of about 1440. Recent archival discoveries have enlarged our knowledge about the Milanese singer, however, and finally proved him distinct from Josquin des Prez. The surname of the Josquin in Milan was latinized as 'de Kessalia'; his father's name was Honodius rather than Gossard; and he continued to serve the Milanese court until his death in 1498 (see Matthews and Merkley, 1998). There no longer seems any reason to doubt that Josquin des Prez was born about 1450 or perhaps a few years later, that he was a close contemporary of Compère and Isaac and only a few years older than Obrecht; his earliest known activity in the mid-1470s fits reasonably with such a date.

If Josquin was not a choirboy at Saint Quentin as Hémeré stated, he must have been trained in a similar *maîtrise* elsewhere in northern France or Hainaut, perhaps in Condé itself. Nothing whatever is known of his movements before he appears in the service of René of Anjou in the late 1470s (see below), but there are one or two suggestive clues. Josquin seems to have had some significant contact with Ockeghem, although the statement of Zarlino (*Le istitutioni harmoniche*, 1558, repeated by Zacconi, *Prattica di musica*, 1592) that he was a pupil of Ockeghem's is unsupported and may only mean that he learnt from the older composer's example. Nevertheless, no fewer than four apparently early works make use of Ockeghem's chanson *D'ung aultre amer* (a mass, a separate Sanctus and the motets *Tu solus qui facis mirabilia* and *Victimae paschali laudes*), and the early double motet *Alma Redemptoris mater/Ave regina caelorum* begins by quoting the opening of Ockeghem's *Alma Redemptoris mater*. Most suggestively, Josquin set Jean Molinet's lament on Ockeghem's death (1497), *Nymphes des bois*, as one of his most celebrated and moving works; he was also named in the company of musicians associated with the French royal chapel (of which Ockeghem had been a high-ranking member since the early 1450s) in Guillaume Crétin's long poem on Ockeghem's death.

Josquin had earlier been listed in Compère's motet *Omnium bonorum plena*, which names a number of musicians associated in some degree with Cambrai Cathedral, including Tinctoris and Regis but pre-eminently Guillaume Du Fay; the occasion may have been the cathedral's dedication in 1472 (see G. Montagna, *EMH*, vii, 1987), but it must in any case have antedated Du Fay's death in 1474. The names of Busnoys and Ockeghem are followed by 'Des pres', which most likely refers to Josquin, who was a cleric of the diocese of Cambrai. It is less probable that Pasquier du Pré (also called Desprez), a member of the Burgundian court chapel from 1464 to 1477 who had no known connection to Cambrai, was meant (but see Hamm, 1960). As with his relationship to Ockeghem, it is unclear what the nature of Josquin's association with Cambrai Cathedral may have been.

2. Aix-en-Provence, ?Paris, Condé-sur-l'Escaut (c1475–1483). The first certain employment of Josquin is attested by a document dated 19 April 1477 which calls him 'Josquinus Despres' and lists him as a singer in the chapel in Aix-en-Provence of René, duke of Anjou, Lorraine and Bar, count of Provence and nominal king of Naples, Sicily and Jerusalem. Another document seems to place him in Aix already in 1475 (see Merkeley, 1999, p.428). His presence at René's court in Aix lasted at least until 26 March 1478, when a document in French refers to him as 'Jossequin des Prez' and certifies his eligibility to receive the first available prebend in the collegiate church of St Maxe du Château in Bar-le-Duc, the capital of René's duchy of Bar. There is no further documentation for Josquin until early 1483, but he may well have remained in the service of René until the latter's death in 1480. If he did, then in all probability he transferred in 1481 along with the other singers in René's chapel to the service of King Louis XI of France, who placed René's singers in the Ste Chapelle, Paris. Josquin's motet *Misericordias Domini in aeternum cantabo* suggests direct contact with Louis: in 1481 the seriously ill king ordered the artist Jean Bourdichon to paint this verse from Psalm lxxxviii in azure lettering on 50 scrolls displayed throughout his château of Plessis-lés-Tours (see Macey, 1991). Josquin seems to have created a musical testament for Louis, who died in August 1483 with the psalm verse 'In te Domine speravi, non confundar in aeternum' – the closing words of the motet – on his lips.

After a documentary hiatus of nearly five years, Josquin's name reappears in February and March 1483, when he returned to Condé-sur-l'Escaut to claim his inheritance from his uncle and aunt, mentioned above. About the same time, he was given four *los* of wine by the chapter of Notre Dame, Condé, to mark 'his first return after the French wars' (see Reese and Noble, 1984). The wars between France and Burgundy had lasted from the death of Duke Charles the Bold of Burgundy in 1477 until 1483. Condé, just over the border in imperial territory, had been besieged and captured in May 1478 by King Louis XI, but just one month later, under threat of an approaching army led by the Habsburg Archduke Maximilian, the king's forces abandoned Condé after locking the populace into the church and setting fire to the town. Possibly Josquin's uncle and aunt perished in the conflagration; he seems to have taken the first opportunity upon the establishment of peace to return and settle their estate.

The level of Josquin's attainment as a composer by the early 1480s is demonstrated not only by *Misericordias Domini* but by a number of works that had been copied by that time. The Casanatense chansonnier (*I-Rc* 2856) was prepared in Ferrara most probably about 1480 to honour the betrothal of Isabella d'Este to Francesco Gonzaga (see *LockwoodMRF*). In addition to works by composers active in Ferrara and Milan, such as Johannes Martini, Agricola, Compère and Japart, the manuscript contains French and Burgundian music, including works by Ockeghem, Hayne van Ghizeghem and Busnoys, none of whom travelled to Italy. It ascribes six chansons to Josquin (spelling his name differently each time, which suggests it was not well known to the copyist): *Adieu mes amours*, the four-voice *En l'ombre d'ung buissonet*, *Et trop penser*, *Ile fantazies de Joskin*, *Que vous ma dame* and *Une mousque de Biscaye*. The polished and expressive *Ave Maria ... virgo serena* was copied within a few years of 1476 into some blank pages at the end of a gathering in the Leopold codex (*D-Mbs* Mus.ms.3154) whose paper is dated in that year.

3. Milan and elsewhere (1484–9). While the Josquin in Milan from 1459 is now known to have been a different man, Josquin des Prez was indeed associated with the Milanese court in the 1480s; he may have entered Sforza

service soon after his 1483 visit to Condé. On 19 June 1484 Josquin supplicated for the rectorship of the church of Saint Aubin in the diocese of Bourges, some 12 km south of Issoudun, asking for dispensation to hold the benefice without being ordained a priest (see Matthews, 1998). He is named in the supplication as a chaplain and member of the household of Cardinal Ascanio Sforza, who had been elevated to the cardinalate in March 1484 and was residing for the time in Milan. Although the supplication wrongly gives his name as 'Jacobus Despres', it is plain from subsequent documents dealing with the same benefice that it is Josquin who was meant. In a document dated 19 August 1484 'Joschinus de Prattis' appointed procurators to take possession of the rectorship of Saint Aubin (see Matthews and Merkley, 1998); these included Hector Charlemagne, a former singer in the chapel of René of Anjou, and François Guiberteau, secretary of the chancery of Paris (an association that lends support to the hypothesis of Josquin's employment at the Ste Chapelle in the early 1480s).

Josquin must have accompanied Cardinal Ascanio to Rome in August 1484 because a document in the Vatican archives dated July 1485 states that he planned to leave the cardinal's service and depart to attend to his affairs. He may have travelled to Paris: another Vatican document dated February 1489 indicates that Josquin and others had been involved in litigation before the Parlement of Paris with regard to the benefice in Saint Aubain (see Sherr, forthcoming). By this time – and probably earlier – Josquin had returned to Milan, where in January and February 1489 he witnessed documents resigning the rectorship of Saint Aubin. The last of these refers to him as 'cantorem duchalem', indicating that he was nominally in the service of the young Duke Gian Galeazzo Sforza; in fact Gian Galeazzo's uncle Ludovico il Moro (Ascanio's elder brother) controlled the government of Milan and must have been Josquin's actual patron. Franchinus Gaffurius, who had been appointed choirmaster of Milan Cathedral in January 1484, seems to have been acquainted with Josquin during this period: in his *Angelicum ac divinum opus musice* (1508), he referred to discussions with Josquin and Gaspar van Weerbeke 'many years previously'.

It must also have been during these years that Serafino dall'Aquila, who was in the service of Ascanio Sforza between 1484 and 1491, wrote his sonnet 'Ad Jusquino suo compagno musico d'Ascanio' (To Josquin, his fellow musician of Ascanio): in it he urged the composer not to be discouraged if his 'genius so sublime' seemed poorly remunerated. Zarlino positively identified 'Jusquino' with Josquin des Prez when he reprinted the sonnet in his *Sopplimenti musicali* of 1588. While it seems more probable that Josquin spent the early 1480s in French royal service, as described above, it has also been proposed that he may have joined Ascanio's household as early as 1480. According to this hypothesis, he would have spent the years from 1480 to 1482 with Ascanio, who was banished from Milan for plotting against his brother Ludovico, fleeing first to Ferrara and then to Naples (see Lowinsky, 1971). If Josquin was indeed with Ascanio in Ferrara, this might account for the composition of the *Missa 'Hercules dux Ferrariae'* in honour of Duke Ercole d'Este, a mass that has been judged too early in style for Josquin's period of formal service to Ercole in 1503–4 (see *LockwoodMRF*; Elders, 1998). Other evidence points to a renewed or continued association between Josquin and Ascanio Sforza in the late 1490s (see below).

A further speculation places Josquin in Hungary in the mid-1480s. In a late account from 1539, the papal nuncio in Vienna described the court of King Matthias Corvinus: 'it had excellent painters and musicians, among them even Josquin himself' (Király, 1992). Italian singers and instrumentalists had been imported to the brilliant court in Budapest in the 1480s, and a papal envoy reported in 1483 that its chapel was as accomplished as any he knew. No primary documents, however, attest to Josquin's membership in the Hungarian chapel, and the nuncio may merely have been retailing an unsubstantiated rumour.

Although it is no longer necessary or appropriate to account for Josquin's works of the 1470s in terms of Milanese styles and practices, these do seem to be reflected in some works, which should therefore be dated in the 1480s. The motet-cycle *Vultum tuum deprecabuntur*, in particular, seems to be a set of *motetti missales* (see Osthoff, 1962–5; Macey, 1996) – motets that substitute for individual sections of the Mass. This genre was especially cultivated at the court of Galeazzo Maria Sforza in the 1470s by Weerbeke and Compère, but it evidently continued in the 1480s; Gaffurius composed one such cycle and a number of hybrid masses, and his choirbooks preserve Weerbeke's and Compère's cycles along with several motets from Josquin's *Vultum tuum*.

4. The papal chapel (1489–c1495). Josquin joined the papal chapel in June 1489, not long after his last appearance in Milanese documents. He may have gone to Rome as part of an exchange of singers between Ludovico Sforza and Pope Innocent VIII involving Gaspar van Weerbeke, who had served the Sforza court from 1472 until 1480 and then moved to the papal chapel in 1481, remaining there until mid-April 1489, when he returned to Milan. Josquin served as a papal singer at least until early 1495 (see Noble, 1971), at first under Innocent VIII, from 1492 under the Borgia Pope Alexander VI. It was believed until recently that he had joined the papal chapel a few years earlier in September 1486, and then was curiously absent from February 1487 until June 1489 (with a one-month appearance in September 1487), but the 'Jo. de Pratis' named in the paylists in 1486 and 1487 has now been securely identified as Johannes Stokem (see Starr, 1997). How long Josquin remained in the chapel is unknown, since the accounts from 1495 to 1500 are lost; when they resume, Josquin is no longer listed. Recent restorations to the cantoria of the Cappella Sistina have revealed his name, 'Josquinj', carved into the wall (see Pietschmann, 1999), though it is hard to be sure whether he did this himself.

Like his colleagues, Josquin took advantage of his tenure at the papal chapel to pursue benefices. He laid claim to a canonry at Notre Dame, Saint Omer, and a parish in the gift of the Benedictine monastery at Saint Ghislain (1489), to the parish church of Basse-Yttre and two parishes near Frasnes in Hainaut (1493), as well as to a canonry at St Géry, Cambrai (1494) (see Noble, 1971; Sherr, 1994). Although there is no evidence that Josquin ever obtained possession of these benefices, they do reveal a pattern of intent, since all fell within Burgundian–Imperial territory and all were within his home diocese of Cambrai except for Saint Omer, in the diocese of Thérouanne. Applications by Josquin for

benefices in Burgundian lands can be explained by the fact that although he was apparently born in French territory, perhaps Picardy, this region had been under Burgundian control almost continuously from 1435 to 1477. Josquin, as a cleric of the diocese of Cambrai, apparently demonstrated his allegiance by seeking benefices in Burgundian rather than French lands; in this context his previously mentioned negotiations over a benefice in the French diocese of Bourges in the late 1480s may be viewed as an anomaly.

For the papal chapel Josquin composed the tract for Ash Wednesday, *Domine, non secundum*, also set in polyphony by other papal composers including Marbriano de Orto and Bertrand Vaqueras (see Sherr, 1988); all three settings are found in the earliest choirbook copied in the papal chapel (*I-Rvat* C.S.35). He also composed stanzas from the hymns *Ave maris stella* and *Nardi Maria pistici* as part of the papal chapel's enlargement of Du Fay's hymn cycle. Josquin's five-voice tenor motet *Illibata Dei virgo nutrix* may also date from the same period, since it is found in another late 15th-century Vatican choirbook (*Rvat* C.S.15), and other composers in Rome, notably Weerbeke, cultivated the tenor motet around this time (see Sherr, 1988).

5. Italy and France (1498–1503). It appears that by December 1498 Josquin may have left the papal chapel and re-entered the service of Ascanio Sforza: in that month Ludovico Gonzaga, bishop of Mantua, wrote to Rome that he was sending a servant named 'Juschino' to deliver some hunting dogs to Ascanio. In February 1499 Ascanio wrote to Isabella d'Este, thanking her for the gift of hunting dogs that had been delivered by his servant Juschino. It was probably about this time that Josquin composed the two frottole *In te Domine speravi* and *El grillo*, published by Petrucci with the ascription 'Josquin Dascanio' (RISM 1504[4] and 1505[4]); frottole with their characteristics can have originated no earlier than the 1490s (see Prizer, 1989), so the works cannot belong to Josquin's earlier period of service with Ascanio in the mid-1480s. Not long afterwards, in a letter of December 1499, Johannes Vivaysius, a singer of the Duke of Ferrara, sent an unspecified composition by Josquin to Francesco Gonzaga in Mantua (see Gallico, 1971). Although there is no implication that Josquin was present, the letter indicates the availability of his music in Ferrara and Mantua in the late 1490s.

The 1490s were particularly turbulent years for Italy, beginning in November 1494 when King Charles VIII of France led his army down the peninsula, halting briefly at Florence and Rome before moving on to occupy Naples in early 1495. The invasion triggered decades of political turmoil in Italy, including the expulsion of the Medici from Florence in 1494 and the dominance of the city's political life by the extremist reforming friar Girolamo Savonarola until 1498, when he was burnt at the stake as a heretic. In 1499 another French invasion by the new French king, Louis XII, toppled the Sforza dynasty in Milan. Louis eventually captured and imprisoned both Ludovico and Ascanio Sforza in 1500, and added 'Duke of Milan' to his other titles.

Circumstantial evidence indicates that Josquin returned north to service with the king of France at this time. Glarean (*Dodecachordon*, 1547) related an anecdote that places Josquin at the court of Louis XII (reigned 1498–1515; in repeating the tale Hémeré mistakenly substituted the name of Louis' successor François I). The composer, so the story goes, had been promised a benefice by the king, who had failed to keep his word. As a pointed reminder, Josquin composed a motet on verses from Psalm cxviii, *Memor esto verbi tui servo tuo* ('Remember your word to your servant'). The work is said to have produced the desired effect, for members of the court applauded it and the king was shamed into fulfilling his promise. Glarean went on to say that Josquin offered his thanks by setting the subsequent verses of the same psalm, *Bonitatem fecisti cum servo tuo Domine*, but while *Memor esto* undoubtedly ranks as a work of Josquin's full maturity, *Bonitatem fecisti* is by another composer altogether, Carpentras (Elzéar Genet). Glarean's story may hold some truth, despite his erroneous attribution of the latter motet.

Other works by Josquin that seem to have been destined for the French royal court are the fanfare-like *Vive le roy* and *In exitu Israel*, a setting of Psalm cxiii that paraphrases the *tonus peregrinus* and concludes with the antiphon for Sunday Vespers; in this it resembles settings of this psalm by Jean Mouton and Claudin de Sermisy, members of the French royal chapel (see Macey, 1991). Likewise, the five-voice setting of the funeral Psalm cxxix, *De profundis*, with its triple canon signalled by the words 'Les trois estas sont assemblés/Pour le soulas des trespassés' ('The three estates have gathered to pray for the dead'), may have been composed for the funeral of Louis XII in 1515 (see Osthoff, 1962–5), or perhaps for a different royal funeral, such as that of Philip the Fair (*d* 1506) or Louis XII's queen, Anne of Brittany (*d* 1514; see Kellman, 1971).

Helmuth Osthoff (1962–5) believed there was documentary evidence locating Josquin at the French court in December 1501, with a further implication of service with Ercole d'Este at a period anterior to his appointment as *maestro di cappella* in 1503–4 (see below). On the occasion of the state meeting in Blois between Louis XII and Archduke Philip the Fair of Burgundy, who was en route to Spain (Ascanio Sforza, who had been released from prison, was also there with the French court), the Ferrarese ambassador Bartolomeo de' Cavalieri wrote to Ercole (13 December 1501):

> I have found here a singer named Josquin, whom your excellency had sent to Flanders to find singers … and he says that the Archduke has asked him to go along to Spain, and that the Archduke has written to your excellency to see whether you will agree to lend him.

Two factors indicate that this singer was not Josquin des Prez, however. In the first place, in a letter of September 1501 Cavalieri had mentioned that he was sending Ercole new music by Josquin, so it is unlikely he would have referred to the composer as 'a singer named Josquin'. More significantly, a singer named Josse van Steeland (recorded as 'Josquin chantre' at the court of the Duke of Lorraine in 1493) entered the Burgundian chapel at the beginning of November 1501, travelled to Spain with Philip (as Josquin did not) and remained in the chapel after Philip's death at least until 1514 (see Reese and Noble, 1984; *Vander StraetenMPB*, vi, vii). It is much more probable that Cavalieri was writing about Steeland.

Meetings between Louis XII and Ercole d'Este are documented in 1499 and 1502, and, if Josquin was indeed in the service of the French king, these contacts may provide a context for the composer's move to Ferrara in 1503. In the autumn of 1499 Ercole travelled to Milan to confer with Louis, who had vanquished the forces of

Ludovico Sforza. This meeting presented an opportunity for Ercole and his agents to recruit new singers for his chapel; he was particularly anxious to hire a new *maestro di cappella* to replace Johannes Martini, who had died in 1497. In the summer of 1502 Louis XII was once more in Milan, and Ercole again journeyed to meet him. In the spring of the same year, Ercole had sent his son Alfonso to Lyons to meet with Louis XII to reassure the French of Ferrarese support. One of Ercole's agents, Girolamo da Sestola ('il Coglia'), had been sent on to Paris, where he may have had a chance to sound Josquin out about the position at Ferrara (see *LockwoodMRF*). Some months later, on 14 August 1502, Coglia was back in Ferrara and wrote to recommend Josquin to Ercole, who was still in Milan:

> My Lord, I believe that there is neither lord nor king who will now have a better chapel than yours if Your Lordship sends for Josquin ... and by having Josquin in our chapel I want to place a crown upon this chapel of ours.

Some two weeks later, on 2 September, an opposing view arrived from another of Ercole's agents, Gian de Artiganova, who recommended Henricus Isaac:

> To me [Isaac] seems well suited to serve Your Lordship, more so than Josquin, because he is more good-natured and companionable, and will compose new works more often. It is true that Josquin composes better, but he composes when he wants to and not when one wants him to, and he is asking 200 ducats in salary while Isaac will come for 120 – but Your Lordship will decide.

Artiganova provides a rare glimpse of Josquin's personality, indicating that he was a difficult colleague and that he took an independent attitude towards producing music for his patrons. Ercole nevertheless decided in Josquin's favour, and eagerly awaited his arrival in Ferrara in late April of 1503. The salary of 200 ducats counts as the highest ever paid to a member of the ducal chapel (see *LockwoodMRF*). Before departing for Ferrara in 1503 Josquin was in France, and he travelled to Italy by way of Lyons, where Louis XII was meeting with Philip the Fair. The combined chapels of the two leaders were present, as was Ascanio Sforza, Josquin's former patron. Cavalieri's dispatches to Ferrara from Lyons in mid-April 1503 reported that Coglia and Josquin had arrived and that he had found it necessary to provide lodging for them in his own house because of the crowded conditions in the city.

6. FERRARA (1503–4). Josquin served as *maestro di cappella* in Ferrara for almost exactly a year from late April 1503 to mid-April 1504. Little evidence concerning his activity in Ferrara survives, but in February 1504 Ercole's ambassador in Venice sent a work by an unidentified composer to be examined by Josquin 'to see if it is praiseworthy'. Not long after Josquin's arrival in Ferrara, an outbreak of plague in July 1503 caused the removal of the Este court to the coastal retreat of Comacchio. Perhaps it was the plague that prompted Josquin to depart in April 1504. His place was filled in September by Jacob Obrecht, who accepted a salary of 100 ducats, half the amount paid to Josquin. Ercole died on 25 January 1505, and the unfortunate Obrecht, who had been dismissed by the new duke, Alfonso, succumbed to the plague in Ferrara in July of the same year.

It is clear from Artiganova's advice quoted above that Josquin was expected to compose new music – probably motets and masses – for the aging Ercole, who was known for his strong religious devotion. According to Teofilo Folengo (*Opus ... macaronicum*, 1521), one of the composer's most famous motets, *Miserere mei, Deus*, a complete setting of the penitential Psalm l, was written 'at the earnest entreaty of the Duke of Ferrara'. Ercole was probably influenced in his choice of text by his correspondence with Girolamo Savonarola, whose meditation on Psalm l (which seems to have influenced Josquin's setting) was printed in Ferrara in 1498 shortly after he was burnt at the stake in Florence (see Macey, 1983, 1998). Other motets that probably date from this period are *Virgo salutiferi*, set to a poem by the Ferrarese court poet Ercole Strozzi, and perhaps the six-part *O virgo prudentissima*, on a poem by Poliziano (see Brown, 1986). Josquin's *Missa 'Hercules dux Ferrariae'* may also have been composed at this time, though it has features that have caused it to be dated earlier.

7. CONDÉ-SUR-L'ESCAUT (1504–21). Josquin remained active during his final years as provost of the collegiate church of Notre Dame in Condé-sur-l'Escaut. In the early 16th century Notre Dame, Condé, was ranked very highly for the quality of its music among the churches of Hainaut, surpassed only by St Vincent, Soignies, and, just to the south of Hainaut, by Cambrai Cathedral; the availability of a good choir at Condé no doubt made it an attractive place for Josquin to settle for his last and longest sojourn.

Josquin must have travelled directly from Ferrara to Condé, since he arrived there on 3 May 1504, according to a document that lists money received for admitting four canons into the chapter of Notre Dame, including 'Monsieur le Prévost, messire Josse des pres'. As provost, Josquin presided over a large establishment, including a dean, treasurer, 25 canons (mostly non-resident), 18 chaplains, 16 vicars, 6 choirboys, and non-beneficed priests. The services were sung mostly by the vicars and choirboys, so that a choir of up to 22 singers could be marshalled. Josquin's predecessor, Pierre Duwez, had agreed to resign the provostship in exchange for a similar post at Douai, which had been occupied by Loyset Compère since 1500. Compère in turn probably moved to a canonry at Saint Quentin, where he died in 1518. Josquin's election by the chapter of Notre Dame may have been due to the sponsorship of Philip the Fair, whose support he may have sought at one of the archduke's meetings with Louis XII. It should be noted that Pierre Duwez himself had been a long-time member of the Burgundian chapel, dating back to Charles the Bold's reign in 1467, and at least four other members of the Burgundian chapel of Philip the Fair held prebends or canonries at Condé.

Further evidence that Burgundian rulers sought to have their candidates appointed to positions at Condé occurs in a letter to the chapter from Margaret of Austria. After her brother Philip the Fair's death in 1506, Margaret arrived in the spring of 1507 to govern as regent in the Netherlands. The assumption of close relations between Josquin and Margaret's court in Mechelen has been questioned, because her letter to the chapter of Condé in May 1508 indicates that she was unaware that Josquin was provost. Early commentators (Delporte, 1939; Osthoff, 1962–5) interpreted her letter as an inquiry about Josquin's health and an offer to send a Dr Collauer for assistance. In fact she mistakenly believed that Pierre Duwez, who died in 1508, had remained as provost of Condé, and she was seeking the supposedly vacant position for Collauer, who was not a medical doctor but rather secretary to her father Maximilian. The chapter

responded that their provost was in fact alive and in very good health, and that he was called Josquin des Prez (see Kellman, 1971).

Margaret's ignorance in May 1508 that Josquin was provost of Condé suggests that she had no part in commissioning his chanson *Plus nulz regretz*. This sets a poem by Jean Lemaire de Belges written for the celebration on 1 January 1508 of the earlier signing of the Treaty of Calais, arranged by Margaret to secure the marriage of her nephew Charles (the future emperor) to Mary Tudor of England (see Kellman, 1971; Picker, 1978). Margaret did write to Josquin in 1519, however, urging him to favour the election of Jehan Lommel, who was a chaplain of Philip the Fair and Charles V, to the vacant deanship in Condé (Lille, Archives Générales du Nord, B.19049, nos.40937–8).

Lemaire, who worked in France until 1503 and for Margaret of Austria from 1504 to 1512, wrote a long poem, *La plainte du desiré*, to commemorate the death in 1503 of the French military leader, Louis of Luxembourg. In a later version of the poem, Josquin is called upon to compose a lament based on the Lamentations of Jeremiah, and it has been supposed that the five-voice *Cueurs desolez*, with its cantus firmus *Plorans ploravi* taken from the Lamentations, is the result (see Osthoff, 1962–5). Although the original version of the *Plainte* called not upon Josquin but 'Hillaire' (see Picker, 1978) and *Cueurs desolez* is preserved only in Attaingnant's collection of Josquin's chansons published in 1549, not in the more reliable collection published by Susato (RISM 1545[15]), the style of the chanson is far closer to Josquin's than to Hylaire's; it has much in common with *Mille regretz*.

Recalling that Josquin had held a benefice in the diocese of Bourges from 1484 until 1489, it is intriguing to note that in September 1508 the chapter of Bourges Cathedral wrote to him seeking his services as master of the choirboys, and in September and October 1509 a member of the chapter was paid for expenses incurred for travel to 'Picardy' (probably a mistake for the adjacent Hainaut) to seek an interview with the composer (see Higgins, 1997). It is not known whether Josquin responded to the overtures from Bourges, but it is clear that he was thought to be still active and available. Other evidence of Josquin's presence in Condé is provided by negotiations carried on with the papal curia regarding the exchange of benefices in Arras in May 1509 and Tournai in January 1513 (see Sherr, 1994). Finally, in 1520, an entry in the records of Charles V notes that the emperor ordered a substantial payment to two singers from Condé – one of them called 'Joskin' – who had travelled to Brussels or Mechelen to present him with some new chansons. The singer may be Josquin des Prez (see Osthoff, 1962–5; Picker, 1978), or someone else with the same name (see Kellman, 1971). It is perhaps significant that Josquin's late chanson *Mille regretz* was a favourite of the emperor (see Rees, 1995).

On 23 August 1521 Josquin was visited by the mayor of Condé and other aldermen, to whom he formally declared himself a 'foreigner' (see above). He then paid the necessary tax so that his property would not revert to the feudal lord of Condé upon his death. Josquin left his goods to the chapter of Notre Dame in Condé, and a year after his death his house was sold to endow commemorative services for him. These included a Salve service on Saturdays and vigils of feasts of the Blessed Virgin, and also the performance of his own six-voice setting of the *Pater noster* and *Ave Maria* on days of processions, to be sung when the procession halted before the image of the Blessed Virgin Mary attached to the wall of Josquin's house, which stood on the market square (see Kellman, 1971). The motet's late style suggests that it was composed in Condé.

The date of Josquin's death was specified in the inscription on his tombstone:

> Chy gist Sire Josse despres
> Prevost de cheens fut jadis:
> Priez Dieu pour les trespassés
> Qui leur donne son paradis.
> Trepassa l'an 1521 le 27 d'aoust:
> Spes mea semper fuisti.

Here lies Master Josse Despres, formerly provost of this place; pray to God for the dead, that he grant them his paradise. He died in the year 1521 on 27 August. Thou hast ever been my hope.

He was buried in the church of Notre Dame at Condé, but his tomb is no longer extant; the church, sacked by Huguenots during the Wars of Religion in the late 16th century, was completely demolished in 1793 during the French Revolution. The site is today an open square planted with trees. Only in the 19th century was the inscription discovered (*FétisB*), in a 17th-century manuscript collection of funerary inscriptions from Flanders, Hainaut and Brabant (*F-Lm* 389).

8. Portrait of Josquin. Recently discovered documents reveal that the well-known woodcut of Josquin (fig.2) was almost certainly copied from a panel portrait in oil that once stood in the church of Ste Gudule, Brussels (see Haggh, 1994). Petrus Jacobi (*d* 1568), a canon of Ste Gudule, owned a portrait of Josquin that may have been painted while the composer was still alive. Jacobi directed in his will that this portrait should be included as one side panel of a triptych that would feature St Peter in the central panel and Jacobi himself on the opposite side; this altarpiece was to be placed near Jacobi's tomb in Ste Gudule. The portrait was installed in 1569, the year after



2. Josquin des Prez: woodcut from Petrus Opmeer's 'Opus chronographicum' (Antwerp, 1611)

Jacobi's death, but only a decade later Protestant iconoclasts destroyed the images in the church. In the *Opus chronographicum*, completed in 1569 but not published until 1611, Petrus Opmeer singled out the portrait of Josquin in Ste Gudule on which he based his woodcut of the composer, and approvingly referred to Josquin's 'truly virtuous face and attractive eyes'.

The masterly 'Portrait of a Musician' in the Pinacoteca Ambrosiana, Milan, often attributed to Leonardo da Vinci and painted around 1485, has been thought to depict Gaffurius, but Clercx-Lejeune (1972) attempted to identify Josquin as the sitter. The man in the picture seems to be in his 20s and is wearing secular costume, though both musicians were clerics in their 30s at the time. Clercx-Lejeune also discussed evidence that Josquin's likeness appears in Jean Perréal's fresco of the Liberal Arts in Le Puy Cathedral in Auvergne, but this has not generally been accepted by scholars.

9. Reputation. Although there are many witnesses to the enormous esteem in which Josquin was held after his death, little evidence survives to show how he was regarded during his life. The praise he received from the agents of Ercole d'Este (even the one who championed Isaac) has been quoted above. The Roman humanist Paolo Cortese awarded Josquin pre-eminence in the composition of masses (*De cardinalatu*, 1510; see Pirrotta, 1966). In 1496 Gaffurius cited him as one of several composers who exemplified the use of parallel 10ths between the outer parts, and he referred to him in 1508 as 'a most worthy composer' with whom he had discussed the notation of sesquialtera proportion. Aaron, in his early treatise *De institutione harmonica* (1516), claimed to have once been on close terms with Josquin in Florence, and referred to his use of canons and his notation of diminution. These seem to be the only references to Josquin in theoretical works of his lifetime.

Printed editions of music do more to show Josquin's pre-eminence by the beginning of the 16th century. Petrucci gave pride of place at the opening of each of his first four motet anthologies to a motet by Josquin: *Ave Maria … virgo serena* (*Motetti A*, RISM 1502[1]), *O Domine Jesu Christe* (*Motetti B*, 1503[1]), *Ave Maria … benedicta tu* (*Motetti C*, 1504[1]) and *Alma redemptoris/ Ave regina* (*Motetti libro quarto*, 1505[2]). The first collection of printed music by a single composer was Petrucci's *Misse Josquin* (1502), which was so successful that the printer brought out a second volume of masses in 1505 and a third in 1514 (reprinting the previous volumes each time) – no other composer merited more than one volume. The fashion for printed collections devoted to a single composer gathered momentum in the second third of the 16th century, well after Josquin's death, but in 1545 the Antwerp printer Susato published a set of his five- and six-voice chansons, most of them unknown in earlier sources but probably genuine; these were reprinted with the addition of a few doubtful chansons by Attaingnant in Paris in 1549. In 1555 the young Parisian firm of Le Roy & Ballard brought out volumes of motets devoted to the living composers Cadéac, Maillard and Sermisy, but also a volume each of motets by Mouton and Josquin. From the 1530s onwards, German publishers (especially in Nuremberg and Augsburg) published many motets under Josquin's name, a large proportion of which, however, are undoubtedly spurious.

Josquin's works continued to be sung for decades after his death. Many of his motets and masses were copied for Spanish cathedrals around the middle of the 16th century, and instrumental intabulations of his works (though beginning to appear during his lifetime) were published frequently from the 1530s into the early 1590s. Performance-related adaptations were made in the 1570s to the Cappella Sistina copies of his *Missa de Beata Virgine* and *Mittit ad virginem* (see Dean, 1993). The 17th-century writer Hémeré, our source for Josquin's connection with the church of Saint Quentin, stated that an endowment had been instituted there in the late 16th century for the singing of Josquin's *Stabat mater* on Fridays in Lent and at the Easter vigil (*Augusta Viromanduorum*, 1643; see Osthoff, 1962–5). Finally, in 1616 the choir of the Cappella Sistina was still singing Josquin's setting of Psalm xc, *Qui habitat*, on the second Sunday in Lent (see H.-W. Frey, *Mélanges Eugène Tisserant*, Rome, 1964, vi, 407).

Josquin's death called forth a number of laments, three of which were printed by Susato in his 1545 collection of Josquin's chansons. The four-voice *O Mors inevitabilis* by Hieronymus Vinders employs the same text as the epitaph attached to the portrait in Ste Gudule, Brussels, according to Opmeer and Franciscus Sweertius (*Athenae belgicae*, 1628). Another elegy, *Musae Jovis*, ascribed by Sweertius to Gerardus Avidius of Nijmegen, was set to music for seven voices by Benedictus Appenzeller, and for six voices by Nicolas Gombert, who employed the canonic cantus firmus *Circumdederunt* that Josquin himself used in *Nymphes, nappés*. The same cantus firmus in canon, with the addition in some sections of the words and music to 'c'est douleur non pareille' (it is a sorrow without equal) from Josquin's *Faulte d'argent*, is present throughout Richafort's Requiem, which thus seems to have been composed as a memorial to Josquin. *Absolve, quaesumus*, an anonymous, fragmentary motet for seven voices, expanding at the end to perhaps 15, is on the same funerary text (and the same canonic cantus firmus) as Josquin's own motet for six voices, and names him as the person being mourned (see Picker, 1971). A striking musical tribute from a later generation is Jacquet of Mantua's motet *Dum vastos Adriae fluctus* (printed in 1554[16]), the middle section of whose text includes the titles of several motets by Josquin – *Praeter rerum seriem*, *Stabat mater*, *Inviolata*, *Salve regina* and *Miserere mei* – setting the words to free but recognizable variants of Josquin's own music, and making it clear how highly he was regarded in Italy a generation after his death.

Much other music from the 16th century shows Josquin's continuing influence. Many works with inauthentic ascriptions are in fact deliberate imitations (some extremely successful) either of particular works of Josquin's or more generally of his manner, showing him to have had, especially in Germany, a 'classical' status supplying ideas and inspiration for younger composers (see Macey, 1993). Josquin's position as a classic affected major composers as well: in Ferrara, for example, Willaert, Rore and Vicentino incorporated the ostinato from Josquin's *Miserere mei, Deus* into motets based on Savonarola's meditation on Psalm l, *Infelix ego* (see Macey, 1983, 1998); Rore, Jacquet of Mantua, Hellinck and Escobedo composed masses on the model of the *Missa 'Hercules dux Ferrariae'*. More conventional homage was common as well. Both Willaert and Antoine de

Févin wrote parody masses on Josquin's *Mente tota*, a motet from the *Vultum tuum* cycle. Other motets, and a few chansons as well, provided models for some two dozen parody masses. The most popular model by far was *Benedicta es*, the source of masses by Morales, Rore, Hesdin, Merulo, Monte, Palestrina and La Hêle as well as a parody Magnificat by Lassus.

Theorists after Josquin's death drew heavily on his works to illustrate their doctrines, reinforcing his classical or exemplary status. Pietro Aaron cited many of Josquin's works, referring to Petrucci's printed editions, in his *Trattato della natura et cognitione di tutti gli tuoni* (1525) and in the Supplement to his *Toscanello* (2/1529); Sebald Heyden printed a number of excerpts from Josquin's works to illustrate his *De arte canendi* (1540). But the theorist who gave Josquin the greatest prominence was Glarean (*Dodecachordon*, 1547), who referred to his music and that of 'other superior composers' of his generation as an 'ars perfecta'. He praised Josquin's music above all, saying, 'in this class of composers and great crowd of talented men, he stands out most particularly in talent, conscientiousness and industry', and he also noted that Josquin expressed more effectively than others the complete gamut of human emotion, so that he could be compared to Virgil. He stated that Josquin worked laboriously on his compositions, revising them and holding them back for many years before releasing them to the public. Glarean printed many entire works and he also related a number of anecdotes, making Josquin the first composer in the Western tradition about whom such stories were told.

Glarean's tale about the composition of *Memor esto* has already been mentioned. He also told the story of an unidentified magnate known for his procrastinating ways who had put Josquin off regarding some favour, saying 'laisse faire moy' (let me take care of it). Josquin in reply composed the *Missa 'La sol fa re mi'*, in which the tenor wittily sings the solmization subject countless times in a variety of rhythmic forms, thus reminding the patron of his promise. The mass has been connected to Ascanio Sforza by way of an anonymous barzelletta *Lassa far a mi* attributed by scholars to Serafino dall'Aquila, as well as another sonnet by Serafino, *La vita ormai resolvi*, in which the initial letters of each section spell out 'La Sol Fa Re Mi' (see Lowinsky, 1971). The circumstantial evidence linking Josquin's mass to Ascanio may, however, constitute no more than a coincidence involving a common pun on solmization syllables (see Haar, 1971). It has alternatively been proposed that Josquin composed the *Missa 'La sol fa re mi'* while he was a member of the papal chapel. In the earliest source for the mass (*I-Rvat* C.S.41, copied *c*1495), an illustration depicts a man in Turkish costume, who holds a banner with the words 'lesse faire a mi'. The illumination may represent the Turkish prince Cem [Djem], a political prisoner of the pope, who repeatedly declared his wish to participate in a crusade and overturn his brother, the Sultan Bayezid II (see Kiang, 1992). If so, Josquin may have written his mass to evoke the promises of the Turkish prince to aid the West in a proposed crusade against Constantinople, perhaps on the occasion of the papal Mass in S Pietro on 10 January 1495, attended by Cem, Pope Alexander VI and King Charles VIII of France (see R. Stewart: disc notes, *Josquin des Prez: Missa 'Lesse faire a mi'*, Ricercar 159166, 1996).

Glarean related another anecdote that has long been associated with Josquin, although he did not name him explicitly but introduced the story after mentioning Josquin in connection with similar jests. At the end of the *Dodecachordon* Glarean presented a 'Carmen gallicum', recounting how Louis XII, in spite of his weak voice, wished the master of his chapel to compose a piece in which he could take part. The composer complied with a little work based on a single long note for the king's part, reinforced by leaping 5ths in the bass and two voices in a simple canon above. The king laughed heartily at the joke and rewarded the composer for his efforts. While Glarean presented the work untexted, it survives with the words 'Guillaume se va chauffer' in the Heer Liederbuch, copied in Paris in 1510 (*CH-SGs* 462). Here it is also anonymous, and bears an inscription connecting it with King Louis XI, who died in 1483. In the 17th century Marin Mersenne did attribute the work to Josquin (*MersenneHU*, 'Traitez de la voix, et des chants', pp.44–5), but he may have been inferring a connection not intended by Glarean.

Other anecdotes are related by Johannes Manlius, a Lutheran humanist educated in the Erasmian circle in Basel (*Locorum communium collectanea*, 1562). He stated that whenever Josquin composed a new work he would give it to the choir to sing, and then walk about listening to the harmony. Whenever he heard something that displeased him, he would say: 'Be silent; I will change that.' Manlius also reported that Josquin could be harsh: when a singer introduced ornaments into one of his works, he entered the choir and said: 'You donkey, why did you add embellishments? If I had wanted them, I would have written them myself. If you wish to correct musical works that have been composed in a natural or plain style, then write your own, but leave my works unaltered.' On a lighter note, the Neapolitan composer Giovan Tomaso Cimello told how Josquin had given the tenor part from his *Missa 'L'homme armé' super voces musicales* to a singer who did not understand that the notation called for augmentation and proceeded to perform it incorrectly. After laughing a good deal, Josquin explained the correct manner of singing the tenor (see Haar, 1990).

Cimello had heard the story from Jean Lhéritier, who he said was a pupil of Josquin. Nicolas Gombert was also called a pupil of Josquin by the theorist Hermann Finck (*Practica musica*, 1556), who noted that Josquin's music was somewhat 'bare', owing to the frequent rests and duet textures, while Gombert created a fuller texture based on pervading imitation. Ronsard claimed 10 major composers as Josquin's 'disciples' (preface to *Meslange de chansons*, 1560). None of these statements is supported by further evidence, though it is very likely that each of the other composers had some contact with Josquin. This cannot be said of Adrian Petit Coclico, an unreliable self-promoter (he falsely claimed to have been a singer in the papal chapel, for instance) who advertised himself as a pupil of Josquin. In his *Compendium musices* (1552), however, he gave a credible description of Josquin's method of teaching (trans. adapted from Smijers, 1926–7):

> My teacher Josquin ... never gave a lecture on music or wrote a theoretical work, and yet he was able in a short time to form complete musicians, because he did not keep back his pupils with long and useless instructions but taught them the rules in a few words, through practical application in the course of singing. And as soon as he saw that his pupils were well grounded in singing, had a good enunciation and knew how to embellish melodies and fit the text to the music, then

he taught them the perfect and imperfect intervals and the different methods of inventing counterpoints against plainsong. If he discovered, however, pupils with an ingenious mind and promising disposition, then he would teach these in a few words the rules of three-part and later of four-, five-, and six-part writing, always providing them with examples to imitate. Josquin did not, however, consider all suited to learn composition; he judged that only those should be taught who were drawn to this delightful art by a special natural impulse.

Writers in Italy singled out Josquin for praise. Baldassare Castiglione (*Il libro del cortegiano*, 1528) related that a motet performed at the court of the Duchess of Urbino pleased no one until it was discovered that Josquin composed it. Cosimo Bartoli (*Ragionamenti accademici*, 1567) juxtaposed Ockeghem and Josquin with two great Florentine artists (trans. from Haar, 1988):

I well know that Ockeghem was practically the first who in earlier times rediscovered music, which had become almost completely extinct, no differently than Donatello, who for his part rediscovered sculpture; and Josquin, a pupil of Ockeghem, may be regarded in music as a prodigy of nature, just as was our Michelangelo Buonarroti in architecture, painting and sculpture. Just as Josquin has so far had no one who could surpass him in composition, so Michelangelo, among all those who have cultivated these arts, stands alone and without peer. Both of them have opened the eyes of all who take delight in these arts, or who will enjoy them in the future.

Zarlino, however, although granting Josquin the highest rank among composers of his own time, held that he was 'not to be compared with Horace or any other excellent ancient poet, Greek or Latin' (*Sopplimenti musicali*, 1588, p.314).

In France, Rabelais placed Josquin at the head of a long list of composers, even giving him precedence over Ockeghem (*Nouveau prologue ... Pantagruel*, 1552).

In Germany, Luther delivered a famous judgment on Josquin during one of his table talks in 1538, making particular reference to Josquin's six-part *Nymphes, nappés*, built around a canonic cantus firmus on *Circumdederunt me gemitus mortis*. Luther performed the work with some friends in the widespread contrafact version *Haec dicit Dominus*, and after singing it through he exclaimed:

Josquin is the master of the notes, which must do as he wishes, while other composers must follow what the notes dictate. He most certainly possessed a great spirit ... particularly since he was able to work *Haec dicit Dominus* and *Circumdederunt* together so effectively and melodiously.

Luther went on to express the wish that this motet might be performed at his deathbed. Luther is probably also the source of the wry comment that 'now that Josquin is dead, he is putting out more works than when he was still alive' (see Osthoff, 1962–5, ii, 9).

While Josquin's fame eventually receded, he was never entirely forgotten in the 17th and 18th centuries. His works are intelligently discussed in Angelo Berardi's theoretical writings of the 1680s and 1690s, for instance, and there is a brief entry on him in Johann Gottfried Walther's *Musikalisches Lexikon* (1732). But he was restored to a position of prominence in the new historicizing climate of the late 18th century: Burney scored various works by him, analysed the music and arrived at remarkably sound judgments. Josquin looms large in Kiesewetter's and Fétis's pioneering studies of Netherlandish music, and in the 1860s Ambros declared Josquin to be one of the towering figures of Western music history, not merely a forerunner of Palestrina but his equal. With the publication of Josquin's complete works beginning in the 1920s, chiefly edited by Albert Smijers, and the contemporaneous advocacy by Friedrich Blume in the series *Das Chorwerk*, a concrete knowledge of his music came to confirm his position at the centre of 20th-century understanding of 15th- and 16th-century music. That position has been reaffirmed by Osthoff's monograph of 1962–5, by the international festival-conference of 1971 to mark the 450th anniversary of Josquin's death, whose moving spirit was Edward E. Lowinsky, by a number of subsequent volumes of essays and many individual articles devoted to Josquin and his music, and by a new critical edition that began publication in 1987.

10. Works: canon and chronology. That Josquin was the greatest composer of the high Renaissance, the most varied in invention and the most profound in expression, has become almost a commonplace of musical history, thanks to the work of scholars such as those mentioned above and of the steadily increasing number of performers who have helped, both in concert and through their recordings, to make his music known to modern listeners. In some quarters this has provoked, perhaps inevitably, something like a revisionist backlash, not only against Josquin's reputation but also against a scholarly mindset that is seen as having fostered it too unquestioningly.

It is undoubtedly true that early generations of music historians were hampered by an incomplete knowledge of the surviving sources – something that has only been remedied by the completion of the University of Illinois's *Census-Catalogue* in 1988. It would be unwarranted, however, to deduce from this that previous attempts to establish a canon of Josquin's authentic works were naively uncritical. There is still plenty of room for doubt in individual cases, and in the revised work-list at the end of the present article indications of scholarly disagreement have been given both among those works the authors consider probably authentic and among those they do not. It must be emphasized that all scholars acknowledge a continuum of degrees of doubt between the extremes of those works generally accepted as certainly by Josquin and those recognized as certainly not by him; the main work-list is not confined to the former extreme but also includes many works the authors regard as probably but not certainly authentic, and a fair number of compositions are finely balanced between 'probably' and 'probably not'.

The degree of scepticism employed in attempting to establish the authenticity of individual works will depend on the experience and temperament of the individual scholar, and must thus be to some extent subjective. Moreover, the evidence (whether it concerns the dating and reliability of sources, or the availability of biographical data) will itself usually remain incomplete and uncertain, and hence subject to interpretation. Whatever consensus emerges through the interaction of informed opinions will and should remain fluid, capable of accommodating new evidence, both internal and external – new archival discoveries, new insights into the music. A case in point is the fundamental one of Josquin's date of birth (see §1 above).

It has also been maintained that Josquin's legendary supremacy among his contemporaries was essentially a creation of the 16th century, and that his high standing among modern musicologists rests on an attempt to perpetuate, or even enhance, an anachronistic view of

him. Wegman in particular (1994 and in Sherr, forthcoming) has claimed that Josquin's celebrity during his lifetime, or at least until the middle of the first decade of the 16th century, was considerably less than Obrecht's, though the latter has been less highly regarded ever since. Yet the nature of and grounds for compositorial fame before the second quarter of the 16th century are little understood. It is true that Josquin's reputation was to benefit more than Obrecht's from the effect of printing technology on the transmission of music and music theory, but the histories of their employment do not suggest that he had been any less highly regarded during their lifetimes. In contrast to Obrecht, Josquin was essentially a court musician, who by 1504 had been in the service of René of Anjou, Cardinal Ascanio Sforza, the dukes of Milan and Ferrara, Popes Innocent VIII and Alexander VI, and perhaps two kings of France; thereafter he spent the last 17 years of his life as provost of Condé. This scarcely looks like the career of an unregarded composer.

In any case Josquin's high standing in modern times rests not on the gullible repetition of received ideas, but on the direct experience of a sizable body of music very plausibly attributed to him. If a total, organic picture of his creative development has been slow to appear, and has still, two decades after the previous edition of this dictionary, not come into sharp focus, the reasons are not far to seek. Josquin's productive career was a long one, perhaps as much as 50 years, and the quantity of his music that survives (even discounting the works doubtfully ascribed to him) is greater than that of any other composer of the period with the possible exceptions of Isaac and Obrecht. But the sources in which this music survives give relatively little help with its chronology. Music printing made its appearance only in the last two decades of Josquin's life; unlike later 16th-century publications, moreover, which almost always made a point of the novelty of their contents, Petrucci's earliest collections, both sacred and secular, are clearly anthologies drawn from the repertory of the previous 20 or even 30 years. For Josquin, the dates of Petrucci's publications provide only a *terminus ante quem*: how new or old a given composition may have been when it was published is something that has to be decided on other evidence. More surprising, perhaps, is the lack of information to be derived from manuscript sources. Time, war and enthusiasm (both religious and anti-religious) have wrought such destruction on the musical material of the later 15th century that very few manuscript copies of music by Josquin survive from before 1500. Yet the body of his surviving work is so large and so diverse that we cannot conveniently posit the loss of all his early music; some of it at least must be contained in these comparatively 'late' sources, though they themselves fail to provide an accurate date for its composition.

The works themselves also provide very little external historical evidence for dates of composition. The isorhythmic celebratory motets for specific and identifiable occasions, which provide such useful signposts in the generation of Dunstaple and Du Fay, had gone out of fashion by Josquin's time, and he seems to have been less attracted to occasional texts than his contemporaries Isaac and Mouton. Various topical references have been suggested by Osthoff, Lowinsky, Macey and others, and some of them may well be correct; but few have won universal acceptance. The elegy on the death of Ockeghem, *Nymphes des bois*, was presumably written soon after that event (February 1497), and Osthoff's association of the chanson *Plus nulz regretz* with the celebrations for the Treaty of Calais (New Year 1508) seems fully justified. However, Glarean's anecdotes associating particular works with particular patrons (Ascanio Sforza, Louis XII) could only be really useful if the facts of Josquin's life were more precisely known than they yet are. More definite, since it refers to a more restricted period, is Teofilo Folengo's information that the great psalm setting *Miserere mei, Deus* was composed at the request of Ercole d'Este, presumably, therefore, between April 1503 and April 1504, when Josquin was in his service at Ferrara, or at the latest by the following year, when Ercole died (see also §6 above).

The external evidence, then, is meagre, and yet for all its undoubted difficulty the question of chronology must be tackled, however speculatively, if the course of Josquin's development is to be understood. There is in fact little disagreement about its broad outlines. Commentators such as Ambros, Ursprung, Blume and Osthoff have all remarked on a move away from exuberant melisma towards motifs closely, often syllabically, related to the text; on the development of a technique of structural imitation among voices of equivalent importance that combines a rational and homogeneous integration of the musical space with a self-renewing rhythmic impetus; on a growing preoccupation with verbal texts, and on the development of a melodic and harmonic vocabulary capable of expressing their meaning in a totally new way. Through these developments Josquin's music, more than that of any other composer, represents the transition from the world of Du Fay and Ockeghem to that of Willaert, Arcadelt and, eventually, Lassus and Palestrina.

Points of departure and arrival are clear enough; the stages of the journey have proved less easy to map convincingly. Ambros (1887–1911) recognized in Josquin's output the traditional three periods – early, middle and late – roughly corresponding to apprenticeship, maturity and the individual mastery that distinguishes only the last years of great composers. In dealing with the masses, in particular, Osthoff (1962–5) attempted to give these periods more specific technical and temporal definition. For him the first period (lasting until about 1485, the year – as he thought – before Josquin's entry into the papal chapel) is characterized mainly by a rather abstract, melismatic counterpoint, perhaps deriving from Ockeghem, in which the relationship between verbal and musical phraseology is tenuous and inconsistent; the second period (ending about 1505, when Josquin had returned from Italy and settled at Condé-sur-l'Escaut) saw the development and perfection of the technique of imitation based on word-generated motifs; in the final period, lasting until Josquin's death, the relationship between word and note becomes closer than ever, and there is an increasing emphasis on declamation and rhetorical expression within a style characterized by the utmost economy.

So far as it goes, this categorization is convincing, though it is beginning to look somewhat over-schematic. Osthoff saw the mature, middle-period style as a synthesis of two traditions: the northern polyphony of Du Fay, Busnoys and Ockeghem in which Josquin presumably had his earliest training (see §1 above for the connection

with Ockeghem) and the more chordal, harmonically orientated practice of Italy, as exemplified in improvised *falsobordone* and *lauda*. He also accepted the traditional view that this process must have begun in the 1470s, when (as was then thought) Josquin and several of his most talented contemporaries were gathered together in the lavish musical establishment of Galeazzo Maria Sforza (*d* December 1476) at Milan. Against this Lowinsky (1963) argued that our knowledge of the *laude* and their composers does not permit the assumption that such an influence existed before the 1490s; thus it would follow that such pieces as the Elevation motet *Tu solus qui facis mirabilia* and the Passiontide cycle *O Domine Jesu Christe*, both almost entirely homophonic in texture, would belong not to the Milanese years but to the later Roman ones. Now that Josquin's connection with Milan has been, if not disproved, at least attenuated, a clear-cut temporal distinction between horizontally and vertically orientated pieces must be abandoned. Josquin had evidently learnt to mingle the two from an early date, and the only distinction to be made is between the levels of control which he displayed in doing so.

11. MOTETS.

(i) Early and middle-period works. *Ave Maria ... virgo serena* was chosen by Petrucci to stand at the head of his first motet collection, *Motetti A* (1502), but it must already have been at least 20 years old at the time. Clearly it owes its position, and its evident popularity, to the way in which it was felt to typify the perfection of a particular style, which we can identify with that of Josquin's early maturity. It therefore seems appropriate, before embarking on a selective survey of his work in this field (following, in the main, Osthoff's periodization), to start with some account of it, if only to suggest the distance he had already travelled by about 1480. Its apparent simplicity conceals great subtlety and technical mastery. The basic texture is imitative, yet each section of the text is given a slightly different treatment. For the opening words of the angelic salutation there is literal imitation at the octave or unison, working (no doubt with symbolic intent) from the highest voice to the lowest; each phrase overlaps its predecessor, but in such a way that all four voices are heard together only in the three bars before the first main cadence. For the first strophe of the rhyming votive antiphon that follows, a duet of upper voices is imitated by a trio of lower ones, leading more quickly this time into a longer full section whose denser texture is enlivened by sequence and close internal imitation; for the second strophe, duets of lower and upper voices, now imitating one another at the 5th, converge briefly to form a four-part texture, which then tapers away to the unrelieved duet of the third strophe. This temporary austerity enhances the effect of the crucial fourth strophe, 'Ave vera virginitas', whose four-part texture is given new rhythmic life by a change of metre; the close canon between superius and tenor may symbolize the Child within the Virgin's womb. After a fifth strophe in which this almost purely harmonic texture is resolved into melodic imitation once more, the motet ends, after a whole bar's pause, with a chordal invocation of stark simplicity. The musical form precisely mirrors that of the text, yet without any sense of constraint; articulation is achieved by subtle changes of procedure and texture, but with no loss of onward momentum in spite of the fact that every main cadence falls on C – though that is something Josquin might not have permitted himself in later years.

The frequent imitative duets that give this motet its characteristic transparency recur as a favourite device in Josquin's music, early and late. That they do not occur at all in the first section of the four-part setting of the Easter sequence *Victimae paschali laudes*, also published in *Motetti A*, suggests that this may be one of his earliest surviving motets. As Glarean pointed out, it is an ingenious piece in that it combines the plainsong melody (mostly in the tenor, but occasionally migrating to the two other lower voices) with the superius of two well-known chansons, first Ockeghem's *D'ung aultre amer* and then Hayne van Ghizeghem's *De tous biens playne*; yet the texture is uncharacteristically dense and is articulated by scarcely a trace of imitation until the lengthy duet that begins the second part. Patches of stagnant rhythm and a hole in the texture near the end which leaves the top voice momentarily isolated confirm the impression that this motet belongs to Josquin's prentice years. Similar details of dissonance treatment and rhythm in at least some of its movements suggest that the motet cycle *Vultum tuum deprecabuntur* (clearly a set of *motetti missales*, to judge by both text and structure) must also be reckoned among Josquin's early works. Whether or not it was written in Milan (see §3 above), its style is very comparable to that of the cycles of *motetti missales* known to have been composed for that city. However, the first and last sections of the version printed by Petrucci in 1505 do not appear in the earlier manuscript source known to have been copied in Milan (*I-Md* 4 [2266]), and they may have been added to make a cycle of Marian motets more specifically appropriate for use in the mass; these sections relate, the first through quotation of text and chant, the last by its text and structure, to Introit and Agnus Dei respectively. Macey (1989) has plausibly argued that *Ave Maria ... benedicta tu*, which Petrucci placed at the beginning of his *Motetti C* (1504), may also belong to this cycle, though it appears in none of the surviving Milanese sources. A second Passiontide motet cycle, however, seems more advanced in style than *O Domine Jesu Christe*, mentioned above. *Qui velatus facie fuisti* (on a rhymed Office attributed to St Bonaventure) has a swifter harmonic movement and a more varied texture; only one section, 'Honor et benedictio', is purely homophonic, and in this it presents an analogy (see §12 below) with the Elevation motet *Tu solus qui facis mirabilia* – indeed, it reappears as an Elevation motet within the separately printed *Sanctus de Passione*. The association of chordal writing of this kind with moments of particular solemnity and devotion remains a feature of Josquin's style even in works that belong indisputably to his last years (cf the 'Et incarnatus est' of the *Missa 'Pange lingua'* and the words 'Et verbum caro factum est' in the motet *In principio*).

Earlier than any of these at first sight are two motets that both begin in the old-fashioned perfect or triple time and with long melismatic duets of a kind that could almost have been written by Du Fay. *Alma Redemptoris mater/Ave regina celorum* combines paraphrases of both plainsong antiphons, *Ave regina* in the two equal middle voices, *Alma Redemptoris* in the outer ones; there is fairly consistent imitation between the pairs of voices based on the same material, but a rather heavy reliance on scalic note-spinning. Formally very similar, but musically more accomplished, is the five-part 'signed' motet *Illibata Dei*

virgo nutrix, whose text presents Josquin's name as an acrostic. Although the style and texture of its *prima pars*, in particular, seem to look back to that of Johannes Regis, it has been plausibly suggested that this may relate to a vogue for such works in the papal chapel even as late as the time (1489 onwards) when Josquin was a member (see Sherr, 1988). Whether early or relatively late, it shows remarkable mastery of a style that would at first sight seem rather old-fashioned for him. The structure is articulated, not only texturally, by the contrast between duets and full sections, whose alternation is gradually telescoped, but also by the presence of a transposing three-note *pes* or ostinato cantus firmus, sung in the tenor to a solmization of the word 'Maria'. Jejune as this phrase is in itself (it appears alternately as D–A–D and G–D–G), Josquin's use of it looks ahead to preoccupations and procedures that recur in later large-scale works: the gradual speeding-up of the statements, for instance, which can be seen as a last vestige of the old isorhythmic tradition but is here used to achieve a climactic integration, not only musical but also textual, with the other voices (cf *Ave nobilissima creatura* and *O virgo prudentissima*, both among Josquin's maturest masterpieces); the clearly articulated solo and full sections; the concern for metrical variety; and not least the readiness to use straightforward musical repetition (here of a whole 12-bar clause) to build up the intensity of the final invocation to the Virgin. Though the range and abruptness of its stylistic contrasts make it probable that *Illibata* is a relatively early work, it already shows a mastery of at least one of the features in which Josquin is pre-eminent among his contemporaries: a control of large-scale musical architecture.

As a five-part work on a cantus firmus, however, *Illibata* stands slightly to one side of the main line of development leading to the homogeneous imitative texture displayed in *Ave Maria ... virgo serena*. More relevant stages are marked by *Virgo prudentissima*, *Missus est Gabriel angelus* and the cycle of antiphons for the Circumcision, *O admirabile commercium*, which may betray a lack of complete maturity in its exclusive reliance on imitative texture. *Gaude virgo, mater Christi*, on the other hand, with its climactic move into near-homophony and its relatively close matching of words and notes, closely resembles *Ave Maria ... virgo serena*.

Perhaps even more impressive are three motets (all published in *Motetti C*, 1504) that show Josquin's ability to set a long text in prose without recourse either to a cantus-firmus scaffolding or to more than a bare minimum of plainsong reference; here the music derives its shape and its self-renewing impetus only from the free flow of original musical ideas. *Liber generationis* and *Factum est autem* may well be companion-pieces. They are settings of the genealogies of Christ taken from St Matthew's and St Luke's gospels and sung, before the Tridentine reforms, at Matins of Christmas and Epiphany respectively. In each, Josquin's only musical datum was a repetitive reciting-tone, and the variety with which he contrived to invest a singularly uninspiring text is astonishing. It seems likely that these two motets were composed for a chapel north of the Alps, even though the Matthew setting was eventually copied into a papal choirbook; the Luke setting makes use of a chant that is known to have been used at the royal abbey of St Martin at Tours, and rarely elsewhere. The inescapable element of *tour de force* in these two huge pieces, as well as their reliance on melodic means of structural control, points to a relatively early date.

Equally striking but more difficult to date (because more untypical and perhaps even inauthentic) are two pieces that must surely have been composed as funeral commemorations of some kind. In the setting of David's lament for Saul and Jonathan, *Planxit autem David*, the predominantly homophonic texture of the Passiontide motets is combined and varied with freely imitative passages, out of which the Holy Week lamentation tone emerges in long notes like a ritual keening. Josquin's authorship has been challenged (Finscher in Sherr, forthcoming) on the grounds of its untypicality, but since it is at least as untypical of the other composer, Ninot le Petit, to whom it is ascribed, it may perhaps be allowed to stand as another experimental venture by the younger Josquin. Shorter, but even more expressive, is another lament of David, *Absalon, fili mi*, which may commemorate the death of Pope Alexander VI's son in 1497 or of the Emperor Maximilian I's in 1506. Freely composed, it achieves its effect through a typically flexible combination of textures; set at an unusually low pitch (in the original notation the bass descends at the end to B♭′) and in an unusually flat transposition, the concluding sequence moves the music still further flatwards – a passage that may have been the starting-point for more far-reaching tonal experiments by Willaert and the later 16th-century exponents of *musica reservata*. Once again, however, the work's authenticity has been questioned, and this time, it must be admitted, with more plausibility: the only ascription to Josquin dates from 20 years after his death, and the music's style, though exceptional by any standard, has perhaps more to do with that of La Rue (the proposed author) than Josquin's.

(ii) The later works. The motets that belong, so far as external and internal evidence suggests, to the last 20 years of Josquin's life exist on a high plateau of mastery where technical means are subordinated to formal and expressive ends; so far as any continuing development can be detected, it is in the direction of still further motivic density and melodic succinctness (though extended melismas reappear at times), together with formal clarity. They fall into two main groups: settings of biblical texts, mostly from the *Psalms* and freely composed in four parts, and large-scale five- or six-part works based on cantus firmi, in which Josquin seems to have discovered a renewed interest in his later years.

Whereas most of these cantus firmi are drawn from the repertory of plainsong, in which Josquin's imagination was clearly steeped, *Stabat mater* is based on the tenor of Binchois' symbolically appropriate chanson *Comme femme desconfortée*, sung or played straight through in doubled note-values (allowing for the original's undiminished perfect mensuration). In contrast to this apparently archaic procedure, the remaining voices are in Josquin's most modern manner, their rhythms and phrasing declamatory, with the minim as the basic note value. This piece could only be by Josquin, but Lowinsky (MRM, iii, 1968, p.223) was surely right to deny the authenticity of the only other motet attributed to him (and strongly) in which the cantus firmus has similar characteristics, a five-part setting of *Missus est Gabriel*; here the tenor is borrowed from Busnoys' *A une dame j'ay faict veu*, but the remaining voices are quite uncharacteristic of Josquin in their lack of imitative integration. Another exceptional cantus

firmus is that of *Miserere mei, Deus*, composed, as has been mentioned above (in §§6 and 10), for Ercole d'Este. Here the two-pitch phrase to which the opening words are sung is shifted step by step – first downwards through an octave, then, in the second part of the motet, up again, and finally down a 5th to rest on A. Between its appearances, which usually coincide with a passage of full five-part texture, various smaller groups propound the verses of the long penitential psalm text; into these the phrase 'Miserere mei Deus' strikes like the refrain of a litany (or – as Macey, 1983, showed – like the reiteration in a meditation of Savonarola's), though varied in both pitch and interval, since the modal structure ensures that it covers sometimes a tone, sometimes a semitone.

Two further motets, of very different character, provide something of a puzzle. One is *Huc me sydereo*, a setting of elegiacs by the humanist Maffeo Veggio in which Christ speaks from the cross of the divine love that brought him there and the love he demands from mankind in return; the other is *Ave nobilissima creatura*, a vastly expanded version of the angelic salutation to the Virgin. Their cantus firmi are identical (apart from a single repeated note) in both pitch and rhythm, though they bear different texts, respectively 'Plangent eum quasi unigenitum' and 'Benedicta tu in mulieribus' (cf Elders, 1971). Both undergo quasi-isorhythmic diminution in the *secundae partes*, though the proportional speeding-up is more gradual in the latter (6 : 4 : 2) than in the former (6 : 2 : 1), no doubt in order to accommodate a longer text and to engineer the climactic coincidence of the tenor's antiphon text with that of the motet at 'Benedicta tu in mulieribus'. One might imagine, from the virtual identity of the two cantus firmi, that Josquin had here deliberately composed a contrasting pair of motets if the sixth voice missing in two important sources of *Huc* were not an obvious addition to the original texture, while *Ave nobilissima* was clearly conceived from the start in six parts. The explanation may be that *Huc* was composed first, for five voices, and that Josquin, later wishing to provide a companion-piece (perhaps for some dramatic performance representing both the Annunciation and the Cruxifixion), devised the text of *Ave nobilissima* (the words 'Ave Maria gratia plena, Dominus tecum' are placed precisely so that the tenor's entry with 'benedicta tu in mulieribus' will complete them) and also added a sixth voice to the earlier *Huc me sydereo* to increase the symmetry between the two motets. Placidly beautiful as the Annunciation motet is, that for the Crucifixion makes the deeper impression. The sophistication of the text is fully matched in Josquin's setting, which abounds in affective devices and word-painting: the melodic descent from the trebles' highest note to the basses' lowest to illustrate Christ's descent from 'Olympus'; the plangent fall of a 3rd to emphasize such words as 'crudeli' and 'durae' (a hallmark of Josquin's later style); the repeated phrase at 'verbera tanta pati' (singled out for its pathos by the publisher Hans Ott in the preface to the second part of his *Novum et insigne opus musicum*, 1538); and a constant attention to clear and effective declamation.

In both these motets, as we have seen, the cantus firmus is gradually speeded up to converge with the tempo of the surrounding voices, a feature already encountered in *Illibata*. The beautiful five-part *Salve regina* takes up another feature of that seminal work, the controlled oscillation of a motif (this time the distinctive four-note phrase that begins the relevant plainsong) between pitches a 4th apart. More commonly, though, Josquin achieved a similar effect by a canonic treatment of the cantus firmus, sometimes combined with a progressive reduction in note values. This may be rather freely handled, as in *Virgo salutiferi*, a work very probably written at Ferrara, since its text is by a Ferrarese court poet, Ercole Strozzi (see §6 above). Here the superius and tenor at first present only the beginning of the angelic salutation 'Ave Maria gratia plena, Dominus tecum' with repetitions, in canon at the octave; in the second section the reduction of note values is nearly proportional, but the repetitions are removed; in the course of the last the cantus firmus is still further compressed and the salutation completed. In *Benedicta es, caelorum regina* the canon is once more at the octave, but free in its time interval and in other details. More usually, though, the canon is at the 5th, as in *Inviolata, integra et casta*, and in the transparently beautiful setting of Poliziano's Latin poem *O virgo prudentissima*.

In the freely composed *Praeter rerum seriem*, as in a number of probably inauthentic works clearly modelled on it, plainsong melodies well known in Josquin's day are highlighted by the use of long note-values, but in some of the very last motets they are presented in canon but dissolved, as it were, into the general texture, so that their structural function is hardly apparent to the listener. This is true, for instance, of the linked *Pater noster* and *Ave Maria* (a work not so much austere as sombre, which Kellman's research at Condé (1971) has shown to be Josquin's own musical memorial) and of the magnificent five-part *De profundis*, where the mourning of the three estates of the realm is symbolized by a canon at the 4th and the octave below. In all these works the canons perform a multiple function, partly symbolic, partly structural. As the strictest form of imitation they produce, on a larger scale, the same kind of textural integration as does the imitation between contrapuntal motifs. At the 5th, moreover, they help to ensure a certain alternation of tonal centre and thus to provide a controlled variety in the settings of large-scale texts (and not only large-scale ones, as can be seen in the late five- and six-part chansons, discussed in §13 below).

Compared with a series of masterpieces such as these, it must be admitted that the other main category of apparently late works, the psalm settings, shows no such uniformity of excellence. The best of them – *Memor esto verbi tui*, for instance, or the setting for low voices of *Domine, ne in furore tuo* – are characterized by the same dense, and tense, motivic development, the same close attention to declamation and an even more vivid response to the meaning of the words. It may be noted that the two works mentioned both occur in sources printed in Josquin's lifetime, the first and third books of Petrucci's *Motetti de la corona* (1514, 1519) respectively. Many of the rest were first printed in Petreius's psalm collections (Nuremberg, 1538, 1539 and 1542) some 20 years after Josquin's death, and it is perhaps in order to view them with a certain scepticism – a scepticism incorporated more unflinchingly into the accompanying work-list than into its predecessor in the previous edition of this dictionary. Works like *Usquequo Domine* and *Caeli enarrant* present some of the more obvious features of the 'Josquin style', notably his paired duets, but in comparison with the works already discussed their motivic development seems short-breathed and mechanical and their

four-part writing often rhythmically congested and clumsy (*Caeli enarrant*, furthermore, quotes passages from three of Josquin's motets at the opening of each of its *partes*, encouraging the supposition that it was modelled on Josquin by an unknown composer; see Macey, 1986). Even a work such as *Benedicite omnia opera*, which has a far more consistent impetus than most and contains several distinctive features, such as the harmonic oscillation at 'glacies et nives', shows an untypical squareness of rhythm and an overinsistent density of imitation. The solecism of word-setting (at bar 131), which it is hard to imagine the mature Josquin permitting himself, is perhaps due to an easily corrected misprint.

For a superb example of Josquin's late four-part style – as definitive in its way as the *Ave Maria* is for the early period – we need look no further than *In principio erat verbum*, which stands first in an incomplete set of partbooks (*A-Wn* Mus.15941) copied in the Netherlandish court workshop for Raimund Fugger (and containing two more, probably authentic, psalm settings, *In exitu Israel* and *Qui habitat in adiutorio*). The texture is as transparent as ever, with its preponderance of duets, and characteristically it makes continuous reference to the underlying recitation tone, but with a variety of texture and an impetus informing the austerity that enables it to cover 14 verses of St John's gospel with no trace of monotony. Sparks (1971) has convincingly demonstrated the inauthenticity, on stylistic grounds, of a group of five- and six-part motets, three of which first appear in even later German publications; perhaps, with the touchstone of *In principio* to hand, it may be possible to subject the posthumously published psalms to a similar critical scrutiny. If so, it must surely be recognized that most are no more than a well-intentioned attempt to cater for the new Lutheran market with works supposedly by Luther's favourite composer. But fortunately a large enough body of authentic motets will remain to prove that he was indeed 'the master of the notes' that Luther called him.

12. MASSES. Josquin's motets, with their exceptionally wide-ranging choice of texts, show him at his most varied, yet as a whole they can be regarded as an appendix to the liturgy rather than as an essential part of it. Much work remains to be done on the liturgical practice of Josquin's day, but it seems likely that apart from the Mass itself polyphony was still generally confined (at least outside Germany) to the more peripheral parts of the services – hymns, *Magnificat* settings, antiphons for Vespers, for Compline or for votive Offices of the Virgin; the remainder of the prescribed texts would still be sung in plainsong, with or without the collaboration of the organ. But for some half a century the practice of singing the five main sections of the Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus and Agnus Dei) as a musically related cycle had been growing in the major collegiate churches and princely chapels. This development corresponded roughly with the lifetime of Du Fay, in whose later masses the essential outlines of the form are fully developed and some of its characteristic procedures explored. It was confined at first to the greatest occasions of church and state, but it gained ground rapidly, and by the end of the century it had become a common, perhaps even daily, occurrence in churches that boasted a professional band of singers.

The demand was great, and so too was the challenge to the composer: on the liturgical level, that of worthily adorning the Christian Church's central rite; musically, that of reconciling the claims of unity and diversity within a span of music lasting in all some half an hour or more. Thus stimulated, the best composers of Josquin's generation consciously vied with one another in following up the implications of mass settings by such acknowledged masters as Du Fay and Ockeghem. If Josquin's own contribution to the form seems as a whole less forward-looking in style than his motets, this could be because the bulk of the masses were composed a little earlier in his career but also, even more probably, because of the inherent nature of the task, which places as much emphasis on structure as on expression. Although fewer of his masses survive than those of such close contemporaries as Isaac, Obrecht and La Rue, the fact that Petrucci, in his series of mass publications, chose to start with Josquin and to devote three volumes to works by (or at least attributed to) him indicates that by the beginning of the the 16th century his supremacy in the field was widely acknowledged. This supremacy was based on his ability, at least in his mature masses, to combine an inexhaustible constructive power with a wealth of detailed invention that very rarely becomes completely abstract, even if it does not aim at the detailed expressiveness found in some of the motets.

(i) Individual mass sections. As well as full-scale masses, Josquin, like other composers of the time, seems to have composed a number of isolated mass sections, perhaps for more modest occasions or establishments. Several are to be found in Petrucci's *Fragmenta missarum* (1505). Some of these, however, are found with conflicting attributions in manuscript sources, and it may be noted that only two are ascribed to Josquin in the body of Petrucci's text (superius volume); the remainder are given to him only in the index which precedes each partbook. Of those which may, on stylistic grounds, be reasonably accepted as Josquin's, the *Gloria de Beata Virgine* (based on Gloria IX, including the tropes that were soon to be abolished by the Tridentine reforms) shows vigour and imagination in its range of rhythmic contrast and bold use of sequence, though the frequent use of incomplete triads points to an early date. The *Credo 'De tous biens'* is also independently attributed to Josquin in an early Sistine Chapel manuscript (*I-Rvat* C.S.41), and although its dissonance treatment and its excessively bald use of the tenor of Hayne's chanson seem uncharacteristic of the mature Josquin, a case can be made for its representing the deliberate confrontation of a specific compositional challenge, namely the combination of a plainchant melody with a secular one (cf *Victimae paschali/D'ung aultre amer*). Of the remaining Credos attributed to Josquin in Petrucci's *Fragmenta missarum*, and accepted in the modern complete editions of his works, the most questionable (on stylistic grounds) are *Chascun me crie* (*De rouges nes*) and *La belle se siet*; the former in particular seems to refer to a secular style fashionable in the 1490s, by which time Josquin was surely too sophisticated to have composed so clumsy a piece, and the latter is probably by Robert de Févin (to whom it is ascribed in *Rvat* C.S.41). The two Credos labelled 'Vilayge' (for the meaning of this term see Van den Borren, 1962), as well as the untitled Credo, though all quite different from one another, could certainly be early works by Josquin.

The *Sanctus de Passione* incorporates (as has been noted in §11(i)) the chordal 'Honor et benedictio' section

that also forms part of the motet *Qui velatus facie fuisti*; no plainsong reference has yet been identified in the Sanctus itself, but further research might clarify liturgical connections between it and the motet. The *Sanctus 'D'ung aultre amer'* is also accompanied by a short homophonic motet, *Tu lumen, tu splendor Patris*, in this case placed after the second 'Osanna'. The text of this motet is the second verse of the Christmas hymn *Christe redemptor omnium*, but since the setting makes no reference to the hymn melody it is likely that no close liturgical connection with Christmas is implied; Sanctus and Benedictus themselves each combine the superius of Ockeghem's chanson with a version of the plainsong for ferial days in Advent and Lent, which suggests that this may be a setting for use in penitential seasons of the Church's year. The combination of *D'ung aultre amer* (principally the chanson's tenor this time) and the Lenten plainsong is also found in the Sanctus and Agnus Dei of Josquin's *Missa 'D'ung aultre amer'*; this work, in common with some by Gaffurius explicitly labelled 'missae breves', is built on an exceptionally small scale with rapid parlando declamation in the Gloria and Credo; it too may have been designed for ferial use in penitential seasons. Like the above-mentioned Sanctus settings, it contains an Elevation motet (the first half of *Tu solus qui facis mirabilia*), this time not merely attached to the Benedictus but replacing it altogether. The mass is compositionally more sophisticated and presumably later in date than the separate Sanctus settings, though because of its exceptional character it is particularly difficult to place in relation to Josquin's other complete settings of the Ordinary. It should be noted that none of the individual mass-sections found in the *Fragmenta* was republished until modern times. They represent a type of composition for the Ordinary of the Mass that was already out of date by the time Petrucci printed them, and it is not surprising if they show stylistic traits that belong to Josquin's earliest years.

(ii) Complete masses. A consideration of the sources again gives very little help to an attempt to trace the development of Josquin's complete mass settings in a roughly chronological order, and for the same reasons that have been stated in connection with the motets. The two complementary manuscript choirbooks now in Vienna (*A-Wn* Vind.11778 and 4809) may well, as Fallows (1999) suggests, contain all the masses that their scribe Pierre Alamire considered to be by Josquin, but their internal arrangement does not suggest any chronological ordering. Of the three Petrucci volumes which together contain all but one of Josquin's surviving masses, the first (1502) is the most homogeneous in style; the five works in it could all have been composed within the preceding 15 years (roughly speaking, Josquin's Roman period). The *Liber secundus* (1505) combines evidently recent works such as *Ave maris stella* and perhaps *Hercules Dux Ferrarie* with others (*L'ami Baudichon* and *Une musque de Biscaye*) which are clearly earlier than anything in the former volume. And when, after his removal to Fossombrone, Petrucci assembled yet a third collection of Josquin's masses, he was once again forced to include works from widely different periods: the *Missa de Beata Virgine* is, on both internal and external evidence (Glarean, again), a late work, but the *Missa di dadi*, if it is authentic, could only be an early one, and the remainder fall stylistically at various points in between (or, in the case of the *Missa 'Mater Patris'*, to one side).

A categorization by genre is no more helpful. As has been noted, Josquin came on the scene at a time when the field for stylistic experiment was wide open. The strict cantus-firmus mass, drawing its musical unity primarily from a tenor part borrowed either from the Gregorian repertory or from that of secular song, was already beginning to show its limitations, while of the two techniques that were to become standardized in the 16th century – paraphrase of a plainsong melody, and so-called 'parody' (the transformation of a pre-existing polyphonic composition) – neither had yet become customary, let alone a matter of routine. Elements of all three types are mingled in many of Josquin's masses, and in various proportions. Sometimes Josquin restricted his borrowed material strictly to the tenor, in the old-fashioned manner (*L'ami Baudichon*, *L'homme armé super voces musicales*, *Hercules Dux Ferrarie*), sometimes the ostinato principle inherent in that technique was allowed to permeate the texture (*Faisant regretz*, *Gaudeamus*, *La sol fa re mi*); in other works he seems to be moving towards 'parody' of a complete composition (*Fortuna desperata*, *Malheur me bat*), while in two (*Ad fugam*, *Sine nomine*) and in the last three sections of *De Beata Virgine* he elevated strict canon to the governing principle for an entire work. (In *De Beata Virgine*, too, the technique of paraphrasing the appropriate plainsong, with which Josquin often played more or less consistently in his settings of the Credo, is employed throughout a mass.) But none of these groups can be assigned at all convincingly to a single period of Josquin's career. In general his instinct, at least in his mature works, seems to be to extract as much variety as possible from his given musical material, sacred or secular, by any appropriate means.

The relative poverty or wealth of resources that Josquin brought to his musical datum (of whatever kind) is therefore one of the criteria that have to be used in assessing the dates of his masses. Others are the extent to which that datum permeates the whole texture (a factor related to, but not identical with, the extent of imitative writing); the closeness or otherwise of the relationship between text and music, on both declamatory and expressive levels; the extent of agreement with the formal divisions that had become customary by the time of Josquin's death (separate sections for the 'Qui tollis' in the Gloria, the 'Et incarnatus', or 'Crucifixus', and 'Et in Spiritum Sanctum' in the Credo); and the extent to which he sought or achieved a satisfactory musical climax in the final section or sections of the Agnus Dei – though it should be borne in mind that these were particularly vulnerable to liturgically motivated pruning, to judge by the surviving sources.

(a) The early masses. None of the foregoing criteria alone is sufficient to justify identification of a particular mass as early or late; they must be balanced against one another, and that is inevitably a subjective matter which can produce disagreement, as can be seen by comparing even the most recent comprehensive accounts, those of Osthoff (1962–5), Sparks (1963) and Fallows (1999), let alone that of Ambros (1887–1911). Recent scholars are, however, in entire agreement in placing *L'ami Baudichon* as one of the very earliest of Josquin's surviving masses. It is a cantus-firmus mass, based on an exceedingly simple dance formula (very like the first two phrases of *Three*

Blind Mice) with a ribald text; this is not quoted in any other voice than the tenor, except perhaps in inversion at the beginning of the 'Crucifixus'. As Sparks pointed out, the use of a virtually unchanging head-motif, the simplicity of melody and rhythm, and the clarity of texture and harmony are strongly reminiscent of the later Du Fay and must be taken as 'proof of a direct influence of the Burgundian style of the 1450s and 1460s'. It has been noted above (see §11(i) above) that among Josquin's early motets simplicity and clarity seem to be found side by side with a certain clumsiness, and it is only in the light of this that the *Missa 'Une musque de Biscaye'* can be accepted as being by Josquin at all, although the only known manuscript sources ascribe it unambiguously to him, and Petrucci included it in his *Liber secundus*. The basic tune (another secular melody, with a strongly marked popular character and a tonally anomalous ending) appears, or at least is referred to, in all voices, particularly superius and tenor, but with a lack of clarity and consistency that is quite uncharacteristic. Any attempt to regard this as mature richness of invention is contradicted by crudities of part-writing and dissonance treatment that are more frequent here than in any of Josquin's other masses. If this mass is by him, it must be early; and if it is early it reveals a quite different aspect of his character from *L'ami Baudichon*. In an attempt to reconcile the discrepancy of style between the two, it has been suggested that *L'ami Baudichon's* claim to authenticity is weaker than that of *Une musque*. It is true that it is disputed, in the sense that a copy of its Credo in the Speciálník Codex (*CZ-HKm* II A 7) is attributed to Tinctoris; however, the work bears little resemblance to any of Tinctoris's known masses. *Une musque*, on the other hand, though its earliest manuscript source dates from the 1490s, might easily have become misattributed to Josquin through a confusion with his canonic setting of the song. The absence of any independent music at all for its Agnus Dei (at least in the surviving sources, where it is directed to be sung to that of the Kyrie) in any case suggests a very early date, since Josquin soon learnt to invest the final section of the mass with a musically climactic character. This is apparent even in a work like the *Missa di dadi*, so called from the peculiarity that the proportions by which the tenor's notation is to be augmented in each section are indicated by dice faces, at least in the only known source, Petrucci's *Liber tertius*. The work is clearly early, to judge by its relative lack of imitation and general simplicity of style, but in the final Agnus the cantus-firmus (the tenor of Morton's chanson *N'aray-je jamais mieulx*) is for the first time taken out of the tenor and stated, a 4th lower, in the bass; for the first time, moreover, it is allowed to penetrate the rest of the contrapuntal fabric, a feature for which Long (1989) has proposed an ingenious but plausible symbolic explanation.

Different features of the *Missa di dadi* are taken up and explored separately in two more masses which can hardly be very much later. In *Faisant regretz*, along with quotation of the Ordinary chants, the ostinato use of a single four-note catch-phrase (taken from the second half of a rondeau by Walter Frye) forms the guiding principle of the whole work. In the final Agnus Dei it is combined with the entire Superius voice of the rondeau's first part to clinch whatever significance Josquin wished to convey by his quotation of this particular chanson: one begins to sense the power of an imagination that thrives on self-imposed limitations. In *Fortuna desperata*, on the other hand, Josquin made altogether freer use of the widely diffused Italian song that served as his model; all three of its voices are used separately as cantus firmi in different sections of the mass, but the relative looseness of musical connection that this engenders is to some extent compensated by brief quotations from the original three-part complex – perhaps the first instances of the parody principle in Josquin's music. (In the first of the two sections of the Agnus Dei, the original superius is transposed down, augmented and inverted, to form the bass of Josquin's counterpoint, and Lowinsky (1943) saw in this a symbolic representation of a catastrophic turn of Fortune's wheel; by the same token the return of the model's tenor, an octave lower but uninverted, as the bass of the final Agnus Dei may perhaps suggest a re-establishment of normality.) In *Mater Patris* Josquin (if he is indeed the composer) made a point of borrowing at least two voices at a time from the three-part motet by Brumel on which the mass is based; the Agnus Dei consists of the entire score of Brumel's motet, with two new voices added to it – a technique for which there are analogues in Josquin's secular music, but which it is surprising to find him using so literal-mindedly in the climactic section of a mass. The rather stiff alternation of contrapuntal two-part and chordal four-part texture elsewhere in the work can be seen, perhaps, as a deliberate exploitation of a feature of the motet, but the structure of the chords themselves – the upper voices often moving in parallel 6-4s with a free bass beneath – is found nowhere else in Josquin's music; although the strictly canonic duos that form the 'Pleni sunt coeli', Benedictus and Agnus Dei point towards his later practice, they seem short of his usual rhythmic élan. *Mater Patris* is an exceptional work – exceptional enough to make Josquin's authorship questionable, but also enough to make it very difficult to suggest anyone else as its composer. Elders, in his critical commentary for the NJE edition, argues strongly for its authenticity, and even suggests that it may have been designed as a memorial tribute to Brumel, who probably died in 1512 or 1513.

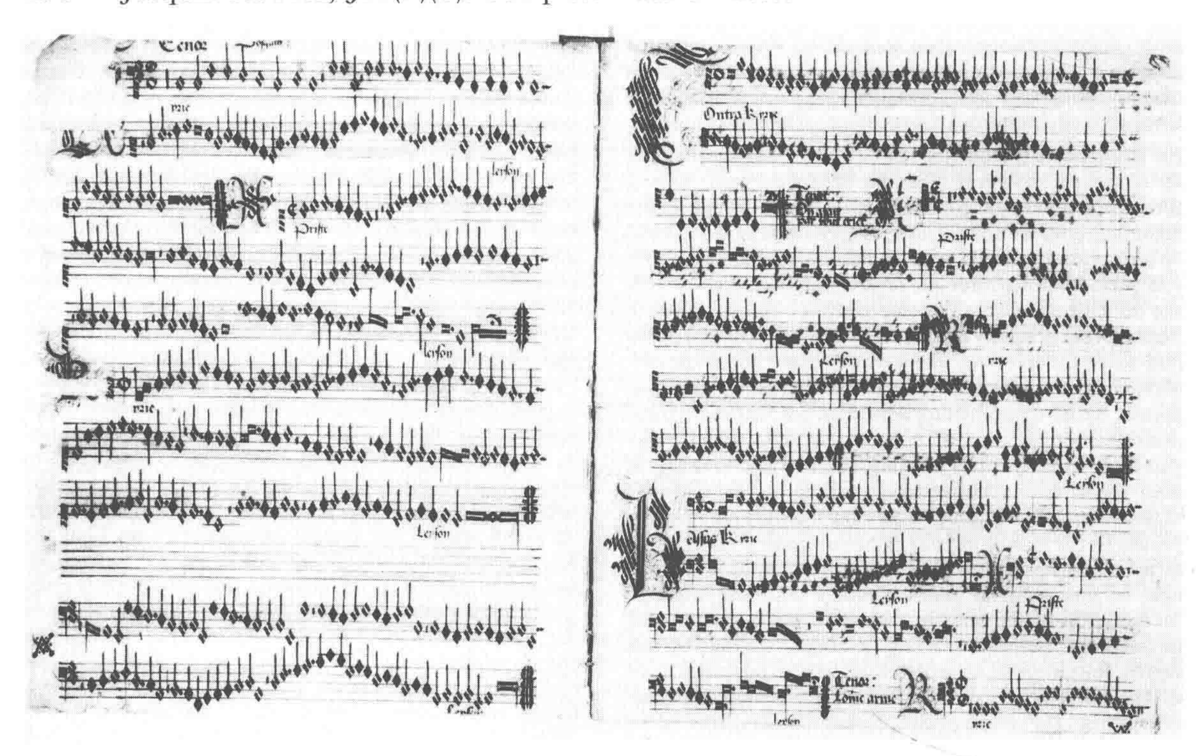
Canonic writing, which is a regular resource of Josquin's mature counterpoint, in both melodic and structural contexts, has been met with only sporadically in the masses so far discussed; further examples are the Benedictus of the *Missa di dadi* (where strictness is abandoned three-quarters of the way through) and the 'Osanna' of *Faisant regretz* (the tenor and bass of a four-part texture). In two masses, however, Josquin used it as his main principle of construction in almost every section. Of these the earlier is certainly the *Missa ad fugam*, unified not only by its canonic procedures but by a head-motif of no fewer than ten bars, repeated literally at the beginning of every section (Osthoff suggested that the different versions of Sanctus and Agnus Dei in *D-Ju* 31, where the head-motif is considerably abbreviated, may represent Josquin's own second thoughts about this). In this mass, superius and tenor are in canon throughout all sections except the Benedictus (all but the 'Pleni' and 'Qui venit' in the *D-Ju* version); the alto quite often joins in the imitative game, but the bass remains aloof. In the *Missa sine nomine*, on the other hand, not only are the canons themselves distributed through all voices in turn; all voices including the bass share in the imitative texture. This

mass, indeed, comes close in style to those works of Josquin's latest period, when technical mastery is simultaneously deployed and concealed and is subordinated to the claims of clarity and expression.

(b) The mature masses. Before that final stage of his development, however, Josquin seems to have passed through a period of confident maturity in which every resource, both of compositional technique and of vocal virtuosity, is deployed with something like bravura. To this period belong some six or seven masterpieces which are difficult to set in any completely convincing chronological order precisely because they explore different paths and solve different problems with nearly equal accomplishment. Yet distinctions can be made. Of the two masses based on plainsong melodies, for instance, *Gaudeamus* is surely earlier than *Ave maris stella*. *Gaudeamus* combines cantus-firmus techniques and those of ostinato with vigour and inventiveness, working to a magnificent climax in the final Agnus, where the memorable opening phrase of the introit melody is put through a vertiginous series of transpositions. Yet the sheer musical inventiveness of this work at times conflicts with the effective presentation of the text; in *Ave maris stella* the musical phraseology is more carefully matched to that of the words. Imitation is frequent in both works, but the texture of *Ave maris stella* is even more fully permeated by motifs drawn from the cantus firmus. Its use of canon also seems more structural: where *Gaudeamus* contains only a single extended canon (the second Agnus), *Ave maris stella* uses canon in all three of the Agnus sections. Comparing the two masses as a whole, one senses that in *Ave maris stella* the exuberance of *Gaudeamus* has begun to be tamed, even spiritualized. (But Elders, 1985, has interpreted these differences in an opposite sense, arguing a later date for *Gaudeamus*.)

The Janus-faced quality of Josquin's genius (and the difficulties this poses for historians) is well illustrated by the *Missa 'Malheur me bat'*. Like *Fortuna desperata* it is based on a chanson (by Martini or more probably Malcort) and again makes very literal use of all three voice parts, separately and occasionally together, in an idiosyncratic linking of cantus firmus and incipient parody techniques. But various features indicate a later date for *Malheur me bat*: the calculated fantasy with which the Gloria's cantus firmus is laid out (two complete statements, but fragmented and shuffled), the considerable amount of imitative and strictly canonic writing, and above all the concluding six-part Agnus. Here the original chanson's superius and tenor are sumptuously reclothed in a new texture woven from two close canons, a procedure which at once links this work with the probably later *L'homme armé sexti toni* and *Hercules Dux Ferrarie* masses. The second of these also illustrates the dangers of attempting to date Josquin's mature masses by a single criterion rather than by balancing several. It was composed as a tribute to Josquin's patron Ercole d'Este, and its cantus firmus is derived from a solmization of the title (*re*, *ut*, *re*, *ut*, *re*, *fa*, *mi*, *re* = D, C, D, C, D, F, E, D), a phrase as unpromising musically as it was complimentary to the duke. This may be one reason why Josquin conspicuously confined it to the cantus-firmus voice (usually the tenor, occasionally the superius), weaving around it a texture that is imitative within itself but melodically quite unrelated. If homogeneity of all four voices were the only criterion of Josquin's mature style one would have to place this mass among his earliest, but the declamation and imitation in the non-cantus firmus voices suggest that it belongs somewhere between *Gaudeamus* and *Ave maris stella*, and probably nearer the latter. The extensive use of canon also suggests a relatively late date: between alto and bass at the 5th in the 'Pleni'; between superius, alto and bass in the second Agnus; and, in the last, a quasi-canonic antiphony between the upper three voices and the lower three of a texture specially expanded to six, which at once recalls such six-part motets as *Ave nobilissima* and *Praeter rerum seriem*. The systematic transposition of the cantus firmus to the 5th and octave above, and the proportionally controlled speed of its statements, also relate this mass to the later motets.

Josquin's two masses on the famous *L'homme armé* tune are both mature works yet extraordinarily contrasted in style. Of the two, that described as *super voces musicales* is certainly the earlier, for all its ingenuity. The title indicates that the melody is presented starting in turn on every note of the natural hexachord – on C in the Kyrie, D in the Gloria and up to A in the last Agnus Dei; since the music is in the D mode throughout, this gives rise to some piquant shifts of tonal centre and changes in the interval structure of the melody. The element of compositional virtuosity is at once apparent in the Kyrie (fig.3), which presents the three sections of the cantus firmus successively in mensuration canon between the tenor and each of the other voices in turn, but it also enters into those sections of the work from which the cantus firmus is absent: the Benedictus is a sequence of three mensuration canons, each for two equal voices, while the second Agnus is a mensuration canon for three. As with *Gaudeamus*, the work dazzles as much by its intellectual energy as by its eloquence. It is possible that the various processes through which Josquin put his melody in the course of it may have suggested certain features which are exploited in his other *L'homme armé* mass. This is described as 'sexti toni' (in the 6th mode) because the melody appears here with F as its final instead of the more usual G; this in practice gives it the major character that it has in Morton's chanson setting and in Ockeghem's mass, as against the minor character favoured by most other composers (including Du Fay, Busnoys, Tinctoris and Brumel). Apart from this transposition, the other features that may have been borrowed from the mass *super voces musicales* is that of retrograde statement of the theme: instead of presenting the two versions, direct and retrograde, successively, as he did in the Gloria and Credo of *super voces*, in the final Agnus Dei of *sexti toni* Josquin presented both versions in long notes simultaneously and then bedecked this severely intellectual scaffolding with two more close canons at the unison – a tour de force of musical skill that has few equals in the music of the period. Yet the hallmark of *L'homme armé sexti toni* is not strictness but freedom and variety. The melody appears in various speeds and rhythms in all voices, now complete, now with a single section repeated in ostinato or canon. And yet for all this wealth of contrapuntal fantasy, the expressive relationship with the words is never forgotten. Josquin's ability to spin much out of little is even more strikingly shown in *La sol fa re mi*, whose basic material is no more than a solmization pun. Virtually the whole mass is derived from this single five-note phrase; even allowing for shifts between hexachords in interpreting the solmization syllables, it is a breathtaking feat of



3. Kyrie of Josquin's 'Missa "L'homme armé" super voces musicales', in a MS copied at the papal chapel when he was a member, c1495 (I-Rvat C.S.197, ff.1v–2r)

sheer inventiveness. Technically it is both a return to, and an extension of, the style of *Faisant regretz*: once again ostinato is much in evidence (inevitably), but the subtlety with which the basic figure is varied and the ease with which it permeates the entire texture show an enormous advance on the earlier work.

(c) The last masses. The half-dozen or more masses of Josquin's high maturity already discussed would be enough to establish his reputation in this genre as the supreme exponent of both the main trends of his time: free fantasy and rational organization. But in his old age he continued to develop. The exuberance, as has already been suggested, falls away – or at least is subsumed into a style that aims rather at inward communication of the essence of the sacred texts than at their outward adornment and expression. Together with this it is perhaps possible to detect a certain turning back to earlier preoccupations, a desire to rework old problems with new insight. It has been shown above how in the *Missa sine nomine* Josquin reinterpreted the canon mass derived from Ockeghem (which he had once explored in the *Missa ad fugam*), investing it with a new sweetness and expressivity. In the *Missa de Beata Virgine* he looked even further back, jettisoning much of the elaborate panoply of motivic unity deployed in the virtuoso middle-period masses in favour of a unity based solely on the appropriate Ordinary chants for feasts of the Virgin. Thematic and even tonal unity are sacrificed to liturgical propriety; the fact that from the Credo onwards the four-part texture is expanded to five by means of canon suggests that the work was not even conceived as a complete musical unity. As in the early mass sections, paraphrased plainsong is the main constructional principle, but it is handled now with a serene mastery that fully explains why this work became (to judge by the number of sources in which it survives) the most popular of all Josquin's masses during the 16th century.

Whether or not the *Missa 'Pange lingua'* was composed by 1514, it was evidently not available to Petrucci for his third collection of Josquin's masses, published in that year. Though quite widely circulated in manuscripts, and indeed placed by Alamire at the head of one of his two collections of Josquin's masses now in Vienna (*A-Wn* Vind.4809), it was not printed until 1539, in Ott's *Missae tredecim*. But although one of the masses attributed to Josquin in this publication is by Pierre de La Rue and another (as Sparks, 1972, convincingly demonstrated) by Noel Bauldeweyn, there can be no doubt about the authenticity of *Pange lingua*. The plainsong hymn melody impregnates every voice and every section of the mass, but except for the final Agnus Dei, where it at last emerges into the superius, it is not given the old-fashioned conspicuousness of a cantus firmus, but rather digested into the counterpoint, which itself has a new austerity and economy. The vigour of the earlier masses can still be felt in the rhythms and the strong drive to cadences, perhaps more so than in the *Missa de Beata Virgine*, but essentially the two contrasting strains of Josquin's music – fantasy and intellectual control – are so blended and balanced in these two works that one can see in them the beginnings of a new style: one which reconciles the conflicting aims of the great 15th-century composers in a new synthesis that was in essence to remain valid for the whole of the 16th century.

It is the Corpus Christi version of Fortunatus's Easter hymn that Josquin had in mind in *Pange lingua*, as is shown both by the underlay of the final Agnus Dei in certain sources and by the mass's title (e.g. in *A-Wn*

Vind.4809 and *D-Ju* 21): 'Missa de venerabili sacramento'. The two chief inspirations of Josquin's sacred music, to judge by the frequency with which they recur and the nature of the musical response they elicited from him, are the parallel ones of the virgin birth (more particularly its annunciation) and its re-enactment in the sacrament of the Mass. In this, of course, his piety was entirely typical of his time, but he transcended it in the intensity with which he expressed it. 'Le génie consiste ... à concevoir son objet plus vivement et plus complètement que personne', observed Vauvenargues. It seems appropriate that in these two late masses Josquin should have given such profound expression to the twin concepts at the heart of his religious belief.

13. SECULAR WORKS. The difficulties that impede a clear picture of Josquin's development as a composer of masses and motets are if possible increased when we turn to his secular music, since the sources are fewer, more scattered and less reliable. Petrucci included some 20 three- and four-part pieces in his earliest collections of secular music, but in several cases the attribution to Josquin is questionable on grounds of style or the evidence of other sources, and in a few Petrucci himself withdrew it in subsequent printings. His first and third books of frottolas, first published in 1504 and 1505 respectively, contain one piece each attributed to 'Josquin d'Ascanio'; these two and the lively *Scaramella* seem to be Josquin's only surviving settings of Italian texts. Individual as are these pieces and the two motet-like extracts from Virgil's *Aeneid* (perhaps composed for an Italian court), they hardly alter the fact that Josquin's main concern in secular composition was the chanson. Two double canons were included, anonymously, in Antico's collection of that specialized genre of chanson (RISM 1520[3]), and a further, very valuable, group of six three-part pieces in the same publisher's *La couronne et fleur des chansons à troys* (1536[1]). A miscellaneous anthology published at Augsburg (1540[7]) was the first to make available a few of the five- and six-part chansons, but it was not until the appearance in 1545 of Susato's *Septiesme livre* (a memorial volume devoted entirely to Josquin, together with elegies on his death) that the bulk of these, some two dozen, were given the wider circulation of print. Susato's volume was reprinted four years later by his Parisian competitor Attaingnant, with the omission of the memorial tributes by other hands and the addition of a few more pieces of dubious authenticity. This admittedly implies some degree of public response, but the fact remains that these two publications, together with a rather earlier set of manuscript partbooks written in Flanders (*A-Wn* Mus.18746), are almost the only sources to transmit what seems, in retrospect, to have been the greatest of Josquin's achievements as a composer of chansons – a body of works that brings into this genre the pathos and constructive power, albeit on a smaller scale, that inform his later motets.

They provide a fairly clear idea of the last stage of Josquin's career as a chanson composer. Its beginnings, however, can only be deduced from the works printed by Petrucci and scattered, often anonymously, through various manuscripts, mostly Italian. The chronology of these works is still very much a matter of conjecture, but allowing for the possibility of false attributions it does seem safe to say that Josquin began life as a chanson composer in the style developed during the 15th century at the French and Burgundian courts and carried to its final flowering by Busnoys and Ockeghem – a style in which directness of declamation and rhythmic repetition are deliberately suppressed in favour of a linear elegance matching the studied artificiality of the verse. This music further matches the poetry in its careful observance of the *formes fixes*, the system of smaller and larger repetitions which together go to make up the total shape of both poem and composition. In what are presumably Josquin's earliest surviving chansons these formalities are still observed: in *Cela sans plus*, for instance, the cadence that brings the music to a temporary halt at bar 33 clearly suggests the rondeau form, even though the music may have been conceived for instrumental performance. What is already different from Ockeghem, however, is the emphasis on strict imitation (the two upper voices are in canon for the first 25 bars) and on rhythmic and melodic repetition; the fivefold rising sequence in the second half of the piece is as typical of the younger composer as it is untypical of the older. In *La plus des plus*, also printed in Petrucci's *Odhecaton*, continued movement in the bass prevents the median cadence from functioning as in a rondeau, nor does the only known poem with this incipit fit the music at all comfortably. The music seems, in any case, to have been composed almost autonomously and gives the impression that Josquin was here primarily concerned with the working out of purely musical problems: for instance, it explores the possibilities of imitation at three pitches a 5th and a 9th (instead of the usual octave) apart – a technical problem also handled in *Fortuna d'un gran tempo* (for a discussion of which see Lowinsky, 1943).

The question arises as to how many of these early pieces were conceived to be sung at all and how many were from the start instrumental. Certainly Petrucci and most of the manuscript sources omit the words, so that the practice of purely instrumental performance must have been widespread. This is probably the origin of even more unambiguously instrumental pieces such as *La Bernardina* and *Ile fantazies de Joskin* (as it is called in its only source, *I-Rc* 2856), where there seems to be no reference to any text or borrowed vocal material at all. These pieces give the impression of being completely free-composed and as such represent the earliest steps towards the specifically instrumental contrapuntal style that was to be explored by Willaert and his contemporaries in the next generation.

But as a general rule Josquin preferred to base a composition, whether or not voices were intended to take part in its performance, on pre-existing material, and for this purpose he drew on the 'popular' music of his time – not necessarily folksong in the accepted sense, but music in the popular consciousness – a rich but labyrinthine repertory which partly survives in monophonic chansonniers (notably *F-Pn* fr.9346 and 12744) and was thoroughly explored in H.M. Brown: *Music in the French Secular Theater, 1400–1550* (Cambridge, MA, 1963). Josquin's practice in arranging such tunes naturally varies. One of the simplest examples is *Bergerette savoyenne* (or *savoisienne*); here an elaborated version of the pre-existing tune is given to the top voice, each line being anticipated in the lower, accompanying voices. In *Je sey bien dire* (from *Canti C*) a tune with a strongly marked dance character is put in the tenor, while a web of partly imitative counterpoint is spun above and below it. *L'homme armé*, a rather primitive four-part notational

puzzle which seems, however, unlikely to be authentic, also has its borrowed melody in the tenor.

Even in these relatively straightforward pieces there is a certain piquancy in the contrast between the simplicity of the basic material and the artfulness with which it is treated, but this is further heightened in the arrangements in which Josquin makes use of his favourite device of canon. In some, the type of strict imitation between the upper voices that we have already met in three-part pieces is transferred to the upper pair of four, as in the setting of *Une musque de Biscaye*, in which an elaborated version of the tune is presented in close canon at the 4th between the two upper voices. Even more ingenious are the four-part pieces which consist of two simultaneous canons: *En l'ombre d'ung buissonet au matinet*, *Baisez moy* (spoilt in the possibly unauthentic six-part version by the addition of yet another canon) and *Se congié prens* [*Recordans de my segnora*] – if this latter, with its clumsy patch at bars 22–3, is really by Josquin. (The four-voice *Salve regina*, though it is on a larger scale, also belongs with these works.) The canons in such pieces are too close to perform much more than a textural function; in others, though, Josquin can perhaps be seen to be working his way towards the concept of canon as an architectural scaffolding, articulating the melodic and tonal structure of an entire piece, which is so marked a feature of his later motets and masses. In *Adieu mes amours*, for instance, the very well-known tune is presented in turn, quasi-canonically, by the two lower voices, while the upper ones proceed more freely. (In one source the top voice is given a rondeau cinquain to sing, but the music takes little account of the requirements of the *forme fixe*.) The four-part setting of *Entree suis* proceeds very similarly, but with more motivic integration of the free voices. The basic tune of this piece also appears with the German text *In meinem Sinn* and with cognate Flemish forms; no doubt this encouraged the dissemination of Josquin's arrangement. The same applies to *Comment peult haver joye*, in which the tune (also associated with the German text *Wohlauf, Gesell, von hinnen*) is presented in strict canon with great clarity; this piece was printed by Glarean as a motet (*O Jesu fili David*) – just one instance of the way in which Josquin's music was annexed for use in the German-speaking countries. The five-part arrangement of the bass-danse melody *La Spagna* would be another, but the qualities of lucid structure and varied texture associated with Josquin (not to mention basic competence in the handling of dissonance) are so conspicuously absent from it that it is impossible to accept it as authentic on the shaky testimony of Ott, who published it as a motet (*Propter peccata*) in 1537.

The earliest stage in Josquin's development of the chanson for more than four voices is probably represented by his six-part setting of *Se congié prens*, another popular tune. Here the canonic voices clearly perform a structural function, with *dux* and *comes* ingeniously reversing roles during the central section, but the texture is by no means as integrated as in later works of this kind. This, in fact, is probably the earliest of the pieces included by Susato in his memorial volume of 1545, for they are on the whole conspicuous for the way in which the canonic voices (the great majority are constructed round a scaffolding of this kind) are blended into the surrounding texture. *Se congié prens* is not the only one to make use of a popular tune: *Faulte d'argent* (whose authenticity is questioned in Van Benthem, 1970), *Petite camusette*, *Vous ne l'aurez pas* and *Tenez-moy en vos bras* are further examples. Other chansons, most notably the famous setting of Jean Molinet's elegy on the death of Ockeghem, *Nymphes des bois/Requiem aeternam*, make use of a plainsong cantus firmus. Occasionally Josquin reworked a voice part from some earlier composition: *Ma bouche rit* borrows the superius of Ockeghem's chanson and gives it a new, rich, and surely instrumental setting – a more elaborate development of the treatment Josquin had already accorded to Hayne's *De tous biens playne* in a piece published in the *Odhecaton*. Several of the most individual, however, seem to be completely free-composed, such as the profoundly pathetic *Regretz sans fin*. In these pieces, too, it is noteworthy that although the old *forme-fixe* structure with its rigidly sectional cadence points had been completely abandoned in favour of through-composition, Josquin almost always took care to mirror the rhyme structure of the poem with musical repetition, either strict or varied: this applies particularly to the opening lines or couplets, as in *Incessament livré*, *Plusieurs regretz*, *Je me complains* and *Douleur me bat*. The old relationship to the structure of the text has been replaced by a new one, more in keeping with the denser texture and slower movement of a new musical style.

In his later chansons for a smaller number of voices Josquin generally eschewed canon: *Plus nulz regretz* and *Mille regretz*, both for four, are freely composed, though with the same clear articulation of lines and melodic points of imitation, achieved by a carefully balanced hierarchy of cadences. Nor did Josquin confine himself to a mood of sombre pathos, though it certainly seems to have been the one most congenial to him in his later years. Of the three-part pieces transmitted by Antico, *Si j'avoys Marion*, *Si j'ay perdu mon amy* and the two different pieces beginning *En l'ombre d'ung buissonet* all look forward in their elegant handling of light-hearted popular material to the 'Parisian' chanson of Janequin and his contemporaries. *Quant je vous voy* applies the same refined technique to more lyrical ideas (perhaps Josquin's own), while *La belle se siet* is an astonishingly original handling of an old ballad tune as the basis for what could almost be an instrumental fantasia if it were not for the patches of clearcut declamation; it is a unique and fascinating piece. In this collection Josquin rubs shoulders with a younger generation of French court composers, such as Févin. But there can be no doubt that the real influence of his later chanson style was felt farther north, above all by Willaert.

WORKS

N.B.: Entries in italics are cross-references to works listed elsewhere in the work-list

Editions: *Werken van Josquin des Près*, ed. A. Smijers and others (Amsterdam, 1921–69): *Missen* [Mis. deel: aflevering, no.] (separate mass sections are numbered as *Fragmenta missarum* [Fm no.]); *Motetten* [Mot. deel: aflevering, no.]; *Wereldlijke werken* [WW deel: aflevering, no.]; *Supplement* [Suppl.: 55, no.]

Josquin des Prez: Opera omnia, editio altera, ed. A. Smijers (Amsterdam, 1957) [OO] (2nd edn of Mis.i: 10–11, nos.1–2 only)

New Josquin Edition (Amsterdam, 1989–) [NJE – volume.number within volume] (Works deemed spurious by the editors of the NJE are numbered and dealt with in the commentary, though they are not edited; their NJE nos. are given in square brackets. The nos. of works in vols. not yet published are subject to change and are thus given in parentheses.)

JC – *The Josquin Companion*, ed. R. Sherr (Oxford, forthcoming)

Misse Josquin (Venice, 1502; 2/1506 as Liber primus missarum Josquin, 3/1516, 5/1526)
Missarum Josquin liber secundus (Venice, 1505, 2/1515, 4/1526)
Missarum Josquin liber tertius (Fossombrone, 1514, 3/1526)
Josquini Pratensis ... Moduli ex sacris literis delecti, 4–6vv, liber primus (Paris, 1555) [1555]
Le septiesme livre contenant 24 chansons, 5–6vv, composées par ... Josquin des Pres (Antwerp, 1545[15])
Trente sixiesme livre contenant 30 chansons, 4–6vv ... le tout de la composition de feu Josquin des Prez (Paris, 1549) [1549]
Further sources in Charles (1983); full sources forthcoming in NJE

Title or Incipit	*No. of parts*	*NJE*	*Edition*	*Remarks*
		MASSES		
Missa ad fugam	4	(12.1)	Mis.iii: 28, no.14	Sup and T in canon throughout; ?early
Missa ad fugam	4			alternative title for Missa sine nomine in 1516[1], *E-Tc* 9, *I-CF* LIX
Missa 'Ave maris stella'	4	(3.1)	Mis.ii: 15, no.6	on plainchant hymn; canons in Ag I–III
Missa coronata	4			alternative title for Missa de Beata Virgine in German MSS
Missa de Beata Virgine	4–5	(3.3)	Mis.iii: 30–31, no.16	paraphrases appropriate Ordinary chants; canons in all 5-v sections (Cr onwards)
Missa de venerabili sacramento	4			superscription to Missa 'Pange lingua' in Netherlands MSS
Missa di dadi ['N'aray je jamais mieulx']	4	9.3	Mis.iii: 29, no.15	on T of Morton's chanson; title refers to symbolic presentation of T proportions; ?early; see Bloxam in JC
Missa 'D'ung aultre amer'	4	7.3	Mis.ii: 23, no.11	on T of Ockeghem's chanson; incorporates 1p. of motet Tu solus as Bs-substitute; Ky, Gl, Cr questioned by Noble, defended in NJE
Missa 'Faisant regretz'	4	8.1	Mis.iii: 27, no.13	ostinato on motif from Frye's Tout a par moy, whose Sup is quoted complete in Ag III
Missa 'Fortuna desperata'	4	8.2	Mis.i: 13, no.4	on all 3 vv of ?Busnoys' chanson
Missa 'Gaudeamus'	4	(4.2)	Mis.i: 12, no.3	on plainchant int
Missa 'Hercules dux Ferrariae'	4	(11.1)	Mis.ii: 17, no.7	on solmization motto; canons in Pleni, Ag II (3 in 1)
Missa 'L'ami Baudichon'	4	(5.1)	Mis.ii: 20, no.9	on monophonic chanson; ?early; Cr attrib. Tinctoris in *CZ-HKm* II A 7
Missa 'La sol fa re mi' ['Lesse faire a mi']	4	(11.2)	Mis.i: 11, no.2; OO	on ostinato solmization motto
Missa 'L'homme armé' sexti toni	4	(6.2)	Mis.i: 14, no.5	on monophonic chanson; canons in San, Osanna, 6-v Ag III (4 in 2)
Missa 'L'homme armé' super voces musicales	4	(6.3)	Mis.i: 10, no.1; OO	on monophonic chanson, transposed to successively higher degrees; mensuration canons in Ky, Bs, Ag II (3 in 1); 'Et in Spiritum' omitted by Josquin, supplied in late *I-Rvat* C.S.154
Missa 'Malheur me bat'	4	9.1	Mis.ii: 19, no.8	on all 3 vv of ?Martini's chanson; canons in Ag II, 6-v Ag III (4 in 2)
Missa 'Mater Patris'	4	10.1	Mis.iii: 26, no.12	on Brumel's motet, whose 3 vv are incorporated into 5-v Ag III; questioned by Bloxam in JC, defended in NJE
Missa 'Pange lingua'	4	(4.3)	Mis.iv: 33, no.18	on plainchant hymn (Corpus Christi)

Title or Incipit	No. of parts	NJE	Edition	Remarks
Missa 'Quae est ista'	4			mistaken title for Missa 'Malheur me bat' in *D-ROu* Mus.saec.XVI-40, Listenius, *Musica* (1537)
Missa sine nomine	4	(12.2)	Mis.iii: 32, no.17	canon mass (in various pairs of vv)
Missa 'Une musque de Biscaye'	4	(5.2)	Mis.ii: 22, no.10	on monophonic chanson; questioned by Benthem, *Muziek & wetenschap* (1991); early MS attribs. perhaps due to confusion with Josquin's chanson setting
		MASS SECTIONS		
Gloria de Beata Virgine	4	13.7	Mis.iv: 44, Fm no.1	on Gl IX; ?early
Gloria de Beata Virgine	4			Gl of Missa de Beata Virgine, widely transmitted separately
Credo 'De tous biens playne'	4	13.2	Mis.iv: 44, Fm no.2	on T of Hayne's chanson (c.f. treatment untypically simplistic); canon in 'Et in spiritum'; beginning adapted in *I-Rvat* C.S.41
Credo de villaige [vilayge] (i)	4	13.5	Mis.iv: 44, Fm no.3	on Cr I
Credo de villaige [vilayge] (ii)	4	13.6	Mis.iv: 50, Fm no.4	on Cr I, but very different from Credo de villaige (i); also attrib. Brumel; see Hudson (1986)
Credo de villaige (iii)	4	13.4	Mis.iv: 50, Fm no.6	on Cr I; A and T in canon throughout, except 'Et incarnatus'; ?early
Credo de villaige	5			Cr of Missa de Beata Virgine, widely transmitted separately
Sanctus de passione	4	13.9	Mis.iv: 50, Fm no.7	incorporates elevation motet Honor et benedictio (= conclusion of 3p. of Qui velatus facie)
Sanctus 'D'ung aultre amer'	4	13.10	Mis.ii: 23, no.11 appx	on Ockeghem's chanson; incorporates elevation motet Tu lumen, tu splendor Patris
		RITUAL WORKS		
Magnificat tertii toni	4	(20.1)	Mot.v: 47, no.77	only in *D-Bsb* 40021; see Sherr in JC
Magnificat quarti toni	4	(20.3)	Mot.v: 47, no.78	attrib. Josquin only in *I-Rvat* C.S.44, elsewhere to Agricola, Brumel, La Rue; even verses probably orig. and authentic, possibly also 1st verse; see Maas (1966)
Ave maris stella				see Monstra te esse matrem
Honor, decus, imperium	4	(24.7)	Suppl.: 55, no.2	hymn Nardi Maria pistici, stanza 2
Monstra te esse matrem	4	(23.9b)	Suppl.: 55, no.1a	hymn Ave maris stella, stanza 4
Nardi Maria pistici				see Honor, decus, imperium
Domine, non secundum peccata nostra	4	16.10	Mot.i: 4, no.13	tract; see Sherr (1988)
In pace in idipsum	4	(17.5)	1 p. in Picker (1965), ed.	resp; awkward; ?early
		MOTETS		
Absalon, fili mi	4	(14.1)	Suppl.: 55, no.5	form and texture atypical; attrib. to La Rue proposed by Benthem (1989), questioned by Davison (1996)

Title or Incipit	*No. of parts*	*NJE*	*Edition*	*Remarks*
Absolve, quaesumus/Requiem aeternam	6	(26.1)	Mot.v: 49, no.82	c.f. plainchant int in canon between A2 and T2; only in *E-Tc* 21; authenticity questioned by Just (1965), defended by Milsom in JC
Adjuro vos, O filie Syon	4			contrafactum of Plus nulz regretz in Italian MSS
Alma Redemptoris mater	4	(23.1)	Mot.ii: 21, no.38	A and T in canon
Alma Redemptoris mater/Ave regina caelorum	4	(23.2)	Mot.i: 7, no.21	paraphrases both plainchant ants, each in 2 vv
Ave Maria … benedicta tu (i)	4	(23.4)	Mot.i: 2, no.2	also attrib. Brumel in *I-Bc* R142; connected with *Vultum tuum* by Macey (1989)
Ave Maria … benedicta tu	4			contrafactum of Ave Maria … virgo serena in *D-GOl* A98, *Ngm* 83795
Ave Maria … benedicta tu	6			2p. of Pater noster, transmitted separately
Ave Maria … virgo serena	4	(23.6)	Mot.i: 2, no.1	
Ave Maria … virgo serena	6/7			only Sup, T2, B1 survive in Italian MSS; probably contrafactum of Adieu mes amours, q.v.
Ave mundi spes, Maria	4	(23.10)	Suppl.: 55, no.15; Godt (1976)	only source lacks Sup, supplied by Godt
Ave nobilissima creatura/ Benedicta tu	6	(23.11)	Mot.ii: 18, no.34	main text unidentified; c.f. plainchant ant, virtually identical with that of Huc me sydereo
Ave verum corpus	3	(21.2)	Mot.i: 4, no.12	
Benedicta es, caelorum regina	6	(23.13)	Mot.iii: 35, no.46	sequence
Christe, fili Dei	4			7p. of Vultum tuum, transmitted separately
Christum ducem, qui per crucem	4	—	Mot.i: 2, no.4	6p. of Qui velatus facie, transmitted separately and probably composed independently
Circumdederunt me	6			c.f. of Nymphes, nappés, as sole text in *D-Mu* 4° Art.401; also c.f. of several doubtful works
Clama ne cesses	3			canon of Ag III, Missa 'L'homme armé' super voces musicales, taken as title in some sources
Date [Da] siceram maerentibus	5			contrafactum of Je ne me puis tenir d'aimer in many German sources; attrib. Josquin only in *H-Bn* Bártfa 23
Delevi ut nubem iniquitates	5			contrafactum of Faulte d'argent in *D-LEu* Thomaskirche 49
Deo gratias	4			contrafactum of frottola In te Domine speravi in *D-ERu* 473/4
De profundis (i) [Ps cxxix + 'Requiem', 'Pater noster']	5	(15.13)	Mot.v: 51, no.90	Sup, A and B1 in canon
Diligam te Domine, fortitudo mea	2			contrafactum of Ag II, Missa 'Ave maris stella', in 1545[7]
Domine ne in furore tuo … quoniam [Ps xxxvii (selected verses)]	4	16.6	Mot.ii: 21, no.39	
Dulces exuviae	4	28.11	WW ii: 54, no.51	*Aeneid* iv.651–4; attrib. only in 1559[2]; shares Sup with Mouton's motet on the same text
Ecce Maria genuit	4			5p. of O admirabile commercium
Ecce tu pulchra es	4	(14.6)	Mot.ii: 16, no.30	
Ego sum ipse qui deleo iniquitates	6			contrafactum of Tenez moy en vos bras in German MSS

Title or Incipit	No. of parts	NJE	Edition	Remarks
Exaudi Domine vocem meam	2			contrafactum of Ag II, Missa 'Pange lingua', in 1545[6]
Factum est autem cum baptizaretur	4	19.3	Mot.i: 6, no.16	Genealogy (*Luke* iii.21–iv.1)
Fama malum	4	28.15	WW ii: 54, no.50	*Aeneid* iv.174–7
Fletus date et lamentamini	5			contrafactum of Nymphes des bois in *B-LVhuybens* C, devised to commemorate Josquin himself
Gaude virgo, mater Christi	4	(24.2)	Mot.i: 7, no.23	
Germinavit radix Jesse	4			4p. of O admirabile commercium
Haec dicit Dominus	6			contrafactum by C. Rupsch of Nymphes, nappés in 1537[1] and dependent sources
Homo quidam fecit cenam magnam	5	19.4	Mot.i: 9, no.28	T1 and T2 in canon ?early
Honor et benedictio	4			conclusion of 3p. of Qui velatus facie, incorporated as elevation motet into Sanctus de Passione
Huc me sydereo/Plangent eum	5/6	(21.5)	Mot.ii: 16, no.32	poem by Maffeo Veggio; c.f. plainchant ant, virtually identical with that of Ave nobilissima; added 6th v in most sources
Illibata Dei virgo nutrix/La mi la	5	(24.3)	Mot.i: 9, no.27	acrostic 'signature' in text; ostinato 'La mi la' [Ma-ri-a] motif in T
In amara crucis ara	4			4p. of Qui velatus facie, transmitted separately
In exitu Israel de Aegypto [Ps cxiii + doxology, ant Nos qui vivimus]	4	(17.4)	Mot.iii: 36, no.51	
In illo tempore: Assumpsit Jesus	4	19.5	Mot.v: 48, no.79	*Matthew* xx.17–19; paraphrases gospel recitation tone; accepted by NJE, but lacks concentration and variety of In principio erat Verbum
Iniquos odio habui	4	(17.6)	Suppl.: 55, no.17	only T survives in *I-Bc* R142; probably contrafactum
In pace in idipsum	3			c.f. of Que vous ma dame; sole text in most sources
In principio erat Verbum	4	19.8	Mot.iii: 38, no.56	*John* i.1–14; paraphrases gospel recitation tone
In te Domine speravi, non confundar	4			contrafactum of frottola In te Domine speravi; ed. H. Albrecht, *Georg Rhau: Symphoniae jucundae* (Kassel and Concordia, MO, 1959)
Intemerata virgo	4			3p. of Vultum tuum, transmitted separately
Inviolata est Maria, Jesu Christi mater	5			contrafactum of Inviolata, integra et casta es in *D-ROu* Mus.saec.XVI-71/2
Inviolata, integra et casta es	5	(24.4)	Mot.ii: 25, no.42; MRM, iv (1968)	T1 and T2 in canon
Liber generationis Jesu Christi	4	19.13	Mot.i: 6, no.15	Genealogy (*Matthew* i.1–16)
Memor esto verbi tui [Ps cxviii.49–64 + short doxology, return]	4	(17.14)	Mot.ii: 16, no.31	
Mente tota tibi supplicamus	4			5p. of Vultum tuum, transmitted separately
Miserator et misericors Dominus	6			contrafactum of Se congié prens in German MSS

Title or Incipit	*No. of parts*	*NJE*	*Edition*	*Remarks*
Miserere mei Deus qui dixisti	2			contrafactum of 1p. of 3-v Ave verum corpus in Wilfflingseder, *Erotemata musicae practicae* (1563)
Miserere mei Deus secundum [Ps l]	5	(18.3)	Mot.ii: 21, no.37; MRM, iv (1968)	T a transposing ostinato; 6th v by Bidon in *CH-SGs* 463
Misericordias Domini	4	(18.4)	Mot.ii: 25, no.43	cento of psalm verses; ?early; see Macey (1991)
Missus est Gabriel angelus	4	(20.7)	Mot.i: 6, no.17	
Mittit ad Virginem	4	(24.6)	Mot.i: 2, no.3	sequence
Nunquid justificari potest homo	2			contrafactum of Pleni, Missa 'Hercules dux Ferrarie', in 1545[6]
Nunquid oblivisci potest mulier	2			contrafactum of Ag II, Missa 'Ave maris stella', in 1545[6]
O admirabile commercium	4	(21.7)	Mot.i: 2, nos. 5–9; MRM, iv (1968)	cycle of 5 Vespers ants (Circumcision), treated as separate works in some sources
O bone et dulcis Domine Jesu/ Pater noster/Ave Maria	4	(21.8)	Mot.i: 6, no.18	c.f. plainchant prayer and ant; anon. in most sources, attrib. Josquin only in *I-Fn* II.I.232; ?early
O bone et dulcissime Jesu	4	(21.9)	Mot.v: 52, no.96	
O Domine Jesu Christe	4	(22.1)	Mot.i: 4, no.10	motet-cycle (*5 partes*); 'Prayers of St Gregory'
[O] intemerata virgo	4			3p. of Vultum tuum, transmitted separately
O Jesu fili David	4			contrafactum of Comment peult haver joye in Glarean (1547[1])
O Maria, nullam tam gravem	4			4p. of Vultum tuum, transmitted separately
O Maria, virgo sanctissima	6			contrafactum of Se congié prens in *I-Bc* R142
O mater Dei et hominis	4			contrafactum of Tu solus qui facis mirabilia in 1508[3]
O Pater omnipotens	5			contrafactum of N'esse pas ung grant desplaisir in 1568[7]
Ora pro nobis virgo sine termino	4			6p. of Vultum tuum, transmitted separately
Otze náss, genz w nebi	6			Cz. trans. of Pater noster in *CZ-HKm* II A 22
O virgo genitrix, partu felicissima	5			contrafactum of Plusieurs regretz in 1559[1]
O virgo prudentissima/Beata mater	6	(24.10)	Mot.iii: 35, no.45	poem by Poliziano; plainchant ant in canon between T and A
O virgo virginum	6	(24.11)	Mot.v: 49, no.83	on plainchant ant
Pater noster (2p. Ave Maria)	6	(20.9)	Mot.iii: 36, no.50	T and A in canon
Pauper sum ego	3			c.f. of Ce povre mendiant; sole text in *GB-Lbl* Add.35087
Per illud ave prolatum	2			2p. of Benedicta es, transmitted separately
Petite et accipietis	6			contrafactum of Petite camusette in German MSS
Planxit autem David	4	(14.9)	Mot.i: 6, no.20	*2 Kings* i.17–27; attrib. Ninot in *I-Fn* II.I.232; questioned by Finscher in JC
Praeter rerum seriem	6	(24.12)	Mot.ii: 18, no.33	on cantio in seq form (cf F. de Salinas, *De musica*, 1577, p.287)
Quando natus es	4			2p. of O admirabile commercium
Quid tam sollicitis vitam consumimus	2			contrafactum of Pleni, Missa 'Malheur me bat', in 1549[16]

Title or Incipit	*No. of parts*	*NJE*	*Edition*	*Remarks*
Qui habitat in adiutorio Altissimi [Ps xc + return]	4	(18.7)	Mot.iii: 37, no.52	
Quis separabit nos a caritate	2			contrafactum of Pleni, Missa 'Pange lingua', in 1545[6]
Qui velatus facie fuisti	4	(22.3)	Mot.i: 4, no.11; 6p. Mot.i: 2, no.4	motet-cycle (6 *partes*); poem attrib. St Bonaventure
Requiem aeternam	5			c.f. of Nymphes des bois, misidentified as motet by Petrucci (1508[1]) and hence Smijers (Mot.i: 9, no.29)
Rubum quem viderat Moyses incombustum	4			3p. of O admirabile commercium
Salve regina	4	(25.4)	Mot.v: 52, no.95	canon 4 in 2
Salve regina	5	(25.5)	Mot.iii: 35, no.48	ostinato 'Salve' motif in Quintus
Salve rex caeli et terrae	5			Protestant contrafactum of Salve regina in *CZ-HKm* II A 29
Sana me, Domine	5			contrafactum of Plusieurs regretz in *D-LEu* Thomaskirche 49
Sancta Dei genitrix	4			2p. of Vultum tuum; beginning of motet in *D-Usch* 237[a–d]
Stabat mater/Comme femme desconfortee	5	(25.9)	Mot.ii: 21, no.36	sequence; c.f. T of Binchois' chanson
Tota pulchra	4			mistaken incipit of Ecce tu pulchra es in tablature 1552[35]
Tu lumen, tu splendor Patris	4			elevation motet incorporated into Sanctus 'D'ung aultre amer'
Tu solus qui facis mirabilia	4	(22.5)	Mot.i: 4, no.14	2p. quotes words and music of beginning of Sup of Ockeghem's D'ung aultre amer
Ut Phoebi radiis	4	(25.10)	Mot.i: 7, no.22	T and B in canon on hexachord subject; possibly for Order of the Golden Fleece; see Callahan (1971), Prizer (1985)
Verbum incarnatum	4			contrafactum of Ave Maria ... virgo serena in *D-Bsb* 40021
Victimae paschali laudes/D'ung aultre amer	4	(22.6)	Mot.i: 9, no.26	Sup in 1p. is that of Ockeghem's chanson, in 2p. that of Hayne's De tous biens plaine; plainchant seq paraphrased in A, T, B
Videte omnes populi	6			contrafactum of Nymphes, nappés in *I-Bc* R142
Vidi speciosam	6			contrafactum of Tenez moy en vos bras in *I-Bc* R142
Virgo prudêntissima	4	(25.12)	Mot.i: 9, no.25	attrib. Isaac in late sources owing to confusion with his setting
Virgo salutiferi genitrix/Ave Maria	5	(25.13)	Mot.ii: 18, no.35; MRM, iv (1968)	poem by Ercole Strozzi; c.f. in canon between T and Sup
Vultum tuum deprecabuntur	4	(25.14)	Mot.i: 7, no.24	motet-cycle (7 *partes*); see Macey (1989)

SECULAR WORKS

Title or Incipit	*No. of parts*	*NJE*	*Edition*	*Remarks*
Ach Unfal, was zichstu mich?	4			contrafactum of Qui belles amours a in *CH-Bu* F.X.21
Adieu mes amours	4	(28.3)	WW ii: 53, no.35	2 lower vv based on monophonic chanson

Title or Incipit	*No. of parts*	*NJE*	*Edition*	*Remarks*
Adieu mes amours	6/7	(30.1)	Suppl.: 55, no.16; Picker (1971)	presumptive orig. text of composition surviving, inc., only as Ave Maria ... virgo serena; monophonic chanson in canon between B1 and T2, paraphrased in other surviving v; attrib. Josquin in *I-Bc* R142
A la mort/Monstra te esse matrem	3	27.1	—	c.f. stanza of hymn Ave maris stella
A l'eure que je vous p.x.	4	(28.1)	WW ii: 53, no.41	?instrumental; canon at 9th between Sup and B
Allegez moy	6	(30.2)	WW i: 5, no.14	also attrib. Barbe, Le Brung and (less probably) Willaert; defended by Benthem, *TVNM*, xxi/3 (1970)
A l'ombre d'ung buissonet, Au matinet	3	27.2	WW ii: 54, no.61	possibly based on monophonic chanson
Basiés moy	4	(28.4)	WW i: 5, no.20a	canon 4 in 2
Belle, pour l'amour de vous	4	(28.5)	Picker (1965)	?early
Bergerette savoyenne	4	(28.6)	WW ii: 53, no.36	setting of monophonic chanson
Cela sans plus (i)	3	27.3	WW ii: 53, no.44	untexted (?instrumental) piece, unrelated to well-known chanson by Colinet de Lannoy
Ce povre mendiant/Pauper sum ego	3	27.5	WW ii: 53, no.46	T presents Latin tag as 6-note motto in descending transposition
Comment peult haver joye	4	(28.7)	WW ii: 54, no.56	setting of monophonic chanson; Sup and T in canon
Cueur langoreulx	5	(29.2)	WW i: 3, no.1	Sup and Quintus in canon
Cueurs desolez ... Ne cherchez plus/Plorans ploravi	5	(29.3)	WW i: 8, no.28	only in 1549; not included in 1545[15]
De tous biens plaine	3	27.6	—	2 canonic vv beneath Sup of Hayne's chanson
De tous biens plaine	4	(28.9)	WW ii: 53, no.49b	2 canonic vv added beneath Sup and T of Hayne's chanson
Dictez moy bergere	4	(28.10)	H. Meconi (diss., Harvard U., 1986)	canon 4 in 2; attrib. Josquin only in *D-HRD* 9820 (textless); attrib. La Rue in *I-Fc* Basevi 2442
Douleur me bat	5	(29.4)	WW i: 5, no.18	T and Quintus in canon
Du mien amant	5	(29.5)	WW i: 5, no.23	T and Quintus in canon
El grillo	4	(28.12)	WW ii: 54, no.53	attrib. 'Josquin Dascanio' in only source, 1505[4]
En l'ombre d'ung buissonet, Au matinet	3			see A l'ombre d'ung buissonet
En l'ombre d'ung buissonet, Au matinet	4	(28.13)	WW ii: 54, no.59	canon 4 in 2; some contrapuntal crudities make attrib. doubtful, but accepted by Litterick in JC
En l'ombre d'ung buissonet, Tout au long	3	27.7	WW ii: 54, no.60	based on monophonic chanson
Entree suis en grant pensee	3	27.8	WW ii: 54, no.58	possibly based on monophonic chanson; unique attrib. to Josquin in *I-Fr* 2794 is not improbable
Entree suis en grant pensee	4	(28.14)	WW ii: 54, no.57	based on monophonic chanson
Et trop penser	3	[27.9]	MRM, vii (1983)	attrib. 'Bosfrin' in *I-Rc* 2856; Josquin's authorship supported by A.S. Wolff (diss., North Texas State U., 1970) and Staehelin (1973), but rejected on stylistic grounds by NJE

Title or Incipit	*No. of parts*	*NJE*	*Edition*	*Remarks*
Faulte d'argent	5	(29.7)	WW i: 5, no.15	A and Quintus in canon; authenticity questioned by Benthem, *TVNM*, xxi/3 (1970), but supported by Milsom and Bernstein in JC
Fors seulement	6	(30.4)	—	only surviving v of work attrib. Josquin in *I-Bc* R142, presents Sup of Ockeghem's chanson with some alteration; cf Ma bouche rit
Fortuna d'un gran tempo	3	27.12	Suppl.: 55, no.13	based on monophonic song; attrib. missing (?dropped) from later editions of Odhecaton
Fortune d'estrange plummaige	3			alternative text (inc.) for Ce povre mendiant in *I-Fc* Basevi 2439
Helas madame	3/4	27.13	Suppl.: 55, no.11; MRM, vii (1983)	formally anomalous, but unique attrib. to Josquin in *I-Fn* Magl.XIX.178 cautiously accepted by NJE; added A in *Fn* B.R.229, *Fr* 2356
Ile fantazies de Joskin	3	27.15	WW ii: 53, no.43	untexted work
Incessament livré suis a martire	5	(29.8)	WW i: 3, no.6	T and Quintus in canon
In meinem Sinn	4			contrafactum of Entree suis in 1535[11] and dependent sources
In te Domine speravi per trovar pietà	4	(28.18)	IMa, 1st ser., i (1954)	attrib. 'Josquin Dascanio' in several sources, probably following 1504[4]; 'Josquinus Pratensis' only in *CH-SGs* 463
Je me	3	27.17	—	text incomplete in only source, *I-Fn* Magl.XIX.178, conjecturally completed in NJE; accepted there with reservations
Je me complains	5	(29.10)	WW i: 3, no.11	Sup and Quintus in canon
Je ne me puis tenir d'aimer	5	(29.11)	WW i: 8, no.31	not included in 1545[15]; intabulations attrib. to Gombert (1546[34], Respice in me; 1554[32], Lauda Syon) and Claudin (1558[20], Date siceram); many German sources give contrafact text Date [Da] siceram; strongly defended by Blackburn (1976)
Je n'ose plus	3	27.19	—	text incomplete in only source, *I-Fn* Magl.XIX.178; accepted by NJE; ?early
Je ris et si ay larme a l'oeil	3/4	(28.19)	Suppl.: 55, no.12	attrib. Josquin only in *I-Fc* Basevi 2442; A probably added; technically clumsy (?early)
Je sey bien dire	4	(28.20)	WW ii: 53, no.38	treatment of monophonic chanson; text not preserved in only source, 1504[3]
La belle se siet	3	27.20	WW ii: 54, no.62	based on monophonic chanson
La Bernardina	3	27.21	WW ii: 53, no.42	untexted piece; cf Ghiselin, La Alfonsina
La plus des plus	3	27.22	WW ii: 53, no.45	text wanting in sources, conjecturally completed in NJE
Le villain (jaloux)	4	(28.22)	L. Jonas, ed.: *Das Augsburger Liederbuch* (Munich, 1983)	on same monophonic chanson as Mouton's setting

Title or Incipit	No. of parts	NJE	Edition	Remarks
Ma bouche rit	5/6	(29.14)	WW i: 5, no.19	although texted in the sources, clearly an inst. arr. of the Sup of Ockeghem's chanson; added 6th v in 1545[15], 1549; doubted by Bernstein (1994)
Mille regretz	4	(28.25)	WW i: 8, no.24	attrib. Josquin only in 1549[29], tablature 1538[22]; attrib. 'J. Lemaire' (?poet) in 1533[5]; anon. in many MSS and tablatures
Mon mary m'a diffamee	3	27.27	Benthem, *Josquin des Prez: New York 1971*	attrib. only in late but reliable 1578[15]
Ne come peult	4			garbled incipit of Comment peult aver joye in *I-Rvat* C.G.XIII 27
N'esse pas [point] ung grant desplaisir	5	(29.17)	WW i: 3, no.8	T and Quintus in canon; first attrib. Josquin in unreliable 1540[7], but also in 1545[15]; untypically repetitive
Nymphes des bois/Requiem aeternam	5	(29.18)	WW i: 5, no.22; MRM, iv (1968)	lament on death of Ockeghem (*d* 1497); poem by J. Molinet; c.f. plainchant int
Nymphes, nappés/ Circumdederunt me	6	(30.6)	WW i: 5, no.21	c.f. plainchant resp, presented in canon between Quintus and Sextus
O Venus bant	3	27.29	*Harmonices musice Odhecaton A*, ed. H. Hewitt (Cambridge, MA, 1942)	also attrib. 'Gaspar' [van Weerbeke]; considered stylistically improbable by NJE
Parfons regretz	5	(29.19)	WW i: 3, no.3	B and Quintus in canon
Par vous je suis	4			alternative incipit of Entree suis in *I-Fc* Basevi 2439
Petite camusette	6	(30.7)	WW i: 5, no.17	T and A in canon
Plaine de deuil	5	(29.20)	WW i: 3, no.4	Quintus and Sup in canon
Plusieurs regretz	5	(29.21)	WW i: 3, no.7	T and Quintus in canon
Plus miltz [mille] regrets	4			garbled incipit of Plus nulz regretz in several German sources
Plus n'estes ma maistresse	4	(28.27)	WW i: 8, no.30	only in 1549; plausible only with revised underlay (? lower vv instrumental)
Plus nulz regretz	4	(28.28)	WW i: 8, no.29	composed for celebration in Jan 1508; poem by J. Lemaire de Belges
Pour souhaitter	6	(30.8)	WW i: 3, no.10	T and Sextus in canon
Quant je vous voye	3	27.32	WW ii: 54, no.65	
Que vous ma dame/In pace in idipsum	3	27.33	WW ii: 53, no.47	c.f. elaborated version of Compline resp; accepted by NJE; Finscher (1964) argues for attrib. to Agricola in 1504[3]
Qui belles amours a	4	(28.29)	—	on monophonic chanson
Recordans de my segnora	4			spurious title for Se congié prens in *I-Rvat* C.G.XIII 27
Regretz sans fin	6	(30.9)	WW i: 3, no.5	T and Sextus in canon
Revenu d'oultremonts, Japart	4	—	—	lost; attested by *FétisB*, iv, 428
Scaramella va alla guerra	4	(28.30)	WW ii: 54, no.54	on same song as Compère's Scaramella fa la galla and the anon. setting in Hör tablature (*CH-Zz* Z.XI.301, ed. in SMd, vii, 1970) and elsewhere
Se congié prens	4	(28.31)	WW ii: 53, no.39	canon 4 in 2; textless; entitled Recordans de my segnora in *I-Rvat* C.G.XIII 27, untitled in *Fn* Magl.XIX.178; ?early
Se congié prens	6	(30.11)	WW i: 3, no.12	Quintus and Sextus in canon

Title or Incipit	No. of parts	NJE	Edition	Remarks
Si j'ay perdu mon amy	3	27.34	WW ii: 54, no.64	based on monophonic chanson
Si j'eusse [j'avoye] Marion	3	27.35	WW ii: 54, no.63	only in 1536[1]; accepted with reservations by NJE
Tant vous aimme, bergeronette	4	(28.33)	—	only in *I-Fc* Basevi 2442
Tenez moy en vos bras	6	(30.12)	WW i: 5, no.13	fully texted in sources, but implausibly; T alone presents orig. monophonic melody
Une mousque de Biscaye	4	(28.35)	WW ii: 53, no.37; MRM, vii (1983)	on monophonic chanson; Sup and A in canon
Vive le roy	4	(28.36)	WW ii: 53, no.40	instrumental piece based on solmization syllables; Sup, A and T in canon
Vous l'arez, s'il vous plaist	6	(30.13)	WW i: 5, no.16	T and Sextus in canon
Vous ne l'aurez pas	6	(30.14)	WW i: 3, no.2	T and Sextus in canon
[textless]	4	(28.38)	—	only in *D-HRD* 9820, ff.[128*r*–129*r*]; unidentified

DOUBTFUL AND MISATTRIBUTED WORKS

Masses

Title or Incipit	No. of parts	NJE	Edition	Remarks
Missa 'Allez regretz' (i)	4	[7.1]	Mis.iv: 43, no.20	on Hayne van Ghizeghem's chanson; attrib. 'Jo. de Pratis' (?= Stokem) in *D-Ju* 21; rhythm and treatment of model untypical
Missa 'Allez regretz' (ii)	4	[7.2]	CMM, xv/1 (1958)	by Compère; attrib. Josquin in *D-LEu* Thomaskirche 51
Missa 'Da pacem'	4	(3.2)	Mis.iv: 34, no.19	on plainchant ant; attrib. Josquin in 1539[2], *E-Tc* 19, etc.; attrib. Bauldeweyn in *D-Mbs* Mus.ms.7, and probably by him; see Sparks (1972)
Missa 'Dirige'	4	(3.4)	CMM, xcvii/2 (1992)	by La Rue (Missa 'Cum jocunditate'); attrib. Josquin in *I-Ma* E.46 inf.
Missa ferialis	4	(4.1)	RRMMA, xxxiv (1999)	by Martini; attrib. Josquin in 1505[1]
Missa 'L'homme armé' [quarti toni]	4	(6.1)	CMM, xv/1 (1958)	by Compère; attrib. Josquin in *D-LEu* Thomaskirche 51, *Mbs* Mus.ms.3154
Missa 'Missus est angelus'	4	[10.2]	J.G. Chapman (diss., New York U., 1964)	by Moulu; attrib. Josquin in *D-ROu* Mus.saec.XVI-40
Missa 'Mon seul plaisir' ['Monseur plaisair/phaisair']	?4	[9.2]	—	on Ninot's chanson; only T and B survive in unique source, *D-LEu* Thomaskirche 51; counterpoint untypical
Missa pro defunctis	?4	—	—	lost; cited by Listenius, *Musica* (1537), as exhibiting perfect minor mode in several sections
Missa pro defunctis	6	(4.4)	CMM, lxxxi/1 (1979)	by Richafort; attrib. Josquin in *NL-Lml* 1440
Missa 'Quem dicunt homines'	4	[10.3]	—	on Richafort's motet; only in *I-Ma* E.46 inf.; not by Divitis as stated by Osthoff (1962–5) following Smijers; style generally untypical
Missa 'Rosina'	?4	[9.4]	Ward (1983)	? on anon. lied; inc.: T complete (anon.) in *CH-Bu* F.IX.55, all 4 vv of Cr (attrib. Josquin) in Faber, *Ad musicam practicam introductio* (1550), etc.; rejected by Ward and NJE

Title or Incipit	No. of parts	NJE	Edition	Remarks
Missa 'Sub tuum praesidium'	4	(4.5)	CMM, xcvii/6 (1996)	by La Rue; attrib. Josquin in 1539[2]
Missa 'Veni Sancte Spiritus'	5	(4.6)	*Messzyklen der frühprotestischen Kirche in Leipzig*, ed. L. Youens (Tutzing, 1984)	on plainchant sequence; attrib. Josquin in unreliable *D-ROu* Mus.saec.XVI-49; counterpoint and texture untypical
		Mass sections		
Kyrie paschale	4	[13.14]	—	only in tablature *PL-Wn* 564
Gloria [de Beata Virgine]	?3	[13.8]	D.G. Loach (diss., U. of California, Berkeley, 1969)	on troped plainchant; inc.: Sup complete (attrib. Josquin) in *CH-SGs* 463, all 3 vv of trope 'Primogenitus Mariae Virginis matris' (anon., textless) in Glarean (1547[1]); style anomalous
Credo 'Chascun me crie' [de rouges nes]	4	13.1	Mis.iv: 50, Fm no.5	on ?monophonic chanson; untypical repetition and use of model; accepted by NJE
Credo 'La belle se siet'	4	13.3	*Collected Works of Robert de Févin*, ed. E. Clinkscale (Ottawa, 1993)	on monophonic chanson; attrib. Josquin in 1505[1]; attrib. Robert de Févin in *I-Rvat* C.S.41 and probably by him; accepted with reservations by NJE
Et incarnatus est	2	[13.13]	—	only in 1549[16]; ? bicinium from unidentified work
Crucifixus	2	[13.12]	—	only in 1549[16]; ? bicinium from unidentified work
Agnus Dei	2	[13.11]	—	only in 1549[16]; ? bicinium from unidentified work
		Ritual works		
Magnificat	4	(20.2)	Suppl.: 55, no.7	only in *E-SE* s.s.; inc.: wants verses 10–12; 'Esurientes' verse 8 stylistically distinct; see Sherr in JC
Magnificat septimi toni	4	(20.5)	—	attrib. Josquin in *D-LEu* Thomaskirche 49, *H-Bn* Bártfa 22; untypically monotonous
Fecit potentiam [quarti toni]	2	(20.4)	*Miguel de Fuenllana: Orphénica lyra (1554)*, ed. C. Jacobs (Oxford, 1978)	only in tablature 1554[32]; bicinium from unidentified Magnificat
Pange lingua	4	(22.2)	EDM, 1st ser., xxi (1942)	hymn; attrib. Josquin in 1542[12] and German MSS; counterpoint untypical
		Motets		
Alleluia: Laudate Dominum	4	(15.1)	—	only B survives in unreliable *D-Bga* XX.HA StUB Königsberg 7 (formerly B of Königsberg, Universitätsbibliothek, MS 1740; hereafter *Bga* Königsberg 7)
Alma Redemptoris mater/Ave regina caelorum/Inviolata, integra et casta/Regina caeli	6	—	—	lost; cited by Zarlino, *Le istitutioni harmoniche* (1558), as combining 4 plainchant melodies (3 ants, seq)
Ave caro Christi cara	4	(21.1)	Mot.v: 46, no.76	sources favour attrib. to Bauldeweyn; attrib. to Josquin in 1564[5] strongly defended by Sparks (1972)

Title or Incipit	*No. of parts*	*NJE*	*Edition*	*Remarks*
Ave Christe immolate	4			Protestant adaptation of text of Ave caro Christi cara; ed. in Cw, xviii (2/1950)
Ave festiva ferculis	4	(23.3)	—	only in *E-TZ* 2; reference to L'homme armé tune in last section; style anomalous; see Kreitner (1992)
Ave Maria ... benedicta tu (ii)	4	(23.5)	Maîtres anciens de la musique française, v (Paris, 1975); SCMot, vi (1989)	by Mouton; attrib. Josquin in *I-Bc* R142 (2nd index)
Ave Maria ... virgo serena	8	(23.7)	—	arrangement of the Sup of Josquin's 4-v motet; only in *I-VEaf* CCXVIII
Ave maris stella	4	(23.8)	Mot.v: 52, no.94	only in unreliable *I-Bc* Q20 (attrib. in A); hymn text unusually set as motet; texture discontinuous
Ave sanctissima virgo	5	(23.12)	—	canon 5 in 1 at unison; only in unreliable 1540[7]
Ave verum corpus	5	(21.3)	Mot.v: 48, no.80	attrib. Josquin in 1545[2], 1568[7]; T1 and T2 in canon; modelled on Inviolata, but see Sparks (1971)
Ave verum corpus/O salutaris hostia/Ecce panis/Bone pastor	4	(21.4)	G.W.J. Drake (diss., U. of Illinois, 1972)	attrib. Josquin in *CH-BuF*.X.22–4; probably by Gregoire (attrib. in 1503[1])
Beati omnes qui timent Dominum [Ps cxxvii]	4	(15.2)	EDM, 1st ser., xiii (1939)	by Senfl (1520[4]); attrib. Josquin in *D-LEu*Thomaskirche 49
Beati omnes qui timent Dominum [Ps cxxvii]	6	(15.3)	CMM, lx (1973)	by Champion (1542[6]); attrib. Josquin in *D-Kl* 4° Mus.24
Beati quorum remissae sunt iniquitates [Ps xxxi]	5	(15.4)	Mot.iv: 40, no.62	attrib. Josquin in 1538[6], 1553[4]; rhythm and texture untypical (?later)
Benedicite omnia opera Domini Domino	4	(14.2)	Mot.iii: 37, no.53	*Daniel* iii.57–74; attrib. Josquin in 1537[1], 1553[6], 1559[2]; rhythm and word-setting untypical
Benedicta sit sancta Trinitas	4	(26.2)	—	only in *D-Rtt* FKM 76/II
Bonitatem fecisti [Ps cxviii.65–80 + doxology]	4	(15.5)	CMM, lviii/5 (1973)	by Carpentras; attrib. Josquin in *CH-SGs* 463, *D-Kl* 4° Mus.24, implicitly in Glarean (1547[1]); possibly response to Memor esto
Caeli enarrant gloriam Dei [Ps xviii]	4	(15.7)	Mot.iii: 39, no.61	attrib. Josquin in 1538[6], 1553[4], *D-Kl* 4° Mus.24; modelled on works by Josquin; see Macey (1986)
Caelorum decus Maria	9			contrafactum of Comment peult avoir joye
Cantate Domino ... cantate [Ps xcv + doxology]	5	(15.6)	Mot.v: 45, no.72	attrib. Josquin in 1539[9], 1553[5]; texture and counterpoint untypical
Christus mortuus est/ Circumdederunt	6	[19.1]	Mot.v: 51, no.87	attrib. Josquin in 1564[3]; canon in T and Sup modelled on Nymphes, nappés; rhythm and texture untypical; see Milsom (1982)
Christus resurgens ex mortuis	6	(25.7)	CMM, xxviii/2 (1973)	by Verdelot (Sancta Maria virgo virginum); attrib. Josquin in lost MSS Breslau, Stadtbibliothek, 2, 5
Clamavi: Ad Dominum cum tribularer [Ps cxix + doxology, return]	4	(15.8)	—	attrib. Josquin in unreliable *D-Kl* 4° Mus. 24, *Rp* B211–15; rhythm abd structure untypical

Title or Incipit	*No. of parts*	*NJE*	*Edition*	*Remarks*
Confitemini Domino/Per singulos dies	6	(15.9)	—	by Mouton; attrib. Josquin in *I-Rv* S[1] 35–40
Congratulamini mihi omnes	4	(26.3)	SCMot, vi (1989), xiv (1995)	probably by Le Brung (attrib. in *A-Wn* Mus.18825); attrib. Josquin in 1537[1] and dependent MSS; attrib Richafort in *I-Bc* Q19
Conserva me Domine [Ps xv]	4	(15.10)	S. Keyl (diss., Duke U., 1989)	attrib. Josquin in 1538[6], 1553[4], *D-LEu* Thomaskirche 49; probably by Martin Wolff (indexes of 1538[6], 1553[4]); also attrib. H. F[inck] in *Kl* 4° Mus.24
De profundis (i) [Ps cxxix + doxology]	4	(15.11)	Mot.iii: 35, no.47	probably by Champion (attrib. in *A-Wn* Mus.15941); attrib. Josquin in 1520[4], 1521[3], 1539[9], Glarean (1547[1]),*CH-SGs* 463, *D-Kl* 4° Mus.24
De profundis (ii) [Ps cxxix + doxology]	4	(15.12)	Mot.v: 52, no.91	attrib. Josquin in 1539[9], *D-Kl* 4° Mus.24; counterpoint and texture untypical
De profundis (ii) [Ps cxxix]	5	(15.14)	EDM, 1st ser., xiii (1939)	by Senfl; attrib. Josquin in *D-Dl* 1/D/3 (in Dc I and II only, in other partbooks to Senfl)
Descendi in ortum meum	4	(14.3)	Suppl.: 55, no.6	attrib. Josquin in generally reliable *A-Wn* Mus.15941, but counterpoint untypical
Deus, in adiutorium meum intende [Ps lxix]	4	[16.1]	DTB, v, Jg.iii/2 (1903)	attrib. Josquin in unreliable *D-Kl* 4° Mus.24, Champion in *A-Wn* Mus.15941, Senfl (who has another setting) in 1538[6]; probably by Champion
Deus, in nomine tuo [Ps liii + doxology]	4	[16.2]	Mot.ii: 25, no.44; CMM, lviii/5 (1973)	by Carpentras; attrib. Josquin in 1553[5]
Deus pacis reduxit	4	(26.4)	Mot.iii: 38, no.57	attrib. Josquin in 1538[3] (index), Stoltzer in *D-Z* LXXXI, 2; probably by Stoltzer
Dilectus Deo et hominibus	4	(14.4)	*Collected Works of Antoine de Févin*, iii, ed. E.H. Clinkscale (Ottawa, 1994)	attrib. Josquin in 1538[7], Févin in 1538[8], probably both owing to misreading of 1514[1], where it is anon.
Dixit Dominus domino meo [Ps cix]	4	[16.3]	—	only in *D-ROu* Mus.saec.XVI-71/1
Domine Dominus noster [Ps viii]	5	16.4	Mot.v: 51, no.89	attrib. Josquin in 1553[4], *D-HAu* Ed.1147; structure anomalous (progressively augmented 8-note motto in T)
Domine exaudi … auribus [Ps cxlii]	4	16.5	Mot.v: 52, no.92	attrib. Josquin in 1553[6], *D-Kl* 4° Mus.24; structure and word-setting untypical; harmonically stagnant
Domine ne in furore tuo … miserere (i) [Ps vi]	4	16.7	Mot.iii: 39, no.59	attrib. Josquin in 1538[6], 1553[4], *I-Bc* Q20; rhythm and word-setting untypical; ?later
Domine ne in furore tuo … miserere (ii) [Ps vi]	4	[16.8]	CMM, xxviii/2 (1973)	probably by Verdelot; attrib. Josquin in *D-Kl*4 ° Mus.24; also attrib. Baston, Stoltzer
Domine ne projicias me	4	16.9	Mot.iv: 40, no.64	attrib. Josquin in 1538[6], 1553[6]; post-Josquinian

Title or Incipit	*No. of parts*	*NJE*	*Edition*	*Remarks*
Domine quid multiplicati sunt [Ps iii]	?4–5	—	—	lost; cited by Finck, *Practica musica* (1556), as adding another v at words 'Dormivi et soporatus sum'
Domine quis habitabit [Ps xiv + doxology]	4	[16.11]	—	only in unreliable *D-Kl* 4° Mus.24; rhythm and structure untypical
Domini est terra [Ps xxiii + doxology]	4	[16.12]	G.K. Diehl (diss., U. of Pennsylvania, 1974)	probably by Vinders; attrib. Josquin in *D-Kl* 4° Mus.24; also attrib. 'Benedictus' [Appenzeller]
Dominus regnavit, decorem indutus est [Ps xcii + doxology]	4	(17.1)	Mot.iv: 41, no.65	attrib. Josquin in 1539[9], 1553[5], *D-HRD* 9820; rhythmically square; ?later
Dum complerentur dies Pentecostes	5			probable orig. incipit of Lectio Actuum apostolorum, as in *I-Rvat* C.S.42
Ecce Dominus veniet	5	(14.5)	—	attrib. Josquin in *D-Z* LXXIV, 1; 'Gosse' in 1539[5], 'Joh. Gossen' in lost MS Breslau, Stadtbibliothek, 11; Senfl in *Ela* s.s.; probably by Maistre Gosse
Ecce video caelos apertos	3	[19.2]	SCMot, i (1991)	by Nicolaus Craen; attrib. Josquin in tablature *PL-Wn* 564
Gloria, laus et honor	4	(26.5)	CMM, v/5 (1972)	attrib. Josquin in 1538[3], Brumel in 1505[2]; probably by Brumel
Haec est vita aeterna	2	—	—	proportion example in Gumpelzhaimer, *Compendium musicae* (2/1595, etc.); 1st edn has part of Cr of Missa 'Fortuna desperata' at this point; replacement probably by Gumpelzhaimer
Illumina oculos meos	4	(17.2)	—	cento of psalm verses, also set by Isaac, De Silva, etc., identified as 'Quinque versus S Bernardi' in 1542[8] (Isaac setting); only in *D-Kl* 4° Mus.24; rhythm and structure untypical
In Domino confido [Ps x]	4	(17.3)	Mot.v: 45, no.73	attrib. Josquin in 1538[6]; inept
In illo tempore: Maria Magdalena	4	(26.6)	Maîtres anciens de la musique française, v (Paris, 1975); MRM, viii (1987)	by Mouton; attrib. Josquin in *I-VEcap* DCCLX
In illo tempore: Stetit Jesus/Et ecce terrae motus	6	[19.6]	Mot.iii: 38, no.55	attrib. Josquin in 1538[3], 1559[1], *DK-Kk* Gamle kong.saml.1872, 1873, *I-Bc* R142, lost MS Breslau, Stadtbibliothek, 5; rejected by Sparks (1971) and NJE
In nomine Jesu omne genu flectatur	6	[19.7]	PÄMw, vi (1877)	attrib. Josquin in 1558[4], 1564[3], *D-Mbs* Mus.ms.1536, Mouton in *I-Bc* R142, but probably by neither; see Brown (1986)

Title or Incipit	*No. of parts*	*NJE*	*Edition*	*Remarks*
In principio erat Verbum	2			2p. of Verbum caro factum est, transmitted separately in 1549[16], *D-Mbs* Mus.ms.260
Inter natos mulierum	5	[19.9]	EDM, 1st ser., xci–xcii (1987)	only in Kleber tablature (*D-Bsb* 40026)
Inter natos mulierum	6	[19.10]	Mot.v: 49, no.84	attrib. Josquin in *I-Bc* R142, *Rv* S[1] 35–40; rejected by NJE and Sparks (1971)
Inviolata, integra et casta es/O Maria flos virginum	12	(24.5)	Suppl.: 55, no.10	attrib. Josquin in *D-Kl* 4° Mus.38; structure generally untypical; ?English style
Ite in mundum	?5	[19.11]	—	only B survives in unreliable *D-Bga* Königsberg 7
Jubilate Deo, omnis terra: servite [Ps xcix]	4	(17.7)	Mot.iv: 41, no.66	attrib. Josquin in 1539[9], *D-Dl* 1/D/6; awkward; later
Judica me, Deus [Ps xlii]	4	(17.8)	SCMot, v (1992)	by A. Caen (attrib. in 1519[1], *D-Kl* 4° Mus.24); attrib. Josquin in 1538[6], 1553[4], *Lr* Mus.ant.pract.K.N.150
Laetare nova Syon	4	—	CMM, xlix/1 (1970)	by De Silva; attrib. Josquin in tablatures 1546[25–6]
Lauda Jerusalem Dominum [Ps cxlvii.12–20]	4	(17.9)	MRM, iv (1968)	probably by Maistre Jhan (attrib. in *I-Fl* Acq. e doni 666); attrib. Josquin in *D-Kl* 4° Mus.24; also attrib. Heugel
Laudate Dominum omnes gentes [Ps cxvi + return]	16	(17.10)	—	probably by Matthias Eckel (attrib. in *D-Dl* Grimma 49, *DK-Kk* Gamle kong.saml.1872); attrib. Josquin in *D-LEu* Thomaskirche 49; attrib. Wolff Heintz in *Kl* 4° Mus.24; canon 4 × 4 in 1
Laudate pueri Dominum [Ps cxii + doxology]	4	(17.11)	Mot.iv: 42, no.68	attrib. Josquin in 1539[9] (A only), 1553[5], *D-Kl* 4° Mus.24
Lectio Actuum apostolorum/Dum complerentur dies Pentecostes	5	[19.12]	Mot.ii: 24, no.41	c.f. plainchant ant; version with initial phrase attrib. Josquin in 1519[1]; without it attrib. 'Jo.Viardot' in *I-Rvat* C.S.42; Josquin perhaps supplied initial phrase only
Levavi oculos meos in montes [Ps cxx + return]	4	(17.13)	Mot.iv: 42, no.70	only in 1539[1]; modelled on Qui habitat; see Macey (1993)
Lugebat David Absalom	8			alternative text for Tulerunt Dominum meum; ed. J. Milsom (London, 1979)
Magnus es tu, Domine	4	(21.6)	Mot.i: 6, no.19	anon. in 1504[1]; attrib. Josquin and renotated by Glarean (1547[1]), etc.; attrib. Finck in 1538[3], corrected to Hellinck in *D-Ju* copy, also unlikely
Mirabilia testimonia tua (i) [Ps cxviii.129–44]	4	(18.1)	Mot.iv: 42, no.69	attrib. Josquin in 1539[9], 1553[6], *D-Z* XIII, 3; rhythm and word-setting untypical
Mirabilia testimonia tua (ii) [Ps cxviii.129–44]	?4	(18.2)	—	only Sup survives in *NL-Uhecht*
Miseremini mei	4	(14.8)	MRM, viii (1987)	probably by Richafort (attrib. in 1519[1], *A-Wn* Mus.15941); attrib. Josquin in 1520[2]; also attrib. Mouton in Glarean (1547[1]) and related MSS

Title or Incipit	*No. of parts*	*NJE*	*Edition*	*Remarks*
Missus est angelus Gabriel/A une dame j'ay fait veu	5	(20.6)	Mot.ii: 24, no.40; MRM, iv (1968)	c.f. T of Busnoys' chanson; rhythm and texture anomalous; attrib. Josquin in 1519[3], *D-Mu* 4° Art.401, *I-Rvat* C.G.XII.4, C.S.19; attrib. Mouton in 1520[4], 1559[1], *D-Mu* 4°Art.401 (B partbook before correction), *I-Fl* Acq. e doni 666; possibly not by him either; see Lowinsky (1968), Bras (1986)
Nesciens mater	5	(24.8)	Mot.v: 45, no.71	attrib. in 1545[3], 1546[5], *CZ-HKm* II A 29; modelled on Inviolata, but rejected by Sparks (1971)
Nunc dimittis	4	(20.8)	Mot.v: 52, no.93	attrib. Josquin in *I-Bc* Q20; modelled on Memor esto; see Macey (1993)
O admirabile commercium	5	(26.7)	CMM, ix/2 (1956)	by Regis; attrib. Josquin in *NL-L* 1439
Obsecro te, domina	6	(24.9)	Coelho (1998)	only in tablature 1547[25]
O dulcis amica	6	(26.8)	—	canon 6 in 1, 'cuivis toni'; only in unreliable 1540[7]
O Pater omnipotens	5			contrafactum of N'esse pas ung grant desplaisir, attrib. Josquin in 1568[7]
Paratum cor meum, Deus [Ps cvii]	4	(18.5)	Mot.iv: 41, no.67	attrib. Josquin in 1539[9], 1555; sprawling; post-Josquinian
Petre, tu es pastor ovium	?5	(20.10)	—	only B survives in unreliable *D-Bga* Königsberg 7
Propter peccata quae peccastis	5			contrafactum of La Spagna in all sources except *DK-Kk* Gamle kong.saml.1872
Puer natus est nobis ... Haec dies	4	(26.9)	*Georg Rhau: Symphoniae jucundae*, ed. H. Albrecht (Kassel and Concordia, MO, 1959)	attrib. Josquin in *D-Dl* Grimma 51; attrib. in 1538[8] to Mouton (Sup, A, T), Mahu (B); probably by Mahu (? Mouton attrib. due to confusion with his better-attested Puer natus est ... Gloria)
Quaeramus cum pastoribus	4	(26.10)	MRM, viii (1987)	by Mouton; attrib. Josquin in tablatures 1546[25–6]
Quam dilecta tabernacula tua	5	(18.6)	—	by Certon; attrib. Josquin in A only of 1553[5] (other partbooks and all indexes attrib. Certon)
Quam pulchra es	4	(14.10)	SCMot, vi (1989)	by Moulu; attrib. Josquin in 1537[1], 1559[2]; also attrib. Mouton, Verdelot
Qui edunt me adhuc esurient	2	(14.11)	RRMR, xvi–xvii (1974)	?contrafactum of extract from unidentified work; attrib. Josquin in *D-As* 2° Cod.142a (textless)
Qui habitat in adiutorio Altissimi	24	(18.8)	EMN, vi (1971)	canon 4 × 6 in 1; attrib. Josquin in 1542[6], 1568[7], *D-HB* IV–V/2; melodically untypical; harmonically monotonous
Qui regis Israel, intende [Ps lxxix (selected verses) with other material]	5	(18.9)	Mot.iv: 40, no.63	attrib. Josquin in 1538[6], 1553[5], *D-Dl* 1/D/3; texture and structure anomalous
Recordare virgo mater	4	(25.1)	Suppl.: 55, no.8	only in 1520[1]; texture and word-setting untypical
Regina caeli (i)	4	(25.2)	Suppl.: 55, no.3	attrib. Josquin in unreliable *I-Bc* Q20; sprawling; inconsistent use of chant melody

Title or Incipit	No. of parts	NJE	Edition	Remarks
Regina caeli (ii)	4	(25.3)	SCMot, iii (1991)	attrib. Josquin in 1555; technically inept; see Noble (1994)
Regina caeli	6	—	MT, 112 (1971), 749	T1 and A2 in canon; only in *I-Rvat* C.S.46, attrib. Josquin in 17th-century inventory; post-Josquinian; see Noble, *MT* (1971), Noble (1994)
Responde mihi	4	(14.12)	Mot.v: 46, no.75	Job xiii.22–8; attrib. Josquin in unreliable 1545[2]; exclusively imitative
Responsum acceperat Simeon	6	(20.11)	Mot.v: 49, no.85	T and A in canon; attrib. Josquin in 1545[3], 1546[5]; style anomalous (later); see Sparks (1971)
Salva nos, Domine	6	(26.11)	CMM, iii/4 (1952); MRM, iv (1968)	by Mouton; attrib. Josquin in *I-Bc* R142; also attrib. Willaert; see Brown (1986)
Salve regina	6	(25.6)	CMM, xxviii/2 (1973)	probably by Verdelot (attrib. in *I-Rv* S[1] 35–40); attrib. Josquin in *Bc* R142 (2nd index); attrib. Jacquet ibid. (music), *Rvat* C.S.24
Salve sancta facies	4	(22.4)	Suppl.: 55, no.4	attrib. Josquin in unreliable *I-Bc* Q20; counterpoint, texture, structure untypical
Sancta mater, istud agas	4	(25.8)	Suppl.: 55, no.9	by Peñalosa; attrib. Josquin in *E-Bc* 454
Sancta Trinitas, unus Deus	6	(26.12)	DTÖ, xcix (1961)	4-v orig. by Févin (ed. E.H. Clinkscale, *Collected Works of Antoine de Févin*, iii, Ottawa, 1994), 2 added vv by Arnold von Bruck; 6-v version attrib. Josquin in *D-EIa* s.s.; 4-v version also attrib. Craen, Festa, Morales, Mouton
Sancti Dei omnes	4	(26.13)	Mot.v: 46, no.74	by Mouton; attrib. Josquin in *E-Tc* 13
Scimus quoniam diligentibus/Per omnia saecula saeculorum	4			contrafactum of De tous biens plaine/Per omnia saecula
Si bibero	3	(30.18)	*Hieronymus Formschneider: Trium vocum carmina*, ed. H. Mönkemeyer (Celle, 1985), no.81	attrib. Josquin in tablature *PL-Wn* 564; dominated by melodic repetition and sequence
Sic Deus dilexit mundum/ Circumdederunt me	6	(20.13)	Mot.v: 51, no.86	canon in T and B modelled on Nymphes, nappés; attrib. Josquin in 1564[3]; rhythm and texture untypical; see Milsom (1982)
Si dormiero	3	(14.13)	*Hieronymus Formschneider: Trium vocum carmina*, ed. H. Mönkemeyer (Celle, 1985), no.66	probably by La Rue (attrib. in *I-Fc* Basevi 2439); attrib. Josquin in tablature *PL-Wn* 564; also attrib. Isaac, Agricola, Finck; see Meconi (1991)
Sit nomen Domini benedictum	10	(18.10)	—	canon 10 in 1 at unison and by inversion; only in *I-Bc* Q34 (dated 1613)
Stetit autem Salomon	4	(14.14)	Mot.iii: 39, no.58	attrib. Josquin in 1538[7], *D-Rp* A.R.887–90; rhythmically square, short-breathed
Te Deum laudamus (i)	4	(26.14)	—	even verses only; attrib. Josquin in *D-ROu* Mus.saec.XVI-49; stylistically anonymous

Title or Incipit	*No. of parts*	*NJE*	*Edition*	*Remarks*
Te Deum laudamus (ii)	4	(26.15)	CMM, xlix/1 (1970)	attrib. Josquin in *D-Bsb*, *Ju* copies of 1537[1], *ROu* Mus.saec.XVI-49; also attrib. De Silva, Mouton
Tribulatio et angustia	4	(18.11)	Mot.iii: 37, no.54	attrib. Josquin in 1537[1], 1559[2], *D-Dl* 1/D/6, *LEu* Thomaskirche 49; attrib. Verdelot in *c*1526[5]; probably by neither; see Knol (1986)
Tua est potentia	5	(26.16)	MRM, iv (1968)	by Mouton; attrib. Josquin in tablature *A-Kla* 4/3
Tulerunt Dominum meum	4	(20.14)	MSD, vi/2 (1965)	by Michele Pesenti (attrib. in 1519[2]); attrib. Josquin in *CH-SGs* 463, *D-Mu* 322–5
Tulerunt Dominum meum	8	(14.7)	Cw, xxiii (2/1950)	contrafactum of 2 unrelated chansons: Gombert's Je prens congié (*GB-Lbl* Roy.App.49–54; ed. in CMM, vi/11b, 1975) and J'ay mis mon cueur (not preserved as such, but identified by melody in T1 and by Vaet's parody Salve and mass), possibly also by Gombert; separately in *I-VEaf* CCXVIII as Sustinuimus pacem (attrib. Gombert) and Tu sola es virgo pulcherrima (anon.); together (sometimes separated) with text Tulerunt ... (2p. Alleluia: Noli flere Maria), attrib. Gombert in tablature 1552[35], Josquin in 1554[10] and dependent MSS; also with text Lugebat David, attrib. Josquin in 1564[1] and dependent MSS
Usquequo Domine oblivisceris me [Ps xii + return]	4	(18.12)	Mot.iii: 39, no.60	attrib. Josquin in 1538[6], 1553[4], *D-ROu* Mus.saec.XVI-71/1; counterpoint untypical
Veni Sancte Spiritus	6	(26.17)	Mot.iii: 36, no.49	B and T, Quintus and Sup in canon; probably by Forestier (attrib. in *S-Uu* Vok. i hs.76b); attrib. Josquin in 1537[1] and dependent sources, *I-Bc* R142
Venite ad me omnes	5			contrafactum of En non saichant, attrib. Josquin in *D-LEu* Thomaskirche 49
Verbum bonum et suave	5	(25.11)	SCMot, v (1992)	attrib. Josquin in *D-Mu* 4° Art.401 (T); structure, use of plainchant untypical
Verbum caro factum est	5	(20.15)	Mot.v: 51, no.88	probably by Appenzeller (attrib. in 1546[7]); attrib. Josquin in 1549[16], *D-Z* LXXIII
Victimae paschali laudes	6	(22.7)	Mot.v: 48, no.81	by Brunet (attrib. in *I-Rvat* C.S.42); attrib. Josquin in *E-Tc* 10, *I-Rv* S[1] 35–40, probably owing to close resemblance to O virgo virginum
[textless]	1	(30.16)	—	Sup only from unidentified work quoted in Dressler, *Musicae practicae elementa* (1571); long-note c.f., unidentified 3rd-mode ant

Title or Incipit	No. of parts	NJE	Edition	Remarks
		Secular works		
Ach hulff mich Layd	4	(28.2)	SMd, v (1967)	on monophonic lied; attrib. Josquin in *CH-SGs* 530, as correction from 'Maister Hanssen' (Buchner); attrib. 'Pirson' in *Bu* F.X.1–4, no.35; attrib. Bauldeweyn in *A-Wn* Mus.18810
Basiés moy	6	(30.3)	WW i: 5, no.20	canon 6 in 3; attrib. Josquin in 1545[15], 1555; = 4-v version with a further canon added, which may stem from Josquin
Cela sans plus (ii)	3	[27.4]	MRM, vii (1983)	by Colinet de Lannoy; attrib. Josquin in *I-Fn* Magl.XIX.178
Cent mille regretz	5	(29.1)	WW i: 8, no.26	probably by La Rue (attrib. in *I-Rvat* Pal.lat.1982); attrib. Josquin in 1549; not included in 1545[15]
Comment peult avoir joye	9	(24.1)	—	only in *I-VEaf* CCXVIII (with text Caelorum decus Maria); monophonic chanson in canon between T2 and Dc2, paraphrased in other vv
Cueurs desolez ... Pour moi de ceste peine	4	(28.8)	WW i: 8, no.32	by Appenzeller; attrib. Josquin in *c*1528[6]
De tous biens plaine/Per omnia saecula saeculorum	4	(20.12)	—	only in *D-Dl* 1/D/506 (with text Scimus quoniam diligentibus in Sup, A, B); combines Sup of Hayne's De tous biens plaine in Sup with Preface tone in T; c.f. treatment untypical
En non saichant	5	(29.6)	WW i: 3, no.9	attrib. Josquin in 1545[15], 1549; style anomalous; verbal text corrupt; Sup borrowed from anon. setting in *D-Usch* 237[a–d], *F-CA* 125–8; see Benthem, *TVNM*, xxi/3 (1970), Blackburn (1976)
Fors seulement	3	[27.10]	RRMMA, xiv (1981), no.28	by Févin; attrib. Josquin in *D-Ju* copy of 1538[9]
Fors seulement (i)	4	(28.16)	RRMMA, xiv (1981), no.21	attrib. Josquin in *CH-SGs* 461; attrib. Ghiselin in I-Fc Basevi 2439; probably by neither
Fortuna desperata	3	27.11	WW ii: 53, no.48b	only in *E-SE* s.s.; adds new B to Sup and T of ?Busnoys' chanson, different version from that used in Josquin's mass; questioned by NJE
Guillaume se va chauffer	4	(28.17)	MSD, vi/2 (1965); SMd, v (1967)	superscription 'Carmen gallicum Ludovici XI regis Francorum' in *CH-SGs* 462; attrib. to Josquin probably stems from misreading of Glarean (1547[1]) by *MersenneHU*
Helas que pourra devenir	3	[27.14]	MRM, vii (1983)	by Isaac; attrib. Josquin in *I-Bc* Q34 (1613)
Il n'est plaisir	3/4	(30.17)	DTÖ, xxviii, Jg.xiv/1 (1907/*R*)	probably by Isaac (attrib. in *A-Wn* Mus.18810, tablature *CH-Bu* F.IX.22); attrib. Josquin in tablature *PL-Wn* 564; on same tune as anon. setting in *DK-Kk* Ny kong.saml.1848

Title or Incipit	*No. of parts*	*NJE*	*Edition*	*Remarks*
Incessament mon povre cueur	5	(29.9)	WW i: 8, no.27	by La Rue; B and Quintus in canon; attrib. Josquin in 1549; not included in 1545[15]
J'ay bien cause de lamenter	6	(30.5)	WW i: 8, no.33	Sup borrowed from Pietrequin's Mais que ce fust; ?contrafactum; attrib. Josquin in unreliable 1540[7], *D-Hs* Hans.III, 4 (IV) (lost); not included in 1545[15]; see Benthem (1985)
J'ay bien nourry sept ans	3	[27.16]	MRM, vii (1983)	attrib. Josquin in *I-Fn* Magl.XIX.178; attrib. Japart in *Fn* B.R.229, Johannes Joye in *E-SE* s.s.; probably by Japart
L'amye a tous/Je ne vis oncques la pareille	5	(29.13)	WW i: 8, no.25	c.f. T of Binchois' chanson; only in 1549; questioned by Benthem (1970), Rifkin (1986)
La Spagna	5	(29.12)	WW ii: 54, no.52	attrib. Josquin in 1537[1], 1559[1], *CZ-HKm* II A 22, *RO* 22, *D-Dl* 1/D/6; chiefly transmitted with contrafact text Propter peccata; texture untypically busy and thick
Leal schray tante	4	(28.21)	H. Meconi (diss., Harvard U., 1986)	attrib. Josquin in tablature *CH-Zz* 301; attrib. La Rue in *A-Wn* Mus.18810, *D-Rp* C120; probably by neither
L'homme armé	4	(28.23)	WW ii: 54, no.55; MRM, ii (1967)	attrib. Josquin in 1502[2], *I-Bc* Q34 (1613); rhythm untypically monotonous
Lourdault, lourdault	4	(28.24)	CMM, xv/5 (1972); MRM, ii (1967)	by Compère; attrib. Josquin in *CH-Bu* F.X.1–4; also attrib. Ninot
Madame helas	3	27.24	*Harmonices musice Odhecaton A*, ed. H. Hewitt (Cambridge, MA, 1942)	attrib. Josquin in first edn of 1501[1] (dropped in later ones), *D-Z* LXXVIII, 3; ? confusion with Helas madame; questioned by NJE
Mais que ce fust	5			orig. text of borrowed Sup in J'ay bien cause
Mala se nea	5	(29.15)	—	by Le Brung (garbled incipit of N'avés point veu mal assenee, ed. in SCC, xviii, 1991); attrib. Josquin in P.P. Borrono, *Intavolatura di lauto* (Venice, 1548)
Marguerite	3	[27.25]	*Harmonices musice Odhecaton A*, ed. H. Hewitt (Cambridge, MA, 1942)	attrib. Josquin in *I-Bc* Q34 (1613); style untypical; rejected by NJE
Mi larés vous tousjours languir	5	(29.16)	WW i: 8, no.34	only in unreliable 1540[7]; treatment of text uncharacteristic; questioned by Benthem, *TVNM*, xxi/3 (1970)
Mon seul plaisir	4	(28.26)	Picker (1965)	by Ninot le Petit (attrib. in *I-Fc* Basevi 2439); attrib. Josquin in *CH-Bu* F.X.1–4
N'avés point veu mal assenee	3	[27.28]	*La couronne et fleur des chansons à troys*, ed. L.F. Bernstein (New York, 1984); CMM, lxxxi/3 (1999)	probably by Richafort; attrib. Josquin in *D-HRD* 9821
N'avés point veu mal assenee	5			correct incipit of Mala se nea

Title or Incipit	No. of parts	NJE	Edition	Remarks
Pensif mari	3	[27.30]	*Harmonices musice Odhecaton A*, ed. H. Hewitt (Cambridge, MA, 1942)	by Tadinghen; attrib. Josquin in *I-Bc* Q34 (1613)
Petite camusette	3	[27.31]	*Collected Works of Antoine de Févin*, iii, ed. E. H. Clinkscale (Ottawa, 1994)	by Févin; attrib. Josquin in 1578[16]
Si j'ay perdu mon amy	4	(28.32)	*Ein altes Spielbuch*, ed. F.J. Giesbert (Mainz, 1936)	consecutive 5ths improbable in otherwise apparently late work
Si vous n'avez	6	(30.10)	WW i: 3, no.8a	by Le Brung (attrib. in 1545[15]); response to N'esse pas ung grant desplaisir; attrib. Josquin in 1549
Tous les regretz	4	(28.34)	MRM, ii (1967)	by La Rue; attrib. Josquin in *D-Rp* C120
Vivray je tousjours en telle paine	4	(28.37)	—	only in *F-CA* 125–8; technically incompetent
Vray dieu d'Amours	3	[27.36]	CMM, v/6 (1972)	by Brumel; attrib. Josquin in M. de Barberiis, *Intabolatura di lauto, libro nono* (Venice, 1549)
[textless]	4	(28.39)	—	only in *D-Z* LXXVIII, 2; unidentified

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implicitly attrib. in Suppl.: 55, no.1, and NJE (23.9):
Ave maris stella, stanzas 6 (Vitam praesta puram) and 8 (Sit laus Deo Patri), 4vv, anon. in *I-Rvat* C.S.15; see Sherr in JC

attrib. in J.M. Llorens, *Capellae Sixtinae codices* (Rome, 1960):
Christo inclita candida, 6vv, anon. in *I-Rvat* C.S.46; unpubd; attrib. follows MS score by L. Feininger (*I-Rims, Motetti, liber ii*, f.93*v*)

attrib. in Picker (1965):
Proch dolor/Pie Jesu, 7vv, anon. in *B-Br* 228; ed. ibid., also Suppl.: 55, no.14

attrib. in E. Droz and G. Thibault, *Poètes et musiciens du XVe siècle* (Paris, 1924)
Soubz ce tumbel, 4vv, anon. in *B-Br* 228; ed. in Picker (1965), where attrib. is supported

attrib in SMd, vii (1970):
Ein anderes Duo, 2vv, anon. in Hör tablature, *CH-Zz* Z.XI.301; ed. ibid., no.25

attrib. in Benthem, *TVNM*, xxi/3 (1970)
Faulte d'argent, 3vv, anon. in *D-Usch* 237[a–d]; ed. ibid.
Tenez moy en vox bras, 3vv, anon. in *DK-Kk* Ny kong.saml.1848, *PL-GD* 4003; ed. ibid.

attrib. in Benthem, *TVNM* (1971); all anon. in *A-Wn* Mus.18746:
Considerés mes incessantes plaintes/Fortuna desperata, 5vv, unpubd
Dame d'honneur [donner], 5vv, ed. ibid., suppl.
Saillies avant, 5vv, unpubd
Sans vous veoir, 5vv, unpubd

attrib. in Staehelin (1973):
Fors seulement (ii), 4vv, anon. in *D-As* 2° Cod.142a (Josquin fascicle), *I-Fn* Magl.XIX.164–7; ed. in RRMMA, xiv (1981), no.22, where attrib. is supported

attrib. in RRMMA, xiv (1981):
Fors seulement, 5vv, anon. in *A-Wn* Mus.18746; ed. ibid., no.23

attrib. in A. Atlas, *Music at the Aragonese Court of Naples* (Cambridge, 1985):
Je ne demande, 3vv, attrib. 'J.p.' in only source, *I-Bc* Q16; ed. ibid.; rejected by NJE [27.18]

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M. Steib: 'A Study in Style, or Josquin or not Josquin: the *Missa Allez regretz* Question', *JM*, xvi (1998), 519–44
D. Fallows: 'Approaching a New Chronology for Josquin: an Interim Report', *Schweizer Jb für Musikwissenschaft*, new ser., xix (1999)
P.A. and L.L.M. Merkley: *Music and Patronage in the Sforza Court* (Turnhout, 1999)
K. Pietschmann: 'Ein Graffito von Josquin Desprez auf der Cantoria der Sixtinischen Kapelle', *Mf*, lii (1999), 204–7
R. Sherr, ed.: *The Josquin Companion* (Oxford, forthcoming) [incl. R.C. Wegman: 'Who was Josquin?'; B.J. Blackburn: 'The Masses based on Popular Songs and Solmization Syllables'; A.E. Planchart: 'The Masses on Plainsong Cantus Firmi'; M.J. Bloxam: 'The Masses based on Polyphonic Songs'; R. Sherr: 'Mass Sections'; R. Sherr: 'The *Missa Da pacem* and the *Missa Allez regretz*'; L. Finscher: 'The Four-Voice Motets'; J. Milsom: 'The Motets for Five or More Voices'; R. Sherr: 'Two Hymns and Three Magnificats'; L. Litterick: 'Three- and Four-Voice Chansons'; L. Bernstein: 'Chansons for Five and Six Voices'; R. Sherr: 'Three Settings of Italian Texts and Two Secular Motets'; J. Milsom: 'Analysing Josquin'; P. Macey: 'Josquin and Musical Rhetoric: *Miserere mei, Deus* and Other Motets'; W. Elders: 'Symbolism'; D. Fallows: 'Afterword: Josquin's Historical Position; New Directions in Josquin Studies'; P. Urquhart: 'List of Works'; P. Urquhart: 'Discography']

PATRICK MACEY (1–9); JEREMY NOBLE (10–13); JEREMY NOBLE, JEFFREY DEAN (work-list); GUSTAVE REESE/PATRICK MACEY (bibliography)

Josquinus, Antonius. *See* GOSSWIN, ANTONIUS.

Josse. *See* JOSQUIN DES PREZ.

Jost, Ekkehard (*b* Breslau [now Wrocław], 22 Jan 1938). German musicologist and baritone saxophonist. While at the University of Hamburg, where he gained the PhD in 1966 with a dissertation on the acoustic and psychometric properties of the clarinet, he became involved with the emerging European free jazz movement and eventually performed with leading musicians such as the saxophonist Peter Brötzmann and the drummer Tony Oxley. As a research assistant at the Staatliches Institut für Musikforschung, Berlin (1966–72), he worked variously in acoustics, the psychology and sociology of music, and jazz. Since 1973 he has been professor of systematic musicology and head of the musicology department at the University of Giessen. He continues to perform avant-garde jazz, an activity that informs his musicological work.

Jost is the author of numerous articles and several books, of which the most significant is *Free Jazz*. Proceeding from the premise that free jazz is a freedom from thoughtless convention rather than an invitation to chaos, he analyses the music's overriding stylistic principles and differentiates between the approaches of its leading practitioners (who include John Coltrane, Ornette Coleman and Cecil Taylor). Jost's cohesive and penetrating stylistic survey has few parallels in jazz literature.

WRITINGS

Akustische und psychometrische Untersuchungen an Klarinettenklängen (diss., U. of Hamburg, 1966; Cologne, 1967)
'Der Einfluss des Vertrautheitsgrades auf die Beurteilung von Musik', *Jb des Staatlichen Instituts für Musikforschung 1968*, 65–86
'Anmerkungen zur Rolle der Versuchsperson in der experimentellen Musikpsychologie', *IRASM*, iv (1973), 229–44
Free Jazz: stilkritische Untersuchungen zum Jazz der 60er Jahre (Graz, 1974/*R*; Eng. trans., 1975, 1982)
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ed.: *Komponieren heute: Darmstadt 1982* [incl. 'Geschriebener Jazz: zur Funktion des Komponierens in einer nicht komponierbaren Musik', 54–65]
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'Sozialpsychologische Dimensionen des musikalischen Geschmacks', *Systematische Musikwissenschaft*, ed. C. Dahlhaus and H. de la Motte-Haber (Laaber, 1982), 245–68
Sozialgeschichte des Jazz in den USA (Frankfurt, 1982)
ed.: *Musik zwischen E und U: Darmstadt 1984*, pp.54–69 [incl. 'Grenzgänger: Komposition und Improvisation im Niemandsland zwischen Jazz und neuer Musik']
Europas Jazz, 1960–1980 (Frankfurt, 1987)
'Reflexionen über die Soziologie des Jazz', *Convegno sociologia della musica: Rovereto 1987*, ed. I. del Grosso Destreri (Trent, 1989), 237–44
ed.: *Musikszene heute: Darmstadt 1988* [incl. 'Rockszene und Jazzmilieu: Parallelen und Divergenzen', 49–62]
'Miles Davis' "Milestones" als Lehrstück über die Beziehungen zwischen musikalischem Material, Zeitstil und individuellen Ausdrucksmitteln', *Rock, Pop, Jazz: Nienborg-Heek 1989*, 5–15
'Typen jazzmusikalischer Komposition', *Jazz und Komposition: Darmstadt 1991*, 127–40
'Kollectivimprovisation am Rande des Abgrunds: Tendenzen der Jazzszene Anfang der neunziger Jahre', *Aspekte zur Geschichte populärer Musik: Leipzig 1992*, 56–71

BARRY KERNFELD

Josten, Werner (Erich) (*b* Elberfeld, Wuppertal, 12 June 1885; *d* New York, 6 Feb 1963). American composer and conductor of German birth. After five years in commerce he turned to music, studying with Rudolf Siegel (harmony and counterpoint) in Munich and with Emile Jaques-Dalcroze in Geneva. He then lived in Paris (1912–14), returned to Munich at the outbreak of World War I, and in 1918 was appointed assistant conductor of the Munich Opera. In 1920 he visited the USA to tour as a composer-accompanist for song recitals, and he remained there as professor of counterpoint and composition at Smith

College, Northampton, Massachusetts (1923–49), taking American citizenship in 1933. He was conductor of the Amherst and Smith College Orchestra and of the Northampton Opera Festival Orchestra, guest conductor of the Lewisohn Stadium Concerts, New York, and director of the Pioneer Valley Orchestra in Greenfield, Massachusetts (1947–50). While at Smith he conducted the first American productions of Monteverdi's *Orfeo*, *Il combattimento di Tancredi e Clorinda* and *L'incoronazione di Poppea*, Handel's *Apollo e Dafne*, *Giulio Cesare*, *Rodelinda* and *Serse* and Fux's *Costanza e fortezza*. The honours he received included two Juilliard Music Foundation publication awards (1931, 1938).

Josten's music came to wide attention in 1929 with the first performances of the *Ode for St Cecilia's Day* (1925) and of *Jungle* (1928) (given by the Boston SO under Koussevitzky). During the next decade his works were played by leading orchestras; Stokowski concluded his opening concert of the 1932–3 season with *Jungle*, in defiance of the Philadelphia Orchestra's directors' wishes. The Violin Sonata (1936) was performed at the 1938 ISCM Festival, and in the same year the Composers' Forum Laboratory gave a concert of Josten's works in New York; a second followed at the New York World's Fair (1939). Josten's early orchestral pieces are harmonically expansive and often betray medieval, non-Western or modern French influences. After 1936 he concentrated on chamber works in concise Classical forms and with a mildly dissonant, sometimes bitonal harmony.

WORKS

Ballets: Batouala, 1930–31; Joseph and his Brethren, 1932; Endymion, 1933

Orch: Conc. sacro I–II, 1925; Jungle, 1928; Serenade, small orch, 1934; Sym., str, 1935; Sym., F, 1936; Rhapsody, vn, orch, 1959

Choral: Crucifixion (W. von der Vogelweide), 1916; Hymnus to the Quene of Paradys (old Eng. and Lat.), 1922; Ode for St Cecilia's Day (J. Dryden), 1925; Fragments from the Brome Play 'Abraham and Isaac' (anon., 15th century), solo vv, chorus, orch, 1926

Chbr and solo inst: Str Qt, 1934; Sonata, vn, pf, 1936; Pf Sonata, 1937; Sonata, vn, vc, pf, 1938; Sonata, vc, pf, 1938; Concertante, 4 bn, 1939, arr. 4 vc, 1941; Canzona seria, low str, 1940; Sonatina, vn, pf, 1940; Trio, fl, cl, bn, 1941; Sonata, hn, pf, 1952; Canzona seria (A Hamlet Monologue), fl, ob, cl, bn, pf, 1957; other pf works; Str Trio [unpubd]

Other: over 40 songs, incl. 3 Songs (C. Baudelaire, P.B. Shelley), T, orch, 1918–29

MSS in *US-Wc*, *NYp*, *Nsc*, *PHff*

Principal publishers: Associated, Ditson, Elkan-Vogel, G. Schirmer, Universal

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Werner Josten 1885–1963: a Summary of his Compositions with Press Reviews (New York, 1964)

Baroque Opera at Smith College, 1926–1931 (New York, 1966)

LESTER D. BROTHERS

Joteyko, Tadeusz (*b* Poczujki, nr Kiev, 1 April 1872; *d* Cieszyn, 20 Aug 1932). Polish composer, conductor, teacher and writer on music. He studied composition with Gaevert and the cello with Jacobs at the Brussels Conservatory; then at the Warsaw Conservatory he was a pupil of Noskowski (composition) and Cinke (cello). He began his career as a conductor, teacher and organizer in the regions of Lublin, Radom, Łódź and Kalisz. In 1914 he moved to Warsaw where he was conductor of the Warsaw PO (until 1918) and a teacher at the conservatory and other institutions, also continuing his activities in popularizing music through songbooks, school material, etc. Joteyko's works are deeply rooted in the Polish 19th-century tradition of Moniuszko and Żeleński. The music has a more modern stamp, however, with broader tonal relations and a pronounced use of chromaticism, yet also including Polish dance rhythms. His craftsmanlike choral works have retained their practical utility, although the operas – even *Zygmunt August*, which was very popular in pre-war Poland – have fallen from the repertory.

WORKS
(*selective list*)

OPERAS

librettos by the composer, and first performed at Warsaw, Wielki Theatre, unless otherwise stated

Rybacy [Fishermen], op.35, before 1919, unperf.

Grajek [The Folk Musician], op.31 (2, after H. Sienkiewicz: *Organista z Ponikły*), 23 Nov 1919

Zygmunt August, op.33 (5, after L. Rydel), 29 Aug 1925, vs (Warsaw, 1929)

Królowa Jadwiga [Queen Jadwiga] (prol, 4), op.53, 7 Sept 1928; rev. 1929; excerpts, vs (Warsaw, 1929)

Jan Kiliński (4, Joteyko and A. Oppman), op.57, 1931, unperf.

OTHER WORKS

Orch: Sym., C, op.1, perf. 1895; Uwertura koncertowa na trzech tematach polskich [Concert Ov. on 3 Polish Themes], A, op.10, 1902; Zwątpienie i wiara [Despair and Faith], op.14, sym. poem, 1903; Szkice morskie [Sea Sketches], op.37, 1924; Rapsodia polska, op.41, before 1930; Polska suita ludowa [Polish Folk Suite], op.11; Suita tatrzańska [Tatra Suite], op.34

Chbr: Str Qt no.1, op.17, perf. 1901; Pf Trio, op.39; Str Qt no.2, op.46; Sonata, op.47, vn, pf; Sonata, vc, pf

Pf: 2 Sonatinas, C, G, op.18 (before 1916); 2 Sonatinas, F, b, op.19 (before 1916); Fantazja góralska [Highlander Fantasia], op.52 (1928); Suita polska, op.45; 2 sonatas, 24 preludes

Choral/solo songs

WRITINGS

Zasady muzyki [Principles of music] (Warsaw, 1914)

Historia muzyki polskiej i powszechnej w zarysie (Warsaw, 1916)

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EMuz (Z. Chechlińska); *SMP* (J. Prosnak)

M. Gliński: '*Zygmunt August*, opera narodowa T. Joteyki', *Muzyka* (1929), no.10, pp.21–5

A. Wieniawski: '*Zygmunt August*, opera w 5 aktach T. Joteyki', *Wiadomości muzyczne* (1925), nos.5–6, pp.148–51

L.T. Błaszczyk: *Dyrygenci polscy i obcy w Polsce działający w XIX i XX wieku* [Polish and foreign conductors working in Poland in the 19th and 20th centuries] (Kraków, 1964), 116–17

TERESA CHYLIŃSKA

Joubert, (Martin-)Célestin (*b* Saint-Savin-de-Blaye, Gironde, 23 July 1861; *d* Warsaw, 11 June 1934). French music publisher. He worked as a lawyer in Bordeaux and then in Paris, where he became the partner (1891) of his client Louis Bathlot, a music publisher (from 1868) and successor to Isidore Royol. In 1897 Joubert bought out Bathlot and moved to 25 rue d'Hauteville. He published many successful operettas and light works, including compositions by Rossini, Franck, Berlioz, Offenbach and Saint-Saëns.

The scope of his catalogue was greatly increased when he married Bathlot's daughter, the widow of Philippe Maquet. Maquet had acquired most of the Brandus brothers' catalogue (1887) which, in turn, included the catalogues of Maurice Schlesinger (acquired 1846) and Eugène-Théodore Troupenas (1850). Joubert was president of the Société des Auteurs, Compositeurs et Editeurs de Musique for most of the years between 1903 and

1932. The business was inherited by his son, Robert André (*d* Paris, 1 April 1969), whose widow retained an interest in the firm when Editions et Productions Théâtrales Chappell bought it in 1970.

ROBERT S. NICHOLS

Joubert, John (Pierre Herman) (*b* Cape Town, 20 March 1927). British composer of South African origin. He studied composition with Bell at the South African College of Music, Cape Town, and in London at the RAM (1946–56) with Holland and Ferguson. He was a lecturer in music at Hull University from 1950 to 1962, moving from there to the University of Birmingham, where he later held the post of reader in music (1969–86). In 1991 he received an honorary DMus from Durham University.

Joubert's reputation was quickly established after he won the Novello anthem competition in 1952 with *O Lorde, the Maker of Al Thing*, which like the carols *Torches* and *There is no Rose*, was soon added to the repertory of cathedral and other choirs. Joubert has since fulfilled many commissions for the Anglican church and his contribution to the British choral tradition has proved central to his achievement. In addition to smaller-scale sacred and secular settings (such as *Rorate coeli* and *South of the Line*, both 1985), Joubert has produced a number of choral works with orchestra: *Urbs beata* (1963) and *The Raising of Lazarus* (1970) are Handelian in form and dramatic in their use of musical imagery, whereas in the three choral symphonies (notably *The Choir Invisible*, 1967–8), symphonic coherence is assured by means of textural and thematic relationships.

Joubert's skill in writing to immediate requirements accounts for the number of commissons he has received. His Symphony no.1 of 1956 (written for the mainly amateur Hull Philharmonic Society) is built on simple material, but evinces total commitment. Commitment of a different kind is demonstrated by the Symphony no.2 (1971), commissioned by the Royal Philharmonic Society and dedicated to the victims of Sharpeville. His creative adaptability is also evident in the operas, from his initial essay in the genre, *Antigone* (radio op, 1954) to the powerful *Under Western Eyes* (1968), and three operas for young people including *The Prisoner* (1973). Each work nonetheless sounds with Joubert's authentic voice, a voice that has often reflected the influence of other British composers. Walton's example may be felt in Joubert's rhythmic style, though the influence blossoms in an independent way. From Britten, meanwhile, Joubert derived the grace of his lyrical style, and an ability to express new ideas using an instinctive, rather than calculated, juxtaposition of diatonic elements. This is exemplified in two later orchestral works, *Déploration* (1978), dedicated to Britten's memory, and the haunting *Temps perdu* (1984). The latter, together with the Sinfonietta (1962) and the song cycle *The Instant Moment* (1987), was issued on CD in 1997 by the British Music Society.

WORKS
(*selective list*)

OPERAS

Antigone (radio op, 4 scenes, R. Trickett, after Sophocles), op.11, 1954, BBC, 21 July 1954

In the Drought (op, 1, A. Wood), op.17, 1955, Johannesburg, 26 Oct 1956; London, Sadler's Wells Theatre, 13 Dec 1959

Silas Marner (op, 3, Trickett, after G. Eliot), op.31, 1961, Cape Town, Little Theatre, 20 May 1961

The Quarry (op for young players, 1, D. Holbrook), op.50, 1964, London, Copland School, 25 March 1965

Under Western Eyes (op, 3, C. Cliffe, after J. Conrad), op.51, 1968, London, St Pancras Town Hall, 29 May 1969

The Prisoner (children's op, 2, S. Tunnicliffe, after L. Tolstoy: *Dorogo stoit*), op.76, 1973, Barnet, 16 March 1973

The Wayfarers (op for young people, 2, Tunnicliffe, after G. Chaucer), op.98, 1983, Huntingdon, St Peter's School, 4 April 1984

Jane Eyre (op, 3, K. Birkin, after C. Brontë), op. 134, 1987–98

CHORAL

With orch: The Burghers of Calais (G.K. Hunter), op.12, cant., S, Ct, 2 T, Bar, B, SATB, chbr orch, 1954; Urbs beata (Bible), op.42, cant., T, Bar, SATB, orch, 1963; The Choir Invisible (Apocrypha: *Ecclesiasticus*, S. Spender, G. Eliot), op.54, choral sym., Bar, SATB, orch, 1968; The Martyrdom of St Alban (Tunnicliffe), op.59, cant, spkr, T, B, SATB, chbr orch, 1969; The Raising of Lazarus (Tunnicliffe), op.67, orat, Mez, T, SATB, orch, 1971; The Magus (Tunnicliffe), op.83, T, 2 Bar, SATB, orch, 1976; Herefordshire Canticles (Vulgate, G.M. Hopkins, T.S. Eliot), op.93, S, Bar, boys' chorus, mixed chorus, orch, 1979; Gong-Tormented Sea (choral sym., W. Whitman, R. Campbell, W.B. Yeats), op.96, Bar, SATB, orch, 1982; Missa brevis, op.122, S A T B, chorus, chbr orch, 1988; For the Beauty of the Earth (choral sym., Bible: *Psalms*, G.M. Hopkins, F.S. Pierpoint), op.124, S, Bar, SATB, orch, 1989; Rochester Triptych, op.139, SATB, orch, 1997 [orch of opp.126, 132, 133]

Sacred: Torches, op.7a, SATB/unison vv, org, 1952; O Lorde, the Maker of Al Thing, op.7b, SATB, org, 1952; There is no Rose, op.14, SATB, 1954; Pro pace, opp.19, 29, 32, SATB, 1956–9; Missa Beata Ioannis, op.37, SATB, org, 1962; The Holy Mountain, op.44, SATB, 2 pf, 1964; Communion Service, op.46, SATB, org, 1962; The Beatitudes, op.47, SATB, 1964; TeD, op.49, SATB, org, 1965; O Praise God in his Holiness, op.52, SATB, org, 1966; Lord, thou hast been our Refuge, op.53, SATB, org, 1967; Let there be Light, op.56, SSSAAATTTBBB, 1969; Mag and Nunc, A, op.57, SATB, org, 1969; 3 Hymns to St Oswald, op.74, SATB, org, 1972; 5 Carols, op.78, 5vv, 1973; Sleep Canticle, op.81, unacc., 1974; Four Motets, op.89, unacc., 1976; 3 Carols, op.102, SATB, 1984; Mag and Nunc, C, op.103, SATB, org, 1985; Rorate coeli, op.107, SATB, 1985; Vision and Prayer, op.111, SATB, pf 4 hands, 1986

Secular: Leaves of Life, op.41, ballad cantata, solo vv, chorus, pf, 1963; Four Stations on the Road to Freedom, op.73, SSAATTBB, 1972; Lines from The Youth of Man, op.90, unacc., 1976; Three Portraits (J. Skelton), op.97, SATB, 1983; South of the Line (T. Hardy), op.109, cant., S, Bar, 2 pf, perc, 1985; Rochester Triptych (J. Wilmot), opp.126, 132, 133, SATB, org, 1994

ORCHESTRAL

Vn Conc., op.13, 1954; Sym. no.1, op.20, 1956; Pf Conc., op.25, 1958; A North Country Ov., op.28, 1958; Sinfonietta, op.38, 1962; In memoriam 1820, op.39, 1962; Sym. no.2, op.68, 1971; Bn Conc., op.77, 1973; Threnos, op.78, hpd, 12 str, 1974; Déploration, op.92, 1978; Temps perdu, op.99, str, 1987

OTHER WORKS

Chbr: Str Qt no.1, op.1, 1950; Sonata, op.6, va, pf, 1951; Str Trio, op.30, 1960; Octet, op.33, cl, bn, hn, str qt, db, 1961; Duo, op.65, vn, vc, 1970; Kontakion, op.69, vc, pf, 1971; Str Qt no.2, op.91, 1977; Chbr Music, op.104, brass qnt, 1985; Str Qt no.3, op.112, 1987; Pf Trio, op.113, 1987; Str Qt no.4, op.121, 1988; 6 Miniatures after Kilvert, op.140, vn, va, 1997

Kbd: Divertimento, op.2, pf duet, 1950; Dance Suite, op.21, pf (1958); 2 pf sonatas, op.24, 1957, op.72, 1972; Passacaglia and Fugue, c, op.35, 1963; 6 Short Preludes on English Hymn Tunes, op.125, chbr org, 1990; Reflections on a Martyrdom, op.141, org, 1997

Vocal: 5 Songs (G. Chapman, J. Donne, 17th-century Eng.), op.5, T, pf, 1951; 2 Invocations (W. Blake), op.26, T, pf, 1960; 6 Poems of Emily Brontë, op.63, S, pf, 1970; Dialogue (A. Marvell), op.64, S, Ct, vc, hpd, 1970; African Sketchbook (Hottentot poems), op.66, S, A, T, B, wind qnt, 1970; Crabbed Age and Youth, op.82, Ct, rec, hpd, b viol, 1974; The Turning Wheel (R. Dallas), op.95, S, pf, 1979–80; The Phoenix and the Turtle (W. Shakespeare), op.100, 2 S, str trio, hpd, 1984; The Hour Hand (E. Lowbury), op.101, S, rec, 1984; The Instant Moment (song cycle, D.H. Lawrence), op.110, Bar, str, 1987; Tristia (O. Mandelstaum), op.118, S, Bar, cl, pf, 1988; Landscapes, song cycle (E. Thomas, S. Spnder, F.L.

Lucas, W. de la Mare, Hardy), op.129, S, pf trio, 1992; The Secret Muse (O. Gogarty, Lowbury, W.H. Auden, W.B. Yeats, R. Graves), op.130, Bar, fl, cl, hp, str qt, 1992; Three Faces of Love (J. Rochester), op.138, S, Bar, chbr org, hpd, lute, 1997

MSS in *GB-Lbl*
Principal publisher: Novello

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W. Mellers: 'John Joubert and the Blessed City', *MT*, cv (1964), 814–17

M. Rose and others: 'Birth of an Opera', *Music in Education*, xxviii (1964), 269; xxix (1965), 23, 79, 132, 178 [on *The Quarry*]

J. Joubert: 'The Choir Invisible', *MT*, cix (1968), 426–7

E. Bradbury: 'Joubert's "Under Western Eyes"', *Opera*, xx (1969), 391–3

J. Joubert: 'Under Western Eyes', *MT*, cx (1969), 470–73

P. Dickinson: 'John Joubert Today', *MT*, cxii (1971), 20–23

J. Joubert: 'The Raising of Lazarus', *MT*, cxii (1971), 852–4

P.H.L. Hart: *John Joubert: a Bibliography* (diss., U. of Cape Town, 1973)

D.G. Geldenhuys: *John Joubert se komposisies* (DMus thesis, U. of Stellenbosch, 1976)

J. Joubert: 'On Setting Yeats's Byzantium', *MT*, cxxiii (1982), 249–50

J.P. Malan: 'Joubert, John', *South African Music Encyclopedia* (Cape Town, 1984), 58–67

K. Birkin: 'Joubert at 60', *MT*, cxxviii (1987), 136–40

ERNEST BRADBURY/ANDREW BURN

Joule, Benjamin St John Baptist (*b* Salford, 8 Nov 1817; *d* Rothesay, 21 May 1895). English organist, compiler and editor. He studied the violin under Richard Cudmore and the organ, singing and theory under Joseph John Harris at Manchester. From 8 May 1846 to 20 March 1853 he was organist and choirmaster at Holy Trinity, Hulme, and from 28 April 1849 to 3 October 1852 he held a similar position at St Margaret's, Whalley Range, Manchester. On 27 March 1853 he became honorary organist of St Peter's, Manchester. At Holy Trinity Joule introduced the Anglican choral revival to Manchester and patronized the organ builder Frederick Jardine who, at Joule's expense, made a four-manual organ for Holy Trinity. This patronage was repeated at St Peter's, where the Jardine organ, designed and largely funded by Joule, was claimed to be the fourth largest in England. He was president of the Manchester Vocal Society, lectured on church music, contributed to various periodicals and was music critic to the *Manchester Courier* from 1850 to 1870. Joule is remembered for several widely used collections pertaining to the musical service of the English church.

WRITINGS

(*selective list*)

The Hymns and Canticles Pointed for Chanting (London, 1847)

Directorium Chori Anglicanum: the Choral Service of the United Church of England and Ireland, Compiled from Authentic Sources (London, 1849, 8/1880)

A Collection of Words to which Music has been Composed or Adapted for Use in the Service of the United Church . . . as Anthems (London, 1859) [incl. 2270 anthems, 452 biographical notices]

A Collection of Chants for the Daily and Proper Psalms (London, 5/1861)

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M. Sayer: 'St Peter's, Manchester, and Benjamin Joule', *The Organ*, xl (1964), 207

M. Sayer: *Samuel Renn: English Organ Builder* (London, 1974) [esp. chap 5]

M. Sayer: 'Jardine & Co., Organ Builders', *MO*, cviii (1984–5), 242–5, 279–83, 313–16

W.H. HUSK/R

Joungh, William. *See* YOUNG, WILLIAM.

Journet, Marcel (*b* Grasse, 25 July 1867; *d* Vittel, 25 Sept 1933). French bass. He reportedly studied singing in Paris and made his operatic début at Béziers in 1891 in *La favorite*. He sang at La Monnaie, 1894–1900, and then was based in Paris, appearing both at the Opéra and at the Opéra-Comique, where he sang in the French première of Puccini's *La bohème* (1898). He made his Covent Garden début in 1897 as the Duke of Mendoza in d'Erlanger's *Inès Mendo*. That season he sang the Landgrave in a French version of *Tannhäuser*; he returned regularly until 1907 and again in 1927 and 1928. He was engaged at the Metropolitan Opera, 1900–08, and then sang at the Opéra until 1931. He appeared frequently in other centres, including Monte Carlo, Buenos Aires, Chicago, Madrid and Barcelona, and was heard regularly at La Scala, 1917–27, where in 1924 he created Simon Magus in Boito's posthumous *Nerone*. Endowed with a powerful, resonant voice with a range which allowed him to sing such baritone parts as Tonio and Scarpia, he had a large repertory of French and Italian roles and many Wagnerian ones including Klingsor, Hans Sachs, Wotan, Titurel and Gurnemanz. His art is preserved on a number of recordings, most notably his Méphistophélès in Gounod's *Faust*.

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HAROLD BARNES

Jouy, Etienne de [Victor-Joseph Etienne] (*b* Versailles, 19 Oct 1764; *d* Saint Germain-en-Laye, 4 Sept 1846). French librettist. The first 30 years of his life provided stories that he would embroider for the next 50. He joined the army at the age of 16 and spent time in French Guyana (1781–4) and India (1786–90) before the Revolution brought him home. After a brief foray into writing, he continued his army service for the Revolutionary forces and was rapidly promoted, but in 1793 was suspended and narrowly avoided capture and execution. He fled back to Paris before moving into exile in Switzerland where, despite his later glorification of the Swiss in *Guillaume Tell*, he found them the most inhospitable and egotistical people in the world. After the death of Robespierre (July 1794) he returned to Paris and briefly rejoined the army before turning decisively to a writing career. In the next five years he collaborated on eight vaudevilles, one of which (*La prisonnière*, 1799) used original music by Boieldieu and Cherubini, and another (*Le tableau des Sabines*, 1800) helped rescue the Opéra-Comique from bankruptcy. His first attempt at grand opera in *La vestale* (1807) was an enormous success, but *Fernand Cortez* (1809), his next work with Spontini, was less well received. Intended as propaganda for Napoleonic imperialism, its political message was perhaps not transparent enough, a problem he overcame in his final Spontini collaboration, a *pièce de circonstance* written to celebrate the restoration of the Bourbons in 1814: *Pélage, ou Le roi et la paix*. In reward for such ready royalism he gained entry into the Académie Française, but on Napoleon's return he quickly reverted to his previous allegiance, and was named Commissaire Impérial of the Opéra-Comique. After the second restoration of Louis XVIII (after the 100 days) he was understandably passed over and so became a stalwart of the liberals, editing a succession of opposition

papers. Despite submitting a series of librettos to the Opéra in the 1820s (many of which are now lost), he had nothing more performed there until 1827, when his rewriting of Rossini's *Mosé in Egitto* (with Balocchi) was followed two years later by *Guillaume Tell*.

By the time of *Tell* Jouy was seen by the younger generation as a 'vieille perruque', one of the outdated classicists to be swept away in the Romantic revolution. In his plots, however, a traditional framework was transformed by exotic settings (Mexico in *Fernand Cortez*, India in *Les bayadères*), vast forces and melodramatic stage effects, in a way that grand opera would eagerly adopt in the 1830s. His *Essai sur l'opéra français* (Paris, 1826) shows a similar dichotomy between tradition and innovation, breaking up an elaboration of familiar 18th-century operatic aesthetics and defence of French tradition with a call for works based on national history, careful attention to historical costume and a more musical approach to verse-writing.

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Edition: *V.-J. E. de Jouy: Oeuvres complètes* (Paris, 1823–8) [xix: opéras; xxi: opéras comiques]

Milton (with A.M. Dieulafoy), Spontini, 1804; *La vestale*, Spontini, 1807; *Le mariage par imprudence* (oc), P. Dalvimare, 1809; *Fernand Cortez, ou La conquête de Mexique* (with J.P. d'Esmenard), Spontini, 1809, rev. 1817; *Les bayadères*, Catel, 1810; *Les amazones, ou La fondation de Thèbes*, Méhul, 1811; *Les aubergistes de qualité* (oc), Catel, 1812; *Les abencérages, ou L'étendard de Grenade*, Cherubini, 1813; *Pélage, ou Le roi et la paix*, Spontini, 1814; *Zirphile et fleur de myrthe, ou Cent ans en un jour* (opéra-féerie, with N. Lefebvre), Catel, 1818; *Les courses de Newmarket* (oc, with J. Merle), J. Strunz, 1818; *L'amant et le mari* (oc, with J.-F. Roger), Fétis, 1820; *Möise et Pharaon* [after lib. for *Mosé in Egitto*] (with L. Balocchi), Rossini, 1827; *Guillaume Tell* (with H.-L.-F. Bis and others), Rossini, 1829

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BENJAMIN WALTON

Jovannes de Cascia. *See* GIOVANNI DA CASCIA.

Jovernardi [Giovenardi, Giovernardi, Iovenardi, Jobernardi], **Bartolomé** [Bartolomeo] (*b* Rome, *c*1600; *d* Madrid, 22 July 1668). Italian harpist and theorist. After having studied mathematics, music and law at Rome, he decided in 1626 to seek his fortune at the Spanish court, but was prevented from emigrating until 1632, in which year he reached Barcelona. On 1 January 1633 he was appointed harpist in the Spanish royal chapel and on 11 November Philip IV issued an order to the Viceroy of Catalonia guaranteeing free entry of the instruments which Jovernardi had invented in Rome, including a cross-strung chromatic harp and a harpsichord of four octaves' compass (*C* to *c‴*), capable of crescendo and with provision in all but the bottom octave for both D♯ and E♭, G♯ and A♭.

Jovernardi succeeded Lope Machado as musician of the Cámara Real on 18 April 1642; his salary in that year amounted to 8050 reales of paper and 6815 of silver. During his long stay in Madrid, he often had difficulty collecting his salary, perhaps in part because of the envy of courtiers who resented his mixing in the affairs of state. In 1653 he sent Philip IV a summary of his services as political consultant since 1638, but even a royal order to pay him, issued late in 1654, went unheeded. He left for Italy early in 1655.

Jovernardi is known principally for his *Tratado de la mussica* (*E-Mn* 8931), whose dedication to Philip IV is dated 15 October 1634. The main subject of this bilingual treatise (Spanish and Italian on facing pages) is the classification and description of musical instruments, which Jovernardi divided into three categories: *orgánica* (blown), *rítmica* (struck) and *participantes* (stroked). He considered *rítmica* superior to the others and regarded his own specially constructed harp and harpsichord as the ideals of their kind. His 'cimbalo perfetto' was a single-manual instrument with three independent 8′ stops, which could be used in all seven combinations.

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ROBERT STEVENSON

Joy, Geneviève (*b* Bernaville, 4 Oct 1919). French pianist. She studied the piano with Yves Nat and Lucette Descaves at the Paris Conservatoire, where she received a *premier prix* in 1941; she subsequently received *premiers prix* in harmony and in accompaniment. In 1945 she formed with Jacqueline Robin a piano duo that championed French music for more than 25 years. She was a professor of chamber music at the Ecole Normale de Musique in Paris (1962–6) and at the Paris Conservatoire (1966–86). She played the first performances of concertos of Rivier, Constant and Barraud, as well as the piano music of Henri Dutilleux, whom she married in 1946. Auric, Ohana, Mihalovici and Jolivet dedicated works to her, and she has made definitive recordings of Dutilleux's Piano Sonata, Milhaud's First Concerto for two pianos (with Ina Marika, conducted by the composer), and music for two pianos and piano duet by Chabrier, Bizet, Fauré, Debussy, Ravel, Poulenc, Françaix and Milhaud (with Jacqueline Robin).

CHARLES TIMBRELL

Joyce, Archibald (*b* London, 25 May 1873; *d* Sutton, Surrey, 22 March 1963). English composer and conductor. The son of a bandsman in the Grenadier Guards, he became involved with dance bands after experience in the theatre. By 1900 he had formed his own band, touring the country and performing in great houses and hotels for receptions and garden parties. For these Joyce composed 'medley' waltzes on contemporary popular tunes, and subsequently original compositions. He aimed at a smoother, dreamier type of dance than the Viennese waltz, which was still in vogue: many of the titles of his waltzes include the word 'dream'. *Dreaming*, which sold a milion copies in ten years, has been recorded some 40 times and became his most celebrated piece.

Other works have sentimental titles reflecting the gentle Edwardian style which he continued to exemplify until after World War II. His *Caravan* suite draws upon the

colour of the East, whilst his 'waltz-militaire' *Victorious* celebrated the Allied victory of 1945. In addition Joyce wrote marches and used other dance forms, also contributing to two musical comedies. By the time of his death he represented a bygone age; he had displayed little sympathy with even the up-tempo dance music of the 1920s, but remains significant as the first English waltz composer to be published on the European mainland. Joyce's work is discussed in P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth-Century Composers* (London, 1997).

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(*selective list*)

unless otherwise stated, all works for orchestra

Stage: Toto (comedy with music, 2, G. Unger and A. Anderson), Plymouth, Theatre Royal, 10 April 1916, musical collab. M. Morgan; Gabrielle (musical comedy), Glasgow, King's, 1921, musical collab. G.H. Clutsam

Waltzes: Songe d'automne, 1908; Remembrance, 1909; Vision of Salome, 1909; A Thousand Kisses, 1910; Dreaming, 1911; The Passing of Salome, 1912; Acushla, 1932; Bohemia, 1941; Victorious, waltz-militaire, 1945; Phantom of Salome, 1945; Song of the River, 1946; many others

Other dances, incl. Brighton Hike, military 2-step, 1946; Frou-Frou, polka, 1946; Colette, polka; Iris, dance de ballet; Spanish Tambourine Dance

Marches, incl. Prince of Wales Grand March, 1914; Britannia; The Coon Drum Major; The Queen's Guard (Homage to the RAF)

Suites, incl. Caravan, Oriental suite (1927)

Chbr works, incl. Spanish Bolero, vc, pf; Vienna Cafe, xyl, pf

PHILIP L. SCOWCROFT

Joyce, Eileen (*b* Zeehan, Tasmania, 1 Jan 1908; *d* Limpsfield, Surrey, 25 March 1991). Australian pianist. Her prodigious talent was recognized at an early age by Percy Grainger and Wilhelm Backhaus, and on the latter's instigation she went to study at the Leipzig Conservatory with Max Pauer and Robert Teichmüller. She later studied in London with Adelina de Lara and Tobias Matthay, and attended Schnabel's masterclasses. In 1930 she made her London début, giving the British première of Prokofiev's Third Piano Concerto with Sir Henry Wood. Her playing was noted for its precision and clarity as well as its flamboyance, strength and stamina. She developed theories that associated colours with composers, which led to her habit of changing her concert dress during a performance to suit the atmosphere of the works she was playing. Her recordings include concertos by Ireland and Shostakovich and a number of short solo pieces. She retired from solo performance in 1960. Joyce was the subject of a children's book *Prelude* (1949) and a film *Wherever she Goes* (1951), both of which largely distort the facts of her colourful life.

CYRUS MEHER-HOMJI

Joyce, James (Augustine Aloysius) (*b* Dublin, 2 Feb 1882; *d* Zürich, 13 April 1941). Irish writer. 'Musical' was for Joyce perhaps the highest term of praise that could be accorded a piece of writing: he gave the title *Chamber Music* to his first book, and musical imagery recurs abundantly in his work thereafter. There are references above all to Irish popular song, the music of the Roman Catholic rite and opera; but the musicality of Joyce's prose, his attention to sound and rhythm, is ubiquitous, and in *Finnegans Wake* phonetic (and visual) considerations are as important as meaning and etymology in the construction of a language of polyglot pun and neologism. Some have seen this work as a composition based on musical principles and in particular on the leitmotif technique of Wagner. However that may be, the 'Sirens' episode of *Ulysses* seems to have been planned as a musical structure, stating its themes and then developing them.

Joyce appears to have had little interest in the composers of his time, with the exception of Antheil, whom he met through Pound. He suggested that Antheil compose an opera on Byron's *Cain*, but the project lapsed after Joyce had declined to tamper with the work of 'a great English poet'. Antheil was one of the 18 contributors of songs to *The Joyce Book* (London, 1933). Of these settings Joyce wrote to a third party that he liked Bliss's best, but in another letter he remarked that the volume was a mystery to him. He nevertheless wrote to Bax to praise his song for its singability, a quality he was well qualified to judge: as a young man he had appeared in public as a light tenor, and a career as a singer remained for some time a possibility.

Other composers to have set Joyce's poems include Barber, Berio, Casanova, Del Tredici, Goossens, Bill Hopkins, Salvador Ley, Moeran, Persichetti, Roussel, Serly and Szymanowski. After Joyce's death the phonetic and formal qualities of his prose also began to excite attention from composers, among them Berio again, Boulez (in his Piano Sonata no.3), Cage, Dallapiccola, Partch, Searle and Seiber.

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PAUL GRIFFITHS

Joy Division. English rock group. Formed in 1978 by Ian Curtis (*b* Macclesfield, 15 July 1956; *d* 18 May 1980; vocals), Bernard Albrecht [Sumner] (Bernard Dicken; *b* Salford, 4 Jan 1956; electric guitar and vocals), Peter Hook (*b* Manchester, 13 Feb 1956; bass guitar) and Steven Morris (*b* Macclesfield, 28 Oct 1957; drums), they were a cult group with considerable potential. Their gloomy, dystopian style, together with remarkable stage performances from Curtis (an epileptic who danced in a series of seizure-like stops and starts), made them perhaps the leading indie band at the time of Curtis's suicide. Their final album *Closer* (Factory, 1980) and single *Love will tear us apart* (1980) were, for some, the finest releases of the year.

The band continued under the guise of New Order and recruited Gillian Gilbert (*b* Manchester, 27 Jan 1961; keyboards). During the 1980s their pioneering work opened up guitar-based indie styles to contemporary

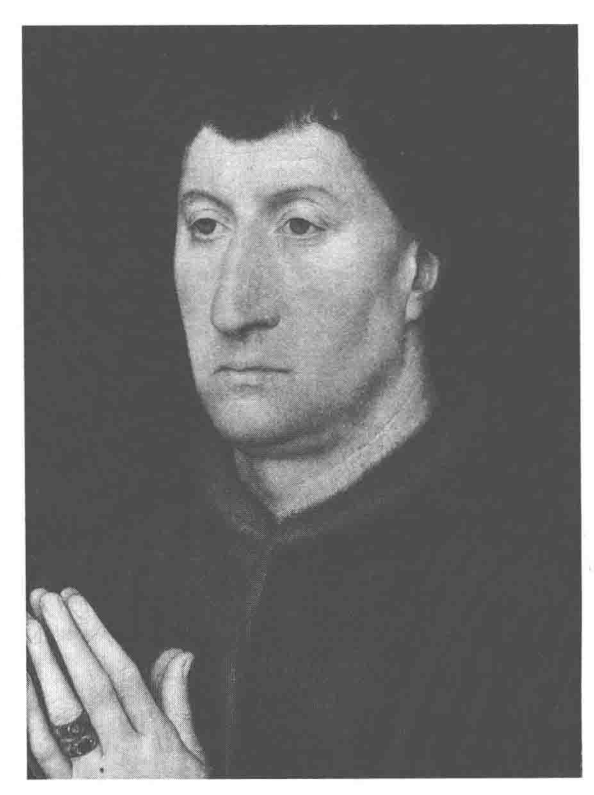
dance music, predating the indie and dance music crossover later in the decade. *Blue Monday*, originally released in 1983, spent a total of 51 weeks in the UK charts in various re-released and remixed forms during the 1980s and 90s. Only with their seminal single *True Faith* (1987) and the album *Technique* (Factory, 1989) did the band become a mainstream chart phenomenon. The secret to their deserved success was the quality of their unusual and intricate melodies, which were married with Sumner's recognizable and vulnerable vocal style and Hook's toppy, well-crafted bass lines. After *Republic* (London, 1993) their continued popularity was clearly shown by the success of their compilation, *The Best of New Order* (London, 1994), which reached number four in the UK charts. In the mid-1990s New Order stopped recording together. Sumner concentrated on his side project, Electronic, with Johnny Marr (formerly of the Smiths), Hook formed Monaco and Gilbert recorded with Morris as The Other Two. However, the band reformed in 1998 to perform live and new material has been planned. For further information see D. Curtis: *Touching from a Distance: Ian Curtis and Joy Division* (London, 1995).

DAVID BUCKLEY

Joye, Gilles (*b* 1424 or 1425; *d* Bruges, 31 Dec 1483). Franco-Flemish composer. He may be the 'Egidius Joye' who was presented to a chaplaincy at St Martin, Courtrai, in 1439, in which case his father could be the Oliver Joye resident there *c*1420 (*StrohmM*, 1985, p.257). He was a priest in the diocese of Tournai when installed as a canon of Cleves in 1453. From 1449 he was a singer at St Donatian, Bruges, where the documents report him frequently as having been involved in street-fighting, refusing to take part in polyphony when the chapter abolished the Feast of Fools, visiting brothels and lodging a concubine widely known as Rosabelle ('vocatam in vulgo Rosabelle'); he was nevertheless made a canon of St Donatian in 1459.

He sang as *clerc* at the Burgundian court chapel from September 1462, and from March 1464 as *chappellain*; he left after June 1468 but remained officially a member of the chapel until at least 1471, after which he seems to have returned to St Donatian, where he was buried. He also served as Rector of the Oude Kerk, Delft (documented 1465–73). Van Molle, in his comprehensive study, argued that Foppens (1731) was confused when he described Joye as a professor of theology and an excellent poet. The composer is named in Crétin's *déploration* for the death of Ockeghem (1497); a portrait of Joye thought to be by Memling is dated 1472 (see illustration).

His music shows a graceful blend of lyricism and clear declamation, often with repeated notes. The textless song was copied by 1456, and all the others by 1465, apart from the obscene *Ce qu'on fait*, which gives no hint of being in any later style; so all are likely to antedate his time at the Burgundian court. But they are very much in the Franco-Flemish manner of these years, with the single exception of *Poy ché crudel Fortuna*, which sets a text by the Florentine poet Rosello Roselli (1399–1452). There happens to be no documentary evidence of his presence in Bruges between 1454 and 1459, so he may have been in Italy. Strohm's view that the two three-part *O rosa bella* masses (ed. in G. Adler and O. Koller: *Trienter Codices II*, DTÖ, xxii, Jg.xi/1, nos.1–2) could be by Joye (a hypothesis fuelled by the name of his concubine), is hard to support objectively but by no means implausible from a stylistic viewpoint. The much later song *J'ay bien nouri* (ed. in Brown), ascribed to an otherwise unknown Johannes Joye in the Segovia choirbook (*E-SE*), is elsewhere convincingly ascribed to Johannes Japart, whose name could have been intended.



Gilles Joye: portrait attributed to Hans Memling, 1472 (Sterling and Francine Clark Art Institute, Williamstown, MA)

WORKS

all for 3 voices

FRENCH RONDEAUX

Ce qu'on fait a catimini; ed. in Perkins, no.9, Brown, no.261
Mercy mon dueil je ne supplied; ed. in Perkins, no.23
Non pas que je veuille penser; ed. in Marix (1937), p.87, Perkins, no.13, Brown, no.236
[textless] in *I-TRmp* 90; ed. in Marix (1937), p.89

ITALIAN BALLATA

Poy ché crudel Fortuna et rio Distino, in *P-Pm* 714 (text by Rosello Roselli, ed. in Lanza)

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DAVID FALLOWS

Joyeuse, Jean de (*b* Chémery-sur-Bar, Ardennes, 1635–40; *d* Narbonne, 15 Aug 1698). French organ builder. He was trained in Paris, but his organ-building career was largely in the south of France. Several of his contracts survive: these testify to his having introduced to the region such recent Parisian developments as a new type of bellows and the use of the Grosse Tierce in the chorus of 16′ organs. He also served as organist of St Nazaire, Carcassonne. Among his more notable instruments were those in St Nazaire, Béziers (1697), St Michel, Carcassonne (1664), and Auch Cathedral (1688).

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BARBARA OWEN

Jozzi, Giuseppe (*b* ?Rome, *c*1710; *d* ?Amsterdam, *c*1770 or earlier). Italian singer, harpsichordist and composer. A castrato soprano, he regularly appeared on Roman stages from 1729 to 1740; some librettos describe him as 'virtuoso della duchessa di Gravina'. In 1730 he was listed as a member of the association of Roman musicians, the Congregazione di S Cecilia. Between 1740 and 1745 he sang in Venice, Milan and Bologna. In 1745 he came to London, where, as second soprano at the opera in the Haymarket, he was heard by Burney, who later described him as 'a good musician with little voice'. Jozzi brought over some harpsichord sonatas by Domenico Alberti, whose pupil he claimed to be, and, passing them off as his own compositions, performed them with great success. Burney wrote of a 'neatness and precision that were quite new in England at that time' and 'an accent, a spring and smartness in Jozzi's touch'. Jozzi had eight of Alberti's sonatas published under his own name, but the plagiarism was soon discovered and the sonatas were brought out by Walsh in 1748 under their real composer's name. Jozzi moved to Stuttgart, where he sang in the court opera between 1750 and 1756; an appearance in Venice in 1753 is also recorded. The Alberti sonatas were republished under Jozzi's name in Amsterdam in 1761 and 1765, but no convincing evidence has been cited in support of a commonly held belief that, having given up the stage, he finally settled in Amsterdam and practised as a teacher. Jozzi's own harpsichord sonatas are very close in general style to Alberti's, belonging to the most advanced current of mid-century Italian *galant* writing.

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1 hpd concerto in IV concerti per cembalo composti da vari autori (Paris, 1758)

Hpd sonatas in XX sonate per cembalo composte da vari autori, op.2 (Paris, 1760); A Collection of Lessons for the Harpsichord, i–ii (London, 1761–2); Six Select Sonatas, hpd/pf (London, *c*1769); *B-Bc*; *DK-Sa*; *F-Pc*; *GB-Cpl*, *Lam*, *Lbl*; *I-Vlevi*

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MICHAEL TALBOT/ENRICO CARERI

Juan I. *See* JOHN I.

Juana Inés de la Cruz, Sor [Cruz, Sor Juana Inés de la] (*b* San Miguel de Nepantla, nr Mexico City, 12 Nov 1648/51; *d* Nepantala, nr Mexico City, 17 April 1695). Mexican poet, dramatist and theorist. She was the daughter of a Basque captain, Pedro Manuel de Asbaje y Vargas, and Isabel Ramírez de Santillana. She demonstrated such intellect that at the age of eight she sought entrance to Mexico University, and after only 20 lessons mastered the Latin language. The 25th viceroy's wife, the Marchioness of Mancera, took her as a lady-in-waiting from 1664 to 1669. In 1667 she was for three months a novice in the austere Convent of the Discalced Carmelites, but found her true home in 1669 at the S Jerónimo Convent, Mexico City, where she spent the remaining 26 years of her life, gaining a transatlantic reputation as the 'tenth muse'. Her protectors included the Mexican Archbishop Payo Enríquez de Rivera and the wives of the viceroys who ruled Mexico during the periods 1680–86 (the Countess of Paredes) and 1688–96 (the Countess of Galve). Her literary works, reprinted several times in Spain until 1715, include three volumes of poetry (1689, 1692, 1700), 12 sets of villancicos published in Mexico City or Puebla and another ten sets that can be attributed to her. Her composers were Joseph de Agurto y Loaysa, Antonio de Salazar, Miguel Matheo de Dallo y Lana and Matheo Vallados, *maestros de capilla* at the cathedrals of Mexico City, Puebla and Oaxaca.

Calling herself a disciple of Cerone, Sor Juana annotated her copy of his *El melopeo y maestro* (now in the Congressional Library, Mexico City) and for the benefit of her musical sisters in religion she summarized portions of it in a treatise, *El caracol* (now lost), which she epitomized in a poem addressed to the Countess of Paredes. Her two plays, the second of which, *Amor es más laberinto*, was written in collaboration with another poet, and her three *autos sacramentales* abound in musical allusions and in sections that demand singing and/or instrumental music. In her last work, *Respuesta a Sor Filotea de la Cruz*, completed on 1 March 1691, she reminded the Bishop of Puebla that scripture cannot be properly interpreted without musical science, citing *Genesis* xviii.23–33 and suggesting that Abraham's numbers are to be understood as an inspired reference to musical intervals.

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ROBERT STEVENSON

Juanas, Antonio [Juan Antonio] **de** (*b* ?Spain, *c*1755; *d* ?Spain, after 1818). Composer, probably of Spanish birth, active in Spain and Mexico. By 1780 he was *maestro de capilla* at Alcalá de Henares, and in that year he applied for a similar post at Avila Cathedral and also obtained references for a post at El Burgo de Osma. By the early 1790s he had moved to Mexico City, where he was *maestro de capilla* from at least 1793. The following year, according to Catalyne *(Grove6)*, he was cited by the Inquisition for translating a subversive French song and favouring the ideals of the French Republic. He left Mexico for Spain on 18 February 1819.

Juanas was one of the most prolific composers of his time in the New World, and unusual in devoting himself almost entirely to Latin texts. His only examples of the vernacular villancico are *De Teresa el corazón* (1780, for the contest at Avila) and *El clarín de la fama* (1802, for a procession in Mexico City Cathedral). Juanas's music, much of which awaits careful study, is harmonically less daring than that of his predecessors Matheo Tollis de la Roca and Ignacio Jerusalem, and less flamboyant than theirs in figuration and vocal display. It progresses mostly in steady, unperturbed harmonic rhythms, and displays a competent craftsmanship.

WORKS

Over 250 Latin compositions, incl. 24 masses, 5 requiem settings, 12 matins services, 10 vespers settings, 13 Dixit Dominus, 10 Laudate Dominum, 10 Beatus vir, 4 Passions, 47 motets, 14 Magnificat settings, 11 Te Deum, all Mexico City, Cathedral

Regina coeli, 4vv; Sacerdotes Domini incensum, off, 8vv, vns, tpts, 1789, both *E-MO*

Lamentations for Feria V, VI, VII, Puebla, Cathedral

Other works, *Ac*, *E*

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CRAIG H. RUSSELL

Juan Gil de Zamora. *See* EGIDIUS DE ZAMORA.

Juárez, Alonso. *See* XUARES, ALONSO.

Jubal. Biblical figure. In *Genesis* iv.21 he appears as a descendant of Cain and son of Lamech, 'who was the ancestor of all who handle lyre and pipe'. Jubal occupies a secondary but not altogether negligible position in Western musical thought. In medieval music treatises he finds place as one of the *inventores musicae*, along with Pythagoras; this is an interesting juxtaposition which pits biblical against classical authority. The earliest writers, such as Cassiodorus and Boethius, do not mention Jubal, but from Isidore onwards virtually all cite both Jubal and Pythagoras, and curiously enough most of them maintain a neutral position on the priority of the two *inventores*. ISIDORE OF SEVILLE, for example, wrote: 'Moses [the supposed author of *Genesis*] says that Jubal, who was of the root of Cain before the flood, was the inventor of the art of music. The Greeks on the other hand say Pythagoras discovered the first principles of this art from the sound of hammers and the plucking of taut strings'. Many of these authors, moreover, after manifesting an explicit neutrality, go on to display an implicit preference for Pythagoras. Jubal is given only perfunctory mention, while the theoretical implications of Pythagoras's discoveries are discussed at length. This preference is, of course, explained by the fact that these are writings about Musica, one of the four mathematical studies that make up the Quadrivium. In such a context Jubal appears almost as an Hebraic interloper among the Hellenes.

Yet some theorists were sufficiently troubled by the implied contradiction of biblical authority to deal with the question explicitly. The 9th-century AURELIAN OF RÉÔME appears initially to have been doing so when he wrote in his *Musica disciplina*: 'Among us the authority of scripture declares the first teacher of this art before the flood to be Jubal'. But he goes on to claim a sort of divine sanction for the achievement of Pythagoras as well: 'In my opinion our frequently discussed Pythagoras could not have discovered the various proportions without divine inspiration'. It was the late 13th-century scholastic EGIDIUS DE ZAMORA who finally spelt out a position that was logically coherent and consistent with Christian belief, even if somewhat contrived. He acknowledged that Pythagoras was a clever student of music who did, in fact, learn much from the sound of hammers issuing from a smithy, but he insisted that biblical authority established Jubal as the first to have done so. He pointed out that Jubal's half-brother Tubalcain, 'who forged various instruments of copper and iron' (*Genesis* iv.22), was the first blacksmith. 'And as Tubalcain worked', wrote Egidius, 'Jubal was delighted by the sound of the hammers and cleverly calculated from the weight of the hammers the proportions and consonances arising from them. The Greeks falsely attributed this discovery to Pythagoras.'

Concern over Jubal's status as a discoverer of music eventually disappeared from Western musical writings, largely as a result of the rationalistic atmosphere of the 18th century. It lingered longest in Germany, where an author such as Jakob Adlung, writing in his *Anleitung zu der musikalischen Gelahrtheit* (1758), could display a mixture of respect for divine authority in terms of the new rationalism: 'Where then does one read of Jubal that he discovered music? Nowhere. But only that from him descended the fiddlers and pipers. Are these then the only musicians? What then is vocal music? Has not this always been taken as more important than instrumental music?'. Adlung may have been the last figure in the mainstream of Western musical thought seriously to argue the merits of Jubal's position.

See also ORGAN STOP.

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JAMES W. MCKINNON

Jubilate. Psalm c (Hebrew numbering, Psalm xcix in the Vulgate), identified by the first word of the Latin text. In addition to substantial self-contained settings (Giovanni Gabrieli, Schütz, Mondonville), the psalm has had specific liturgical significance since the 16th century. The English Protestant reformers first included *Jubilate* as an alternative to the second canticle, *Benedictus*, at Morning Prayer (Matins) in the 1552 version of The Book of Common Prayer. Like the *Benedicite* (*Daniel* iii.57–88, 56, alternative to the first canticle, *Te Deum*), it was originally part of the psalmody at Lauds on Sunday in the Latin rite (secular cycle). The Prayer Book rubric specifies the *Jubilate* only when the *Benedictus* (*Luke* i.68–79) is read as a lesson or Gospel, but it has been used more widely. English composers have paired it with either the *Benedicite*

(Purcell in B♭) or *Te Deum*, including occasional settings by Purcell for St Cecilia's Day, 1694, and by Handel for the celebration of the Peace of Utrecht, 1713. In *The Alternative Service Book 1980* and some other revised forms of Morning Prayer it is an alternative to the *Venite* (Psalm xcv [xciv]) as the invitatory psalm.

See CANTICLE, §4, and SERVICE.

JOHN HARPER

Jubilee Singers, (Fisk). American choral group. It was organized in October 1871 as the Fisk Singers to make fund-raising tours for the newly established college for freed slaves, Fisk University at Nashville, Tennessee, which opened barely six months after the end of the American Civil War; George L. White (1838–95), the school's music teacher, chose nine singers and a pianist from his well-trained student choirs of former slaves. Following a concert at Columbus, Ohio, White officially named them the Jubilee Singers after the Old Testament's 'year of jubilee', since all but two of them had been freed from slavery. Henry Ward Beecher, the minister of Plymouth Congregational Church in Brooklyn and a supporter of abolition, endorsed the group, and used his influence to arrange engagements for them throughout the eastern USA. Their programmes consisted mostly of four-part arrangements of spirituals, which many of the students had known as slaves, as well as anthems, operatic selections and popular ballads. They returned to Fisk six months later with enough money to purchase the 25 acres of land on which the university is sited and to pay off the school's debts.

In June 1872 the singers were invited to appear at Patrick S. Gilmore's Second World Peace Jubilee in Boston, which brought them national recognition; a New England tour and an invitation to sing at the White House for President Ulysses S. Grant followed. As a reorganized group of four men and seven women, they toured the British Isles in 1873–4 under the patronage of the Earl of Shaftesbury, and the money raised on that tour made possible the construction of Jubilee Hall (dedicated January 1876), the university's first permanent building. A second European tour (1875–8) took in Scotland, the Netherlands, France, Sweden and Germany, The $150,000 raised by the group up to that time ensured the continuation and growth of the university. The singers made several appearances at the Chautauqua Assembly in New York and in 1884 began a six-year world tour.

The Jubilee Singers tradition has remained a permanent institution at Fisk University, and in 1979 the name 'Jubilee Singers' became a registered trademark of the university. Their fame has also led to the use by other groups of their name; the informal addition of 'Fisk' was made to distinguish them from their imitators. They established the black spiritual in the history of American music; the group was the first to introduce and popularize these songs among white audiences, and became a model for later black singing groups. Their spirituals were published in two contemporary editions, one compiled by Seward (with the help of Sheppard) as *Jubilee Songs as Sung by the Jubilee Singers of Fisk University* (1872), the other by Seward and White as *Jubilee Songs* (1884); in 1913 a recording of the group was issued by Victor under the title *Fisk University Jubilee Quartet*. Important documents concerning the singers are held in the Fisk University Library's special Jubilee Singers Archive.

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GENEVA H. SOUTHALL

Jubilus. Term describing an ancient wordless chant sung by labourers that in modern times came to be associated with the melismatic vocalization of the alleluia of the Mass (*see* ALLELUIA, §I). The nouns *jubilus* and *jubilatio*, and more often the verbal form *jubilare*, appear with some frequency in Latin literature, where they refer to a sort of wordless call or chant. Wiora has traced the Latin word *jubilus* to a common linguistic root, *io*, that has a peculiar acoustical force, and he associates the phenomenon of the Latin jubilus with similar cries heard in other cultures – the Alpine yodel, for example, and the call of the Volga boatmen. In Latin literature the jubilus could figure as a primitive whoop or shout, as when Apuleius speaks of a group of farm labourers who set their dogs upon intruders with 'the accustomed jubilations [*iubilationibus solitis*] and other kinds of shouts' (*Metamorphoses*, viii.17). A more lyric jubilus is suggested by Silius Italicus who writes of the Cyclops delighting in the jubilations (*iubila*) of the Siren (*Punica*, xiv.475). But probably the most common usage is that involving the song of farm workers, who, as they were harvesting, employed a repetitive rhythmic chant presumably to facilitate their labour; Fronto, the tutor of Marcus Aurelius, describes how 'we gave ourselves to the task of grape-gathering, we sweated and we jubilated [*iubilavimus*]' (*Ad M.Caes*. iv.6). The 2nd-century grammarian Festus summarized matters in his definition of *jubilare*: 'to jubilate is to cry out with rustic voice'.

The term entered Christian literature by way of the Psalm Commentary, a common genre of patristic exegesis in which the author works his way through the entire Book of *Psalms*, spinning figurative tropes upon virtually every important word of the text. The Church Fathers searched far and wide through sacred and secular learning and lore for their material, and it is no surprise that they seized upon the jubilus when commenting on the word *jubilare*. Hilary of Poitiers (*d* 367), the author of the first Latin Psalm Commentary, begins his treatment of Psalm lxv.3, *Jubilate Deo omnis terra*, by saying: 'Now according to the convention of our language we give the name jubilus [*iubilum*] to the sound of a pastoral and rustic voice'. But as the following passage shows, it took the imagination of Augustine to exploit the implications of

the wordlessness of the jubilus, which he saw as a symbol of a joy that surpasses the expressive capacity of ordinary speech: 'Mowers and vintagers and those who gather other products, happy in the abundance of harvest and gladdened by the very richness and fecundity of the earth, sing in joy'. Angustine continues by noting the textless chants of these workers: 'between the song which they express in words, they insert certain sounds without words'; and he concludes by exclaiming that a worker 'bursts forth in a certain voice of exultation without words . . . because filled with too much joy, he cannot explain in words what it is in which he delights' (*In psalmum lxv*).

Needless to say, Augustine saw spiritual implications in this kind of joy, but he never associated the jubilus with the textless melisma of a liturgical alleluia. He spoke of the jubilus numerous times in his Psalm Commentary but always in connection with the appearance of some form of the word *jubilare* in the biblical text. He never introduced the word 'alleluia' into any of these passages, nor, conversely, did he introduce the idea of the jubilus into his many extended discussions of the liturgical exclamation 'alleluia'. (Moneta Caglio made the same observation and concluded that the Augustinian jubilus referred not to the alleluia but to melismatic passages of the responsorial gradual psalm; the language of the Augustinian references, however, makes neither an explicit nor implicit connection between the jubilus and any form of liturgical singing.)

The association of the jubilus with melismatic liturgical chant appears for the first time in the works of the 9th-century scholar Amalarius of Metz (*d c*850). The eventual linking of the two was all but inevitable: the notion of jubilus as expressing a joy beyond speech was an exegetical commonplace in the Middle Ages, and clerics were in the presence of melismatic chant every day. But it should be noted that Amalarius associated the jubilus not just with the alleluia but with melismatic chant in general. This remains the case with ecclesiastical authors throughout the Middle Ages; Hugh of St Victor (*d* 1142), for example, wrote: '*Neumata*, which take place in the alleluia and in other chants of few words, signify the jubilus, which happens when the mind is so fixed upon God . . . that it is not able to express fully what it feels' (*De officiis ecclesiasticis*, ii.19). It is chant scholars of modern times who have confined the definition of the jubilus to the melismatic extension of the alleluia of the Mass. This definition has greatly distorted the early history (or more properly, pre-history) of the alleluia in the centuries before the emergence of the mature Gregorian form. It remains nonetheless both proper and convenient to apply the term jubilus to the melismatic portion of the medieval chant. Discussions of the alleluia rightly dwell upon the fascinating musical characteristics of the hundreds of preserved alleluia jubili and the relationship of these melodies with those of the alleluia verses.

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JAMES W. MCKINNON

Juch, Emma (Antonia Joanna) (*b* Vienna, 4 July 1863; *d* New York, 6 March 1939). American soprano and impresario of Austrian birth. Born of naturalized American parents, she grew up in New York City, where she studied with her father and with Adeline Murio-Celli. Her concert début (1881) at Chickering Hall attracted the attention of Mapleson, who signed her for three seasons at Her Majesty's Theatre, London, where she made her operatic début, in June 1881 as Philine in Thomas's *Mignon*; she sang the same role in her American début with the Mapleson Company at the New York Academy of Music (October 1881). In 1884 she toured the USA with a troupe of Wagnerian artists under Theodore Thomas, and in 1886 became a principal (under Thomas) with the ill-fated American (later the National) Opera Company. In 1889 Juch formed her own opera troupe, which travelled and performed throughout North America for two years; its all-English repertory included French, Italian, German and English operas. Between 1891 and 1894 (when she retired from the stage) Juch appeared in numerous concerts, recitals and music festivals. She was a champion of opera in English, and her refined diction (in English, French, German and Italian) was considered a model. She had a voice of exceptional purity and wide compass, and was a skilled actress. She was recorded by the Victor Talking Machine Company (some of these recordings can be found in research libraries in the USA).

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KATHERINE K. PRESTON

Judaea. *See* JEWISH MUSIC, §II, 3–4.

Judas Priest. English heavy metal band. Formed in 1971, their best-known line-up was K[enneth].K[eith]. Downing (*b* West Midlands, England 27 Oct 1951; guitar), Ian Hill (*b* West Midlands, England 20 Jan 1952; bass), Rob Halford (*b* Birmingham, England 25 Aug 1951; vocals), Glenn Tipton (*b* West Midlands, England 25 Oct 1948; guitar) and a series of drummers, most notably Dave Holland for most of the 1980s. Halford left the band in 1992, to be replaced by Tim 'the Ripper' Owens in 1996. It was one of the most influential and successful heavy metal bands of the 1970s and 80s. Its most distinctive asset was Halford, its lead singer for two decades, whose extraordinarily powerful voice (which occasionally reached as high as *f''*) perfectly suited the band's aggressive style. Halford performed in leather-and-chains S&M costumes, and millions of fans accepted this gay leather-bar style as the embodiment of straight hypermasculinity. Judas Priest's lyrics often present a view of the world as dangerous and oppressive, to which the best response is resistance and revenge; thus, album titles such as *Screaming for Vengeance* (CBS, 1982). Their music features precise ensemble work at fast tempos, sudden key changes for dramatic effect, intensely driving rhythms and power-chord-based riffs. They were one of the first metal bands to employ two lead guitarists, which enabled them to incorporate harmonized two-guitar passages into their songs.

ROBERT WALSER

Judd, James (*b* Hertford, 30 Oct 1949). English conductor. He studied the piano with Alfred Kitchin and conducting with Bernard Keefe at Trinity College of Music in London (1967–71), before training at the London Opera Centre and becoming assistant to Maazel in Cleveland (1973–5). His association with the European Community Youth Orchestra began in 1978, when he became associate music director, later to become artistic director (1990). He participated in the founding of the Chamber Orchestra of Europe in 1981, taking them on tour to the USA (1984–5), Europe and East Asia. Judd was music director for the Florida PO from 1988, and appeared with the ENO before becoming artistic director of Greater Miami Opera (now Florida Grand Opera, 1993–6). He has also appeared at Glyndebourne (*La Cenerentola*, 1995), with the Berlin PO, Prague SO, Orchestre National de France, Royal Stockholm PO and New Zealand SO, among others, and made his Salzburg Festival début in 1993. He regularly conducts the LPO and English Chamber Orchestra and in 1997 conducted the première of Nyman's Saxophone Concerto with the Philharmonia; he has recorded works by Meyerbeer, Donizetti, Mahler and Elgar with the RPO and the Hallé Orchestra.

JOSÉ BOWEN/CHARLES BARBER

Judd, Terence (*b* Hammersmith, London, 3 Oct 1957; *d* Beachy Head, nr Eastbourne, 23 Dec 1979). English pianist. He won first prize, aged ten, in the National Junior Piano Competition, London, in 1967 and first appeared at the Royal Albert Hall the following year. In 1969 he played Beethoven's First Concerto with the LPO at the Royal Festival Hall and in 1970 made his US début in Cincinnati. He performed in Caracas in 1972 before returning to the USA for solo and concerto engagements. Judd was a finalist in both the Busoni and Casagrande international competitions in 1975 and 1976 respectively, and in 1976, aged 18, he won first prize in the British Liszt Competition. In 1978 he was awarded a music fellowship by the Calouste Gulbenkian Foundation and in the same year was a finalist at the Tchaikovsky International Competition. He returned to Russia for many concerts, appeared with the Gabrieli String Quartet, and was due to tour Russia again with the Leningrad PO at the time of his tragic death. Recordings of his Moscow performances complement an earlier three-disc set, 'In Memory of Terence Judd'. All these testify to his scintillating potential and rare accomplishment, notably in his performances of Balakirev's *Islamey* and Samuel Barber's Sonata.

BRYCE MORRISON

Judenkünig, Hans (*b* Schwäbisch Gmünd, *c*1445–50; *d* Vienna, early March 1526). German lutenist, composer and probably lute maker. His family came from Württemberg; his father may have been one Hartmann Judenkünig. He is first recorded in 1518 as a lutenist in the Corpus Christi confraternity at the Stephansdom in Vienna; he had probably already been working as a musician there for some time, and he lived in the oldest quarter of Vienna in a house called the 'Gundlachhaus', later celebrated under the name of 'Köllnerhof' as a centre for musicians and merchants. Although he was not a member of the nobility, his prominent position as a citizen is indicated by a coat of arms depicting a string player, which appeared in both his books; both books also include a full-page woodcut showing a bearded lutenist (probably Judenkünig himself), together with a pupil playing a large viol. Judenkünig was in contact with the learned humanistic community of Vienna: he arranged some of the odes of Petrus Tritonius, and he seems also to have been familiar with the ideals of the poetic-mathematical circle around Conrad Celtis. His date of death at an advanced age was recorded in the margin of one copy of his *Underweisung*.

Along with Sebastian Virdung (*Musica getutscht*, 1511), Judenkünig was one of the first in the German-speaking region to publish a self-instruction manual for the lute. His *Utilis et compendiaria introductio, qua ut fundamento iacto quam facillime musicum exercitium, instrumentorum et lutine, et quod vulgo Geygen nominant, addiscitur* was printed in Vienna at his own expense, probably between 1515 and 1519 (for editions see *BrownI*). It opens with a concise set of instructions for playing the lute, followed by intabulations of 19 settings by Tritonius of the odes of Horace and a setting of Catullus' 'Vivamus, mea Lesbia'. Rules for tuning the lute are then followed by a group of intabulations including ten of lieder, the hymn 'Christ ist erstanden' and 'Der hoff dantz'. *Ain schone kunstliche Underweisung in disem Büechlein, leychtlich zu begreyffen den rechten Grund zu lernen auff der Lautten und Geygen* (Vienna, 1523; ed. in Die Tabulatur, x, 1969) consists of two parts. In the first, instructions for left-hand fingering on the lute alternate with practical exercises in a progressive series: there is an introductory group of two-voice intabulations based on the tenor and bassus parts of four lieder, followed by a Pavana alla veneziana taken from Dalza's *Intabolatura de lauto* (1508) and 'Ain hoff dantz mit zway stimen'; the first five left-hand positions are illustrated by three-voice intabulations of 11 lieder, an ode by Tritonius, a motet and a chanson, six dances (including another taken from Dalza), and five fantasias called 'Priamel'. Judenkünig also included instructions on right-hand fingering. The second part of the *Underweisung* has its own title page; it is a manual of mensural notation and intabulation technique. Although viols are mentioned in the titles of both books, they are virtually ignored in the texts.

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WOLFGANG BOETTICHER/R

Judice, Caesar de. *See* DEL GIUDICE, CESARE.

Judochus de Kessalia [de Picardia; Jusquinus de Francia] (*b* ?Picardy, *c*1440; *fl* Milan, 1459–98; *d* ?Milan, 1498).

French singer, active in Italy, formerly confused with JOSQUIN DES PREZ.

Juet, Randall. *See* JEWETT, RANDOLPH.

Jug band. An instrumental ensemble developed among black Americans in the 1920s and 30s as a popular novelty entertainment for medicine shows and rural picnics. It takes its name from the use of a jug as a bass instrument, the player making buzzing sounds with the lips and the jug acting as a resonator. Generally only one jug is used in each band, which otherwise comprises strings and a melody instrument such as harmonica or kazoo; but one of the earliest such groups, Whistler's Jug Band from Louisville, sometimes used as many as three jugs. The Dixieland Jug Blowers (also from Louisville) occasionally employed two jugs and as many as three wind instruments. The jug is associated mainly with folk-blues groups; Will Shade's Memphis Jug Band and Gus Cannon's Jug Stompers, both based in Memphis, were pre-eminent among early jug bands. The former's *K.C. Moan* and the latter's *Going to Germany* (both 1929, Vic.), minor masterpieces of the genre, feature an interplay of harmonica or kazoo against strings and jug. The style of Jack Kelly's South Memphis Jug Band was more primitive, as is demonstrated by *Highway no.61 Blues* (1933, Mlt.). In rural districts the jug continued to be used as a folk instrument, though it lost its popularity on recordings late in the 1930s. During the folk revival of the 1960s jug bands were briefly reintroduced by white performers in the blues idiom.

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PAUL OLIVER

Juguete (from Sp.: 'toy'). According to the first edition of the *Diccionario de la lengua castellana* (Madrid, 1726–39) a *juguete* is a joyful and festive song. In the late 17th century the Mexican poet Sor Juana Inés de la Cruz favoured it as a variant of the VILLANCICO. Few examples of the *juguete* survive with music, but one is included in the 1659 cycle of villancicos for Christmas Eve Matins by Juan Gutiérrez de Padilla, *maestro de capilla* at Puebla, Mexico.

E. THOMAS STANFORD

Juilliard, Augustus D. (*b* 19 April 1836; *d* New York, 25 April 1919). American music patron. The son of Huguenot refugees, he was born on board a ship bound for the USA. He became a salesman and eventually founded his own textile firm, A.D. Juilliard & Co., which became the leading house in the USA. Between 1892 and his death he was president of the Metropolitan Opera and Real Estate Company; he also served as director or manager of many large American banks.

In his will Juilliard provided for a Juilliard Musical Foundation with an endowment of some $12 million, at that time the largest gift to music that had been recorded; he stipulated that the fund be used to support the Metropolitan Opera, finance concerts and assist deserving students. The foundation's first secretary, Eugene Allen Noble (1868–1948), set up a conservatory in 1924, the Juilliard Graduate School; on its amalgamation with the Institute of Musical Art in 1946 its name was changed to the Juilliard School of Music.

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ROBERT STEVENSON

Juilliard School of Music. New York conservatory founded in 1905 and known as the Institute of Musical Art until 1924; *see* NEW YORK, §12.

Juilliard String Quartet. American string quartet, founded in 1946 by William Schuman, then president of the Juilliard School. The members are Joel Smirnoff (*b* New York, 1950), who studied at the University of Chicago and at Juilliard, and in 1980 became a member of the Boston SO; Ronald Copes (*b* Arkansas, 1950), who studied at Oberlin Conservatory and at the University of Michigan, taught at the University of California, Santa Barbara, and was a member of the Dunsmuir and the Los Angeles piano quartets as well as appearing as a soloist; Samuel Rhodes (*b* Long Beach, NY, 1941), who studied the viola with Sydney Beck and Walter Trampler and composition with Earl Kim and Sessions, later becoming a member of the Galimir Quartet (1961–9) and a professor at Juilliard; and Joel Krosnick (*b* New Haven, CT, 1941), who studied with William D'Amato, Luigi Silva, Jens Nygaard and Claus Adam, was a member of the New York Chamber Soloists and gave the premières of Ligeti's Cello Concerto and Gerhard Samuel's *Three Hymns to Apollo*. At its founding the quartet was lead by Robert Mann (*b* Portland, OR, 1920), who studied the violin with Edouard Déthier and composition at Juilliard, and who appeared frequently as a soloist; the original second violinist was Robert Koff, who was succeeded by Isidore Cohen (1958–66), Earl Carlyss (1966–86), Joel Smirnoff (1986–97) and Ronald Copes (from 1997); Rhodes replaced the original viola player, Raphael Hillyer, in 1969; the original cellist, Arthur Winograd, was succeeded by Claus Adam in 1955 and by Krosnick in 1974.

The Juilliard String Quartet has been quartet-in-residence at Juilliard, the Library of Congress (from 1962) and Michigan State University (from 1977). Although the quartet is usually identified as specializing in 20th-century music (its repertory of nearly 600 works includes over 150 by 20th-century composers), it has come to devote an equal amount of time to the standard repertory, notably the Beethoven quartets, of which it has presented numerous complete cycles and which it has recorded. The quartet's efforts on behalf of American composers are incalculable; its more than 60 first performances of American works include the Quartets nos.2 and 3 of Elliott Carter, the Quartet no.1 of Leon Kirchner and works by Schuman, Sessions, Piston, Copland, Babbitt, Foss, Mennin, Diamond and many others. Its many recordings include the complete chamber music for strings of Schoenberg, Webern and Carter, Bach's *Art of Fugue* and the quartets of Debussy, Ravel and Dutilleux. It has appeared throughout the world and at most of the international music festivals, and in 1961 was the first American quartet to visit the USSR. Since Mann's retirement the ensemble sound – once aggressive, impetuous, described as 'contemporary, urban-American' – has become sweeter in tone and more elegant in execution.

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HERBERT GLASS/R

Jùjú. African popular music genre performed by the Yoruba of south-west Nigeria. *Jùjú* music combines indigenous praise-singing and proverbs, the flowing rhythms of social dance drumming and the traditional rhetorical role of the Yoruba talking drum with a variety of foreign influences, including electric guitars and synthesizers, African American soul music, country and western music and themes from Indian film music. *Jùjú* is performed in a variety of social contexts, including urban nightclubs and life-cycle celebrations such as naming ceremonies, weddings and funerals.

Jùjú music emerged during the early 1930s in the colonial capital of Lagos. The typical ensemble during this early period was a trio consisting of a leader who sang and played the banjo, a *shekere* bottle-gourd rattle player and a *jùjú* (tambourine) drummer. The melodic and harmonic materials of early *jùjú* were influenced by Yoruba folksongs, Christian hymns and contemporaneous urban genres such as palm wine guitar and *ashiko* music. The pioneers of *jùjú* music included Tunde King (*b* 1910), who in 1936 made the first recordings to bear the name of the genre, and Ayinde Bakare, a Yoruba migrant who began recording on the HMV label in 1937.

The first major change in *jùjú* performing practice was the introduction in 1948 of the talking drum, with its traditional repertory of proverbs and praise-names. The increasing availability of amplified instruments and microphones catalyzed an expansion of ensembles during the 1950s, enabling musicians to incorporate more percussion instruments without upsetting the aural balance between singing and instrumental accompaniment. By the early 1960s, a typical *jùjú* band included eight or nine musicians. The channelling of singing and guitar through cheap and infrequently serviced tube amplifiers and speakers augmented the dense textures and buzzing timbres of the music. The most influential *jùjú* musician of the 1960s was I.K. DAIRO (1930–96), an Ijesha Yoruba musician who had a series of hit records around the time of Nigerian Independence (1960). Dairo's recordings for the Decca company were so popular that he was awarded the MBE in 1963.

The most important *jùjú* performer during the closing decades of the 20th century was 'KING' SUNNY ADÉ (*b* 1946), who expanded his group to include 16 musicians; the instruments used included five guitars, a keyboard synthesizer, two talking drums and a variety of percussion instruments, and the group also included four chorus vocalists. Adé, who was nicknamed 'Golden Mercury of Africa, Minister of Enjoyment', became one of a small number of Nigerian popular musicians to achieve significant success in the international market. In 1982 Island Records released the album *Jùjú Music*, which reportedly sold 200,000 copies worldwide; but subsequent releases were less successful, and Adé lost his contract with Island later in the 1980s. At the end of the 1990s, he continued to play to mass audiences in Nigeria and occasionally toured the United States and Europe.

A contemporary *jùjú* band comprises three main sections made up of singers, percussionists and guitarists. The singers stand in a line at the front of the band; the praise-singer or 'band captain' stands in the middle, flanked on either side by chorus singers. The percussion section includes from one to three talking drums, several conga drums, a set of bongos played with light sticks ('double toy'), a *shekere* bottle gourd rattle, maracas and an *agogo* iron bell. Larger and well-financed bands may also include 'jazz drums' (a trap set). These large bands help to boost the reputation of patrons who hire them to perform at parties; they play a role in sustaining an idealized image of Yoruba society as a flexible hierarchy.

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CHRISTOPHER A. WATERMAN

Jukebox. Coin-operated phonograph. In 1889 a cylinder phonograph in San Francisco was equipped with four ear-tubes and a coin apparatus that accepted a nickel. The success of this and later devices revived interest in the phonograph, which had enjoyed only a brief success as a novelty and had failed as an office machine for use in the dictation of correspondence. Coin-operated phonographs of this era reproduced recordings acoustically, usually offered only one piece of music and employed primitive coin mechanisms. They were installed in 'phonograph parlors' and penny arcades. By 1908 they had been superseded by the louder player piano and the motion-picture nickelodeon.

Use of coin-operated phonographs grew with the development of machines offering multiple selections and, after their electrification in 1927, amplified music. Although official figures do not exist, it is reported that 25,000 machines were in use in 1933. The repeal of Prohibition in that year marked the beginning of a 'golden age' of jukeboxes, and by 1939 over 300,000 were in use in America. They also served the record industry by providing a showcase for new releases and a barometer of a recording's commercial potential. The major manufacturers of the eye-catching, multicoloured and streamlined machines (see illustration) were Wurlitzer, Rock-Ola, AMI and Seeburg.

In the 1950s the jukebox industry in America was the subject of congressional investigations into the influence of organized crime on machine and record distributors. Competition from other electronic entertainment devices and the diminishing interest in singles, contributed to the decline of the jukebox in the early 1980s although the advent of the compact disc has led to a generation of smaller machines able to offer vastly greater selections of music.

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Typical 1950s-style jukebox

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SAMUEL S. BRYLAWSKI

Jula-jula [julu-julu]. PANPIPES of Bolivia. The term *jula-jula* refers to those of the altiplano and *julu-julu* to those of the Andes.

Jullet, Herbert (*d* Paris, 1545). French publisher and partner of ATTAINGNANT, PIERRE.

Jullien, (Jean Lucien) Adolphe (*b* Paris, 1 June 1845; *d* Chaintreauville, Seine-et-Marne, 30 Aug 1932). French critic and writer on music. His father, Marcel-Bernard Jullien (*b* Paris, 2 Feb 1798; *d* Paris, 15 Oct 1881) was editor of *La revue de l'instruction publique* and a writer on music; he collaborated with Emile Littré on the musical entries of his *Dictionnaire de la langue française* (1863–73). Adolphe Jullien was a pupil at the Lycée Charlemagne. He then studied law and took music lessons with Paul Henri Bienaimé, former teacher at the Paris Conservatoire. Graduating in law, he abandoned the bar and chose to write on music. His first article, published in *Le ménestrel*, was on Schumann's *Das Paradies und die Peri*. He continued to write for *Le ménestrel*, and from 1869 collaborated on the *Revue et gazette musicale de Paris*, until it folded in 1880. From 1888 he wrote for *Le Français* and the *Moniteur universel*, and on the death of Ernest Reyer in 1893 he joined the *Journal des débats* as music critic, remaining there until 1928. From 1883 his fame was such that he became the subject of a monograph distributed in Paris and Brussels (Delhasse).

Naturally inquisitive, Jullien was attracted by creators of his period; he was a passionate admirer of Wagner and a defender of Berlioz, César Franck, Edouard Lalo, Emmanuel Chabrier and Debussy, but hostile towards Gounod and Saint-Saëns. A painting by Henri Fantin-Latour depicts him alongside fellow-Wagnerians Vincent d'Indy and Chabrier. Jullien attended all the Parisian concerts of Wagner's works, and also went to Bayreuth (in 1892, where his attendance was noted by Lavignac); he was the only French critic at the Concert Pasdeloup to recognize in the march from *Götterdämmerung* 'an incomparable greatness and sadness' (*Le Français*, Oct 1876). Jullien dedicated a work to Wagner in 1888, declaring in the preface: 'For 20 years I have not stopped defending you'. Debussy appreciated Jullien's writings, particularly his work on Berlioz which he declared was 'admirably documented' (*Gil Blas*, 8 May 1903). Although Jullien was sometimes an uneasy critic of Debussy, both were followers of the same avant garde, united in their passionate admiration of Lalo's music, particularly his ballet *Namouna*.

Jullien was inspired by history, above all in the first years of his professional musical life, and he wrote many articles and historical essays on the musical life of the 18th century, using unedited archival materials. 'Like others of his colleagues, he contributed to returning the *Revue et gazette musicale* to the path of serious historical study' (Pougin). Some of these essays were published in his lifetime, collected in volumes. His erudition and his often criticized flowery style were the source of his success; his respect for creators and his appetite for the new meant that he was among the most avant-garde individuals of the musical life of his time.

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(*selective list*)

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Un potentat musical: Papillon de la Ferté: son règne à l'Opéra de 1780 à 1790 (Paris, 1876)
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La cour et l'Opéra sous Louis XVI: Marie-Antoinette et Sacchini, Salieri, Favart et Gluck (Paris, 1878/*R*)
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L'Opéra secret au XVIIIme siècle (Paris, 1880/*R*) [contains *Papillon de la Ferté, L'Opéra en 1788* and *Madame Saint-Huberty*]
Hector Berlioz: la vie et le combat (Paris, 1882)
Richard Wagner: sa vie et ses oeuvres (Paris, 1886; Eng. trans., 1892)
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BRIGITTE MASSIN

Jullien, Gilles (*b* c1650–53; *d* Chartres, 14 Sept 1703). French composer and organist. We can deduce his approximate date of birth from his burial certificate, which describes him as being 50 years old or thereabouts. He held only one post, as organist of Chartres Cathedral, to which he was appointed at the exceptionally early age of between 14 and 17 at a date assumed to be 6 December 1667; his eldest son, Jean-François, succeeded him after his death.

All Jullien's surviving music is contained in his *Premier livre d'orgue* (Paris, 1690; ed. N. Dufourcq, Paris, 1952); a second volume was contemplated but never published, and a vocal work, *La crèche de Bethléem*, described as 'Cantique sur la naissance de Notre-Seigneur', is lost. Wherever he learnt his craft he was certainly familiar with current Parisian techniques. His organbook, which appeared in the same year as Couperin's *Messes d'orgue*, consists of 80 pieces assembled in eight sets in each of the church modes; apart from a fugue on *Ave maris stella* this is their sole link with the liturgy. Except for an opening prelude there is no uniformity between the sets in the number of pieces or in their forms: the book is an anthology rather than a series of groups of pieces to be played consecutively. The occasional directions, 'gayement', 'gravement' and 'lentement', suggest mood and tempo, though the first two may refer equally to the use of positif and grand orgue respectively. While registration is implicit in some titles, Jullien suggested schemes for certain pieces, notably those in five parts, of which he claimed to be the originator, though they had appeared in books published by Gigault in 1685 and by Raison in 1688.

The dialogues are of mixed quality. They possess a superficial vitality not inherent in the music but arising from tempo changes, registration and other external factors. In the best (3[e], 4[e], 5[e] tons) the opening material is purposefully treated. Fugal writing is seldom a strong point with 17th- and 18th-century French composers, and Jullien is no exception. His fugues are badly organized, showing neither compactness nor growth. The duos and associated pieces for solo stops are more successful. The *Trio pour une élévation* (3[e] ton) is memorable for its intrinsic worth and because Jullien included *notes inégales* to demonstrate how such pieces should be performed. The highlights of the collection are the preludes, which are generally more compact and more solidly contrapuntal. Apart from a unified *Fantesie cromatique* Jullien's occasional excursions into chromaticism are not very happy. Unusually in such a book at this period he included, at the end, a choral work, *Cantantibus organis*.

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G.B. SHARP/FRANÇOIS SABATIER

Jullien, Louis (George Maurice Adolphe Roch Albert Abel Antonio Alexandre Noé Jean Lucien Daniel Eugène Joseph-le-brun Joseph-Barême Thomas Thomas Thomas-Thomas Pierre Arbon Pierre-Maurel Barthélemi Artus Alphonse Bertrand Dieudonné Emanuel Josué Vincent Luc Michel Jules-de-la-plane Jules-Bazin Julio César) (*b* Sisteron, 23 April 1812; *d* Paris, 14 March 1860). French conductor and composer. He published under both his surname and his various Christian names – e.g. Roch-Albert – bestowed by his 36 godfathers, members of the Sisteron Philharmonic. Considered something of a child prodigy by his violinist-bandmaster father Antonio, Jullien served in the army before entering the Paris Conservatoire in 1833 or 1831. He left in 1836, preferring dance music over counterpoint. For the next three years, Jullien's lively entertainments of dance music at the Jardin Turc brought rapid popularity, rivalling Musard's, and three duels brought notoriety. He left Paris for England in 1838.

Jullien's first concert there was at the Drury Lane Theatre (8 June 1840), in a series of 'concerts d'été' with Eliason. Over the following 19 years Jullien's activities comprised at least 24 promenade concert seasons in the London theatres, four summer seasons, notably of Monster Concerts at the Surrey Zoological Gardens, one and often two provincial tours each year, numerous engagements at balls and private social functions, a season of grand opera (1847), a highly successful tour, at the invitation of P.T. Barnum, of the USA (1853–4), where he gave 214 concerts in less than a year, a tour of the Netherlands (1857) and private novelty-seeking trips to the Continent.

Jullien's declared aim was 'to ensure amusement as well as attempting instruction, by blending in the programmes the most sublime works with those of a lighter school' (*Illustrated London News*, 9 November 1850). His audience was the one-shilling public. Nevertheless, as early as his first London season he gave at least four complete Beethoven symphonies. The more substantial fare appeared in a mélange, or musical sandwich, of quadrilles, instrumental solos, galops, waltzes, popular overtures and movements from the favourite symphonies. Pride of place in a Jullien programme went to the season's quadrille, often based on a topical theme: the *British Navy Quadrille* (1845), the *Swiss Quadrille* (1847), the *Great Exhibition Quadrille* (1851) and – perhaps the most celebrated of all – the *British Army Quadrilles* for orchestra and four military bands (1846; *see* ORCHESTRA, fig.16). His sure command of all the orchestrator's tricks-of-the-trade gave a surface charm to what was usually second-rate music. Occasionally it led to excesses, such as the four ophicleides, saxophone and side drums that decorated Beethoven's Fifth Symphony.

Jullien had a shrewd eye for publicity and the serio-comic. He undeniably educated the public during his career, but he was no reformer; his success was due to his creating new trends and being in the vanguard. He became a household name and, as a target for the caricaturists, rivalled the leading politicians. But Jullien's regular

appearances in *Punch*, where he was referred to as 'the Mons', were seldom to his detriment. His dress was that of the dandy: raven locks, superb black moustache, coat widely open over gleaming white waistcoat and elegantly embroidered shirt-front. His red velvet and gilt chair and elaborately decorated music stand were even taken on tour. He conducted Beethoven with a jewelled baton handed to him on a silver salver. This cult of the conductor was new. Behind the pantomime and showmanship lay authority, and Jullien was a pioneer in conducting with the baton. He was able to attract the best of the London players into his orchestras and retained a team of first-class soloists over a number of years.

An ill-planned season of grand opera at the Drury Lane Theatre, beginning in December 1847 with Berlioz as conductor, caused his first bankruptcy in England. Berlioz's grimly amusing account describes him as fundamentally honest but with 'the incontestable character of a madman'. A publishing business started in 1844 had to be sold to pay off debts. The production of his own reputedly extravagant opera *Pietro il grande* at Covent Garden in August 1852 was withdrawn after five performances. The full score is lost, as are the scores for all his major works (some of them were destroyed in the 1856 Covent Garden fire). He also lost heavily in the collapse of the Surrey Garden Company in 1857.

After giving farewell concerts in London and the provinces (1858–9, playing his *Hymn of Universal Harmony* everywhere), Jullien arrived back in Paris in May 1859. Plans for a huge 'Universal Musical Tour' were abandoned and both Rivière and Berlioz described his increasing instability; the last month or so of his life was spent in a lunatic asylum, where he died. His wife outlived him; their only son, Louis, also conducted promenade concerts (somewhat unsuccessfully) at Her Majesty's Theatre in 1863 and 1864.

In the democratization of music and the establishment of the early promenade concert, Jullien's role was significant. Natural reserve and reaction against flamboyance by the musical establishment may account for some of the grudging contemporary accounts of his achievement. Davison, however, was a supporter and personal friend: 'M. Jullien', he wrote in the *Musical World*, 'was undoubtedly the first who directed the attention of the multitude to the classical composers . . . [he] broke down the barriers and let in the "crowd".'

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KEITH HORNER

Jumentier, Bernard (*b* Chavannes, nr Chartres, 24 March 1749; *d* Saint Quentin, Aisne, 17 Dec 1829). French composer. The son of a wine-grower, he was a student at the choir school at Chartres (16 April 1756 to 1767), where he studied with Demongeot and Michel Delalande. A mass composed by him was performed there on All Saints' Day in 1766. In 1767 he became *maître de musique* at Senlis Cathedral, but a year later was forced to return to Chartres owing to illness. He then held similar posts at Saint Malo and Coutances until 1776 when he settled permanently at the church of Saint Quentin as *maître de musique*. In the 1780s his sacred compositions were performed in several parts of France, including Le Mans, Versailles and Paris. His sole appearance at the Paris Concert Spirituel (2 February 1783) was in the performance of a *motet à grand choeur*, which the *Journal de Paris* reported 'was heard with pleasure' while the *Mercure de France* remarked more candidly, 'We shall say nothing of the Abbé Jumentier's motet; it is a genre in which the public has for a long time taken hardly any interest'.

When in 1793 the church of Saint Quentin was confiscated by the Revolutionaries, Jumentier lived as a private music teacher and provided music for Revolutionary *fêtes*, returning to his post when the church reopened in 1802 even though it was unable to pay him for his services. Late in life he married Marie-Anna Maillard; the couple remained childless. In the early decades of the 19th century Jumentier's music was once again heard in Paris. On 21 November 1812, for instance, a Mass in G was performed at Saint Eustache to celebrate St Cecilia's Day; the orchestra, chorus and soloists of the Opéra were assisted by musicians from other Parisian theatres and conducted by Rodolphe Kreutzer; a contemporary review reported that 'the music is full of verve, and bears the hallmark of a genius by turns pleasant and excitable'. Jumentier retired in 1825; his own Requiem Mass was performed at his funeral service at Saint Quentin.

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all MSS; most at F-SQ; some at Pc, R

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Pantomime et ballet (ballet), Saint Quentin, 13 June 1795 [incl. music by Haydn, Grétry, Lemoyne]
Sacred: 12 masses; Requiem Mass; Missa brevis; 10 Mag; 4 TeD; 2 Stabat mater; *c*50 grands motets; *c*100 petits motets; Les fureurs de Saül (orat, P.L. Moline), 1791; Le passage de la Mer Rouge, ou La délivrance des hébreux (orat, J.B.A. Hapdé), Paris, Gaîté, 15 Nov 1817
Other vocal: 9 romances; many *scènes patriotiques* on Revolutionary subjects
Inst: 5 syms.; 1 caprice, pf, orch
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NEAL ZASLAW

Jumièges. Benedictine abbey in northern France. St Pierre de Jumièges was founded in 654 by St Philibert (*c*616–85), its first abbot. By the 8th century it ranked with Fontenelle and St Taurin d'Evreux as one of the most important monasteries in Neustria. The first half of the 9th century, however, brought a series of disasters, above all the Norman raids. The raid of 851 left the cloister in ruins; the monks fled, most of them to Haspres near Cambrai and some to St Denis. According to the preface of Notker's *Liber hymnorum*, one of the fleeing monks eventually found his way to St Gallen (*c*860), carrying with him an antiphoner (probably an *antiphonale missarum*) containing proses (*versus ad sequentias*) that inspired Notker's own work.

Refounded in 934, the cloister regained its wealth throughout the 11th and 12th centuries, particularly under William the Conqueror, and extended its influence to England. After a period of prosperity lasting until the 14th century, the Hundred Years War brought renewed hardships to Jumièges. The 16th century was a period of relative stability for the abbey despite the sack by the Huguenots in 1562, but the 17th and 18th centuries saw a gradual decline ending with the dissolution in 1790, when a part of the library was destroyed and another part moved to the municipal library at Rouen.

The most important period in the history of music at Jumièges was the period before the destruction of 851, when the abbey appears to have played a central role in the early development of the sequence and the prose. The earliest reports of textless melismas to alleluias and responsories (apart from St Augustine's ambiguous mention of the jubilus), for example, the *neuma triplex* mentioned by Amalarius of Metz, the rubric 'cum sequentia' added to some of the alleluias of the Mont-Blandin Antiphoner, and the canon of the Council of Medux (845) come from the first half of the 9th century, but no source of sequences or proses dates from before about 900 (Crocker has compiled a list of sources). Yet from Notker's account it is clear that at Jumièges sequences, proses and perhaps tropes were being sung and copied before 851. Jumièges is thus among the earliest places from which there is unambiguous evidence of the singing and copying of sequences and proses, and this evidence supports the view that proses and tropes originated in Jumièges and other Neustrian and Lotharingian cloisters perhaps around the turn of the 9th century. No liturgical manuscripts from Jumièges survived the Norman raids and the dispersion of the community in 851. In later centuries, however, the abbey built up a rich music library, with manuscripts showing its close ties with England during the 11th and 12th centuries. The surviving manuscripts, now at Rouen, have been catalogued by Hesbert.

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Liturgische Tropen: Munich 1983 and Canterbury 1984

ALEJANDRO ENRIQUE PLANCHART

Jumilhac, Pierre-Benoît de (*b* Château de St Jean-Ligourre, nr Limoges, 1611; *d* Paris, 1682, probably 21 March, but possibly 22 March or 21 April). French ecclesiastic and theorist. After studying in Bordeaux, he became a novice of the Benedictine order in the Congregation of St Maur at St Remi, Reims, in 1629 and professed to that order on 6 April 1630. Following his studies in Reims, Jumilhac travelled to Rome. On returning to France he was appointed prior of St Julien, Tours (1647), superior first at Chelles and then (1651) at St Nicaise, Reims, and after a brief stay in Toulouse, assistant to the head abbot of his congregation (1654). He next spent some years as prior at St Corneille in Compiègne (from 1660) and at St Fiacre before retiring to the abbey of St Germain-des-Prés in 1666. It was while he was there that he produced his major work devoted to music, an extensive treatise on plainchant entitled *La science et la pratique du plain-chant, où tout ce qui appartient à la pratique est étably par les principes de la science, et confirmé par le témoignage des anciens philosophes, des pères de l'église, et des plus illustres musiciens* (Paris, 1673, ed. T. Nisard and A. Le Clercq, Paris, 1847; the original edn is incorrectly attributed to Jacques Le Clerc in several early sources). The work is based on a systematic review of the principles, theory and history of chant, all in the interest of better performance. Of particular note in the treatise are the parts devoted to mensuration and modality; the former deals with unmeasured time values and the role of accent in chant as well as with the metric nature of certain portions of chant, where Jumilhac advocated a new notation, and in the latter he advanced a system of 12 modes. The treatise was well thought of in its day, and references to it are not infrequent in 18th-century sources.

Even if he took much of his inspiration from the writings of Le Clérc, Jumilhac is distinguished from him by a fine sense of historical methodology reminiscent of that brought to bear by Dom Jean Mabillon. His work is dominated by a critical approach and the study of his sources, and is more valuable for its method than its contents, its propositions rather than its results (which are identical with those of Jacques Le Clerc). Nonetheless, Jumilhac contributed to the purification movement deriving from the research into the liturgy undertaken by the Maurists. That pretext concealed the more or less avowed intention of returning to the forms and practices of a Christian antiquity supposed to be endowed with every perfection.

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ALBERT COHEN

Junck, Benedetto (*b* Turin, 21 Aug 1852; *d* S Vigilio, nr Bergamo, 3 Oct 1903). Italian composer of Alsatian descent. At the insistence of his father, he studied mathematics in Turin and then entered a commercial firm in Paris. His real inclination was to music and he played the piano, although he had never studied music seriously. The decisive impetus to improve his musical knowledge came from hearing the major symphonic works in Paris. In 1870 he returned to Turin for military service. After his father's death in 1872 he entered the Milan Conservatory (1874), where he was taught harmony and counterpoint by Alberto Mazzucato and later by Antonio Bazzini. He and his wife organized in their home a series of celebrated musical evenings, attended by the best-known musical figures of Milan. He was a close friend of Alfredo Catalani, whose portrait, now in the Museo

Civico of Turin, he commissioned from Tranquillo Cremona.

Of Junck's few compositions, consisting of songs and chamber music, the most original is the song cycle *La Simona*; elegantly written, gentle, mournful and delicate in its inspiration, it is typical of the twilight world of late Romanticism and consists of rapid, fleeting images.

WORKS

Vocal: Serenata (E.A. Berta), S, T, str qt; La Simona (A. Fontana), poemetto lirico, 12 romanze, S, T, pf (Milan, 1878); 8 romanze (Milan, 1880), incl. no.3 Dolce sera (E. Panzacchi), no.6 Flebil traversa l'anima mia (H. Heine); *c*12 other romanzas and canzonettas

Inst: 2 sonatas, vn, pf, G (Milan, 1884), D (Milan, 1885); Str Qt, E (Milan, 1886)

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FRANCESCO BUSSI

Junckers, Gosse (*fl* first half of the 16th century). Netherlandish composer who may be identifiable with MAISTRE GOSSE.

Juncta. *See* GIUNTA family.

Jung, Hermann (*b* Munich, 12 Sept 1943). German musicologist. After completing a degree in music education at the Heidelberg-Mannheim Musikhochschule in 1969, he studied musicology at Heidelberg University, where he worked as research assistant from 1972. He took the doctorate at Heidelberg in 1976 and in 1980 joined the faculty of the Musikhochschule as a music theory and history teacher. In 1983 he was appointed professor of musicology at the Musikhochschule. Jung is known primarily for his research on 18th-century music (particularly the Mannheim School), the history of the pastoral and symbolism in music and art.

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□

Jungbauer, Coelestin [Ferdinand] (*b* Grattersdorf, Bavaria, 6 July 1747; *d* Ingolstadt, 25 March 1823). German priest and composer. The son of a church musician, he received his first musical training at home, and his basic academic and musical education in the Benedictine monastery at Niederaltaich, Bavaria. Later he studied philosophy and theology at Freising and Salzburg. In 1769 he entered the Benedictine order at Niederaltaich and in 1772 was ordained priest. He taught poetry in the Gymnasium at Straubing (from 1781) and Amberg (1784), was the parish priest of Dettingen, near Metzingen (1785), and Grossmehring, near Ingolstadt (1788), and priest of the Liebfrauenmünster, Ingolstadt (1817). Jungbauer composed sacred and secular vocal works, mainly during the period 1785–1800. His religious works, modelled on those of Michael Haydn, reflect the endeavours of the Enlightenment in their sentimental parallel 3rds and 6ths and in their German texts.

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AUGUST SCHARNAGL/JOSEF FOCHT

Junger, Erwin (*b* Timişoara, 28 May 1931). Romanian composer and musicologist. After attending the Arts Lyceum in Cluj, in 1948 he began to study conducting and the piano at the Hungarian Arts Institute then at the Academy in Cluj. Junger became a teacher (1954), lecturer (1957) and reader (1970–79) at the Cluj Academy, also working as a researcher at the Institute of Art History in Cluj (1955–7). In 1969 he attended classes in Darmstadt; he studied for the doctorate in musicology with Toduţa. In 1976 he settled in Israel and became a teacher at the Rubin Academy in Tel-Aviv. He has published many articles and in 1960 co-designed a harmony course for students. Well-versed in tradition, Junger writes music that is rich in chromaticism, thematically diverse and robustly expressive.

WORKS

(*selective list*)

Stage: Domnişoara Iulia [Miss Julie] (op, 1, A. Ronai, after A. Strindberg), 1959; Întâlniri în beznă [Meetings in Darkness] (ballet, G. Dehel), 1963, Cluj, Maghiară, 19 Aug 1964; Ciocanul satului [The Village Hammer] (op, 1, G. Jánoshizi, after S. Petőfi), Cluj, Maghiară, 11 March 1968; incid music

Orch: Epopeea eroică [Heroic Epic], 1951; Poem concertant, vn, orch, 1953; Sym. no.1, 1953; Sym. no.2, 1954; Uvertură festivă, 1959; Vc Conc., 1959, rev. 1964; Vn Conc., 1959, rev. 1964; Sym. no.3, 1960; Divertismenz no.1, str, timp, 1963; Divertismenz no.2, 1968

Chbr and solo inst: Sonatină, pf, 1950; Sonatină, vn, pf, 1954; Rondo, pf, 1955; Str Qt, 1955; Poem-Sonată, vn, 1956, rev. 1971; 7 bagatele, pf, 1969; Ballada, pf, 1972; Inventiune, org, 1975; Bicinia Judaica, pf, 1982

Lieder, choral works

WRITINGS

Contrapunctul baroc la două voci (Cluj, 1973)

Armonia funcțională a barocului în operele lui J.S. Bach (Cluj, 1974)

OCTAVIAN COSMA

Jünger, Patricia (*b* on an aeroplane between Dublin and Vienna, 6 Aug 1951). Austrian-Swiss composer. She studied composition, the piano, the organ and conducting at the Vienna Music Academy and pursued further studies in Frankfurt and Paris. Many of her compositions are inspired by feminist documents and other works of women's literature. *Muttertagsfeier oder Die Zerstückelung des weiblichen Körpers* (1984), *Die Erziehung eines Vampirs* (1986) and the opera *Die Klavierspielerin* (1988) draw on texts by the Viennese writer Elfriede Jelinek. *Sehr geehrter Herr – Ein Requiem*, a radio play based on a letter by Emilie Kempin-Spyri, the first Swiss woman to complete the doctorate in law, won the Karl Sczuka prize in 1986. *Valse Eternelle – Ein Brief*, a radio play on Ria Endres's *Milena antwortet*, received an award from the Frankfurt Academy of Art in 1989.

Jünger describes later works as 'acoustic art' or 'total art works' that reproduce segments of natural acoustic sounds through electronic means. In 1996, aided by four divers equipped with microphones, she investigated the sounds of the river Rhine. The composition was later documented in the studio production *Transmitter. First to Second Nature – Vom Flussbett zur Flutung*.

ANDREA ZSCHUNKE

Jungle. A form of 20th-century club dance music: It is a fusion of the spartan, extremely low bass lines of dub reggae, the frantic, syncopated snare drum breakbeats of hardcore (themselves originally sampled from American hip hop and electro music) and, on occasion, rapping similar to that found on ragga records. However, it is defined by its rhythmic patterns coupled to an extremely fast tempo of around 160 beats per minute, a third faster than most house music. Jungle originated in the UK in the early 1990s at the Rage club with DJs including Groov-erider and Fabio. The predominant rhythms of the original 'hard jungle' music were, in turn, the driving influence behind drum 'n' bass, which on the surface sounds extremely similar. However, drum 'n' bass is in fact a slightly less frenetic music still using complicated syncopated rhythms, but with a greater reliance on melody and an increased use of non-diatonic chordal washes similar to those found in some ambient techno music. By 1998, drum 'n' bass had become more popular than jungle, with protagonists like Goldie and Reprazent attaining critical and commercial success with albums (*Timeless* and *New Forms* respectively) that crossed into the mainstream and cemented the style as more than just a passing fad.

WILL FULFORD-JONES

Jungwirth, Manfred (*b* St Pölten, 4 June 1919). Austrian bass. He studied in St Pölten and Vienna, making his début in 1942 at Bucharest as Méphistophélès and Heinrich der Vogler (*Lohengrin*). Engaged at Innsbruck (1945), Zürich (1948) and Frankfurt (1960), he also sang at the Komische Oper, Berlin, and Deutsche Oper am Rhein. He made his British début in 1965 at Glyndebourne as Ochs, which was also his début role at the Vienna Staatsoper (1967), San Francisco (1971), the Metropolitan (1974) and Dallas (1982). He created the Vicar in von Einem's *Besuch der alten Dame* (1971, Vienna). His repertory also included such roles as Osmin, Rocco, which he sang at La Scala (1978), Count Waldner (*Arabella*), the role of his Covent Garden début (1981), and La Roche (*Capriccio*), which he sang at Salzburg (1985) and Florence (1987). Jungwirth's ripe, dark-coloured voice and comic talents were displayed to best advantage as Ochs, which he recorded with Solti.

ALAN BLYTH

Junker, Carl Ludwig (*b* Kirchberg an der Jagst, 3 Aug 1748; *d* Ruppertshofen, 30 May 1797). German writer on music and art and composer. His early childhood was spent at the South German court of Hohenlohe-Kirchberg, where his father was court councillor and his godfather, Johann Valentin Tischbein, court painter. Educated alongside the prince's son, he received lessons in music and art; later he attended gymnasiums in Nuremberg and Giessen, then matriculated at the University of Göttingen (April 1769) to study theology. After graduating he spent several years as tutor, then lived in Switzerland (1774–7) before returning to Kirchberg to be made deacon and, in 1779, court chaplain. He held subsequent appointments as pastor in Dettingen (1789), Lendsiedel (1792) and Ruppertshofen (1795).

Junker wrote an almost equal number of essays on art and music, frequently comparing the two. His writings on music are concerned exclusively with current styles – he was probably the only writer of his generation to so restrict himself – as he considered himself a historian of what he termed a 'musical revolution' which he dated from about 1740. Based on 'sentimentality' (*Empfindsamkeit*) as the yardstick of judgment, his criticism covers a range of subjects including observations of the music at leading courts (Mannheim, Stuttgart, Cologne, Ansbach); discussions of tempo, conducting techniques, and the affective properties of instruments; and arguments for music as an 'expressive' rather than 'imitative' art. Junker also played several instruments (flute, keyboard, cello) and composed symphonies, concertos, a melodrama, songs and keyboard pieces.

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WRITINGS

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Betrachtungen über Mahlerey, Ton- und Bildhauerkunst (Basle, 1778)

Einige der vornehmsten Pflichten eines Kapellmeisters oder Musikdirectors (Winterthur, 1782)

Musikalischer Almanach auf das Jahr 1782 (Alethinopel [?Berlin], 1781)

Musikalischer und Künstler-Almanach auf das Jahr 1783 (Kosmopolis [?Berlin], 1782)

Musikalischer Almanach (Musikalischer Taschenbuch) auf das Jahr 1784 (Freiburg, 1783)
Über den Werth der Tonkunst (Bayreuth and Leipzig, 1786)
Meine Reise von Carlsruhe nach Stuttgart (Neustadt an der Aisch and Leipzig, 1786)
Various articles and reviews in *Litterarisches Correspondenz und Intelligenzblatt* (1777–8); *Ephemeriden der Menschheit*, i (1777), 14–26; *Miscellaneen artistischen Inhalts*, xxv–xxx (1785–6), 100–04; *Museum für Künstler und Kunstliebhaber*, i (1787), 20–43, ii (1788), 69–83, iii (1788), 1–15, 15–27, vii (1789), 3–18, xvi (1792), 203–29; *Musikalische Real-Zeitung*, i (1788), ii (1789); *Musikalische Korrespondenz der Teutschen Filharmonischen Gesellschaft* (1791), 82, 373; *Neue Miscellaneen artistischen Inhalts für Künstler und Kunstliebhaber*, ii (1796), 175–207

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R.E. Wates: *Karl Ludwig Junker (1748–1797), Sentimental Music Critic* (diss., Yale U., 1965)

ROYE E. WATES

Junta. *See* GIUNTA family.

Juon [Yuon], **Paul** [Pavel Fedorovich] (*b* Moscow, 23 Feb/6 March 1872; *d* Vevey, 21 Aug 1940). German composer of Russian birth and Swiss and German descent. He attended a German school in Moscow, and in 1889 entered the Imperial Conservatory to study the violin with Hřímaly and composition with Arensky and Taneyev. From 1894 to 1895 he studied in Berlin with Woldemar Bargiel at the Hochschule für Musik, where he won the Mendelssohn Prize. For a year he taught the violin and theory at the Baku Conservatory, but he came back to Berlin in 1897 and settled there. He taught composition at the Hochschule from 1906, becoming professor in 1911. Among his pupils were Philipp Jarnach, Hans Chemin-Petit, Heinrich Kaminski and Stefan Wolpe. In 1919 he was elected to the Prussian Academy of Arts. Ill-health forced him to retire to Vevey in 1934.

Juon's major works are orchestral and chamber pieces in traditional genres. The orchestration and musical style of his early works, such as the Symphony in A op.23 with its cyclic form, suggest a combined Germanic-Slavonic heritage from Tchaikovsky and Dvořák. It was probably his numerous chamber works for strings with or without piano that earned him the label of 'the Russian Brahms'. Although the large-scale conception of his works is Germanic, Russian influences are clearly evident in the themes, where devices common to Russian folksong, such as 5/4 metre and diatonic melodies constructed primarily from 2nds and 3rds, are often found. He was also strongly influenced by Scandinavian music, having revised a great number of works by Sibelius for his Berlin publishers.

Juon's training as a violinist led him to prefer that instrument: his three violin concertos are conventional in form, while his small pieces for violin and piano are sentimental concert or parlour pieces in ternary, rounded binary or dance forms. A number of Juon's later works, such as the Piano Trio op.70, the Clarinet Sonata op.82 and the orchestral *Burletta* op.97, telescope four-movement form into a single movement with internal sections corresponding to the scherzo and slow movement. Although Juon's style remained Romantic throughout his career, a few late works, such as the fifth movement of the Suite op.89 for piano trio, show a tentative adoption of neo-classical techniques, in this case a non-functional modal harmony. In addition, Juon's idiosyncratic arrangement of asymmetrical types of metre, manifested in these works, foreshadows the 'variable metre' techniques initiated by another Berlin-based composer, Boris Blacher, during the 1950s.

WORKS
(*selective list*)

ORCHESTRAL

5 Stücke, op.16, str, perc ad lib (1901); Sym., A, op.23 (1903); Kammersinfonie, B♭, op.27 (1907); Vaegtervise, E, op.31 (1906); Psyche, op.32, T, chorus, orch (1906); Aus einem Tagebuch, suite, op.35, *c*1906, unpubd; Eine Serenadenmusik, op.40 (1909); Vn Conc. no.1, b, op.42 (1909); Episodes concertantes, d, op.45, pf trio, orch (1912); Vn Conc. no.2, A, op.49 (1913); Das goldene Tempelbuch, incid music, op.53, 1912, unpubd
Die armseligen Besenbinder, incid music, op.57, 1913, unpubd; Mysterien, sym. poem after K. Hamsen, e, op.59, vc, orch (1928); Serenade, G, op.85, str, pf ad lib (1929); Kleine Sinfonie, a, op.87, str, pf ad lib (1930); Vn Conc. no.3, a, op.88 (1931); Divertimento, op.92, str, pf ad lib (1933); Anmut und Würder, suite, op.94 (1937); Rhapsodische Sinfonie, F, op.95 (1939); Tanz-Capricen, op.96 (1941); Burletta, D, op.97, vn, orch (1940); Sinfonietta capricciosa, op.98 (1940)

CHAMBER

Sextet, c, op.22, 2 vn, va, 2 vc, pf (1902)
Divertimento, op.51, wind qnt, pf (1913); Wind Qnt, B♭, op.84 (1930)
2 pf qnts: d, op.33 (1906); F, op.44 (1909)
3 str qts: D, op.5 (1898); a, op.29 (1904); d, op.67 (1920)
Pf qts: Rhapsody, F, op.37 (1908); Pf Qt no.2, G, op.50 (1912)
Pf trios: Trio no.1, a, op.17 (1901); Trio-Caprice, D, op.39 (1908) [after S. Lagerlöf: *Gösta Berling*]; Trio, G, op.60 (1915); Litaniae, c♯, op.70 (1920, rev. 1929); Legende, D, op.83 (1930); Suite, C, op.89 (1932)
Divertimento, op.34, cl, 2 va (1912); Arabesken, F, op.73, ob, cl, bn (1941)
Sonatas: no.1, op.4, vc, pf, *c*1895, unpubd; no.1, A, op.7, vn, pf (1898); no.1, D, op.15, va, pf (1901); no.2, a, op.54, vc, pf (1913); no.2, F, op.69, vn, pf (1920); F, op.78, fl, pf (1924); f, op.82, cl/va, pf (1924); no.3, b, op.86, vn, pf (1930)

OTHER WORKS

Pf pieces incl. Little Suite, op.20 (1902); Sonatina, G, op.47 (1911); 2 Suites, op.62 (1929); Aus alter Zeite, duet, op.68 (1920); Jotunheimen, op.71, 2 pf (1924); *c*130 small pieces
Vocal music incl. Oesterreichische Reiterlied, op.63, 1v, pf (1914); *c*20 songs and choruses with pf acc.

Principal publisher: Schlesinger

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Kurzer Leitfaden zum praktischen Erlernen der Harmonie (Leipzig, 1899) [trans. of A.S. Arensky: *Kratkoye rukovodstvo k prakticheskomu izucheniyu garmonii*, Moscow, 1891]
Leitfaden zum praktischen Erlernen der Harmonie (Leipzig, 1899) [trans. of P.I. Tchaikovsky: *Rukovodstvo k prakticheskomu izucheniyu garmonii: uchebnik*, Moscow, 1872]
Praktische Harmonielehre (Berlin, 1901)
Das Leben Peter Iljitsch Tschaikowskys (Moscow and Leipzig, 1903) [trans. of M.I. Tchaikovsky: *Zhizn' Petra Il'yicha Chaykovskogo*, Moscow, 1901–3]
Anleitung zum Modulieren (Berlin, 1929)

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WILLIAM D. GUDGER/ERIK LEVI

Jurayev, Sheraly (*b* Muday, Fergana Basin, 12 Dec 1947). Uzbek singer. He absorbed the ideas about Uzbek traditional vocal style elaborated by Hofez Kamildjan Ataniyazov of Khorezm and the Andijan Hofez Mamurjan Uzzakov. Jurayev studied at the Uzbek State Institute of Theatre Art (1967–72) and performed as an actor and singer in films and in the theatre. He has since devoted himself to performing at weddings, creating a unique presentation with a dramatic flavour at each wedding. He

is noted for his skill in improvisation. His repertory comprises approximately 600 songs, about half of which are his own compositions; his performances include songs in a classical style setting the work of mystical medieval poets, songs influenced by the music of neighbouring countries including Afghanistan, India, Turkey and Pakistan, and modern lyrical songs, many of which have gained widespread popularity. In 1981 the Uzbek government awarded him the title of Honoured Artist of Uzbekistan, and his vocal style has been imitated by wedding singers throughout Uzbekistan.

RAZIA SULTANOVA

Jürgens, Jürgen (*b* Frankfurt, 5 Oct 1925; *d* Hamburg, 4 Aug 1994). German conductor. He studied from 1946 to 1953 at the Staatliche Musikhochschule in Freiburg under Konrad Lechner. In 1955 he was appointed director of the Hamburg Monteverdi Choir and in 1960 he became director of the Akademische Musikpflege and a lecturer in music theory at Hamburg University, where he became professor in 1972. With the Hamburg Monteverdi Choir, whose repertory extended from Ockeghem and Josquin to Henze and Dallapiccola, he gave many concerts in Europe, the Near East and the USA to wide acclaim and also made numerous recordings. Under his direction, the choir achieved a relaxed choral sound of seemingly effortless virtuosity. Jürgens collaborated with Harnoncourt in recordings of Monteverdi's Vespers and Telemann's *Der Tag des Gerichts* (both 1966), which were influential for the development of period performance in the late 1960s and early 70s. He published new editions of works by Monteverdi, Alessandro Scarlatti and others.

WRITINGS

'Urtext und Aufführungspraxis bei Monteverdis *Orfeo* und *Marien-Vesper*', *Claudio Monteverdi e il suo tempo: Venice, Mantua and Cremona 1968*, 269–304

'Die Madrigale Alessandro Scarlattis und ihre Quellen: Anmerkungen zur Erstausgabe der Madrigale', *Scritti in onore di Luigi Ronga* (Milan and Naples, 1973), 279–85

HANS CHRISTOPH WORBS/MARTIN ELSTE

Jürgenson [Yurgenson], **Pyotr Ivanovich** (*b* Reval [now Tallinn], 5/17 July 1836; *d* Moscow, 20 Dec 1903/2 Jan 1904). Russian music publisher. He was educated in Reval, and in 1850 was sent to St Petersburg, where from 1855 to 1859 he was an engraver at F.T. Stellovsky's publishing house. In 1859 he was appointed manager at the publishing house of C.F. Schildbach in Moscow, but in 1861, with the help of Nikolay Rubinstein, he established a music publishing business of his own, expanding this in 1867 to include a printing works. Between 1870 and 1903 he bought out at least 17 smaller firms, including Bernard in 1885, Meykov in 1889 and Sokolov in 1896, and the business rapidly became the largest in Russia. He opened a branch in Leipzig in 1897 and later established links with a number of other foreign cities. Jürgenson was the principal publisher of Tchaikovsky's works, and he also produced the complete sacred works of Bortnyans'ky under Tchaikovsky's editorship. His catalogue included works by many other Russian composers as well as the piano music of Mendelssohn, Beethoven, Chopin and Schumann, and the operas of Wagner. From 1862 Jürgenson was closely associated with the Moscow branch of the Russian Music Society, and in 1875 was appointed a director. After his death the publishing firm was taken over by his sons, Boris and Grigory. In 1918 it was nationalized and became the music section of the Soviet State Publishing House, which produced, among other things, Boris Jürgenson's invaluable book *Ocherk istorii notopechataniya* ('A Survey of the History of Music Printing', Moscow, 1928).

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GEOFFREY NORRIS/CAROLYN DUNLOP

Jurinac, Sena [Srebrenka] (*b* Travnik, 24 Oct 1921). Austrian soprano of Yugoslav birth. She studied at the music academy at Zagreb and was a singing pupil of Milka Kostrenčić. She made her début at the Zagreb Opera just after her 21st birthday, as Mimì, and in 1945 she joined the Vienna Staatsoper (Cherubino, 1 May), remaining with the company. She appeared at the Salzburg Festival in 1947, soon after sang Dorabella in two of the Vienna company's performances at Covent Garden, and the following year made a deep impression in the same role with the Glyndebourne Opera Company at the Edinburgh Festival. At Glyndebourne, where she first appeared in 1949 and at once became a great favourite, she impressed with an assumption of Fiordiligi (1950) as accomplished as her Dorabella had been the year before. Although best known early in her career for Mozart, she built up an extensive repertory covering a wide range of parts. She appeared at most of the world's leading opera houses, maturing from roles such as Cherubino, Octavian, Marzelline and Ilia (*Idomeneo*) to the Countess, the Marschallin, Leonore and Electra. Among her other notable roles were the Composer (*Ariadne auf Naxos*),



Sena Jurinac as Fiordiligi in Mozart's 'Così fan tutte'

the two ladies in *Don Giovanni*, Elisabeth (*Tannhäuser* and *Don Carlos*), Jenůfa, Cio-Cio-San and Tosca, Desdemona, and later Marie (*Wozzeck*), Poppaea and Iphigenia (*Iphigénie en Tauride*).

Jurinac's voice was beautifully pure, rich and even throughout its range, and although she did not always sound to best advantage in her numerous recordings, the finest of them faithfully convey the integrity, eloquence and commitment that made an unforgettable impression on two generations of opera-lovers. The ardent, youthful singer of the 1940s and 50s grew into the sensitive, reflective artist of the 60s and 70s. Although she appeared frequently as a concert and lieder singer, she will be remembered as one of the outstanding operatic sopranos of her time, generous of voice and radiant of personality. This is reflected in her recordings of Ilia, Marzelline, Leonore and Octavian.

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U. Tamussino: *Sena Jurinac* (Augsburg, 1971) [with discography]
E. Tubeuf: *Le chant retrouvé: sept divas* (Paris, 1979)
P. Dusek and V. Parschalk: *Nicht nur Tenöre: das Beste aus der Opernwerkstatt*, i (Vienna, 1986) [incl. discussion with Jurinac]
A. Blyth: 'Great Voices: Sena Jurinac', *Gramophone*, lxvii (1989–90), 1953–4
J. Hunt: *Three Italian Conductors, Seven Viennese Sopranos* (London, 1991) [incl. discography]

PETER BRANSCOMBE

Jurjāns, Andrejs (*b* Ērgļi, Vidzeme, 30 Sept 1856; *d* Riga, 28 Sept 1922). Latvian composer and folklorist. He was one of the founders of Latvian classical music, graduating at the St Petersburg Conservatory from Lui Homilius's organ class (1880), Rimsky-Korsakov's composition class (1881) and F. Homilius's horn class (1882). He then taught theory at the Russian Imperial Music Society's music school at Kharkiv (1882–1916) and from 1920 lived in Riga. Even when not resident there, he always maintained a close association with the musical life of his native land, giving many concerts as a horn player (sometimes in the Jurjāns brothers' horn quartet) and organist; he was one of the leading conductors in the third, fourth and fifth big Latvian song festivals (1888, 1895 and 1910). He also worked assiduously in studying Latvian folksong melodies, of which he and his colleagues collected about 2700. With the publication of his *Latvju tautas mūzikas materiāli* ('Materials of Latvian Folk Music', Riga, 1894–1926) scientific Latvian folk music research was established. He published the melodies according to genre, including rich ethnographic materials; his conclusions on the scales of Latvian folksong melodies became the basis of a new understanding of their harmony. As a composer Jurjāns developed particularly the genres of choral song, cantata, folksong arrangement and orchestral piece in Latvia, making frequent use of folk materials. His work deeply influenced the evolution of Latvian music.

WORKS
(*selective list*)

Orch: Latvju vispārējo dziesmu svētku maršs [Latvian Song Festival March], op.1, 1880; Latvju dejas [Latvian Dances], op.3, 1882–94; Conc. elegiaco, op.11, vc, orch, 1889; Latvju tautas brīvlaišana [The Liberation of the Latvian People], sym. sketch, op.12, 1891; 10 other works

Choral: Tēvijai [To the Fatherland] (cant), 1886; Līgojiet, līksmojiet! [Sing, Rejoice!] (cant), 1893; 3 other cants; choral songs ed. J. Graubiņš, *Kopotas dziesmas* (Riga, 1939); collected edn Latviešu kordziesmas antologija [Anthology of Latvian choral songs], i (Riga, 1986)

Songs: Latviešu tautas dziesmas [Latvian Folksongs], 4 vols., 1884, 1885, 1910, 1910; original songs

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J. Graubiņš: 'Jurjānu Andrejs latviešu mūzikā', *Jurjānu Andrejs: kopotas dziesmas*, ed. J. Graubiņš (Riga, 1939)
O. Grāvītis: *Jurjānu Andrejs* (Riga, 1953; Russ. trans., 1955)
A. Klotiņš, ed.: *Jurjānu Andrejs mūzikas kultūrā un tautā* [Jurjāns's part in music and national culture] (Riga, 1981)
J. Torgāns: *Jurjānu Andrejs* (Riga, 1981) [with Eng. summary]

JĒKABS VĪTOLIŅŠ

Jurjević, Athanasius. *See* GEORGICEUS, ATHANASIUS.

Jurmann, Walter (*b* Vienna, 12 Oct 1903; *d* Budapest, 17 June 1971). American composer of Austrian birth. Born into a solidly middle-class family, Jurmann received a comprehensive humanist education that included music. Abandoning medical studies at Vienna University in 1927, he moved to Berlin where he worked as a bar pianist, and a composer and song crooner for the newly founded Ultraphon record company. He joined with Fritz Rotter (1900–84), one of the most successful lyricists of his time with 1200 lyrics to his credit, and their first collaboration resulted in the big hit *Was weisst denn du, wie ich verliebt bin* for the tenor Richard Tauber. Jurmann prolifically adapted to the requirements of the thriving industry of popular music, making his name with *Veronika, der Lenz ist da* (which became the signature tune for the vocal quintet the Comedian Harmonists) and various hit songs that were interpreted by the leading singers of the day, such as Greta Keller, Alfred Piccaver, Jan Kiepura, Helge Rosvaenge, Benjamino Gigli and Hans Albers.

A successful transition into sound movies followed when Rotter introduced him to Bronislaw Kaper. For the next 12 years the partnership of Jurmann and Kaper proved to be one of the most successful and long lasting of its kind. For some 24 films in Germany, France and the USA Jurmann provided the melodies, while Kaper produced the arrangements and orchestrations. Among their most popular musical collaborations are the films *A Night at the Opera* (including *Cosi Cosa*; 1935), *Mutiny on the Bounty* (*Love Song of Tahiti*; 1935), *San Francisco* (*San Francisco*; 1936), *A Day at the Races* (*All God's chillun got rhythm*; 1937) and *Nice Girl?* (*Thank you, America*; 1941). In 1938 he was awarded the honorary citizenship of San Francisco for *San Francisco*, while the song itself was proclaimed the official city song by popular demand in 1984. Jurmann's death occurred unexpectedly during a trip to Europe in 1971.

WORKS
(*selective list*)

Stage: Parade de France, collab. B. Kaper, 1934; Windy City, 1946

Film (Germany): Ich glaub nie mehr an eine Frau, 1930 [incl. Deine Mutter bleibt immer bei Dir]; Ausflugs ins Leben, 1931; Ihre Majestät die Liebe, 1931; Salto Mortale, 1931; . . . und das ist die Hauptsache, 1931; Die zwei vom Südexpress, 1932; Ehe m.b.H., 1932; Ein toller Einfall, 1932; Es wird schon wieder besser, 1932; Hochzeitsreise zu dritt, 1932 [incl. Segnorina ich liebe dich]; Melodie der Liebe, 1932 [incl. Schade, dass liebe ein Märchen ist]; Skandal in der Parkstrasse, 1932; Abenteuer am Lido, 1933 [incl. Adieu, es ist zu schön um wahr zu sein]; Ein Lied für Dich, 1933 [incl. Ninon]; Heut' kommt's drauf an, 1933 [incl Mein Gorilla hat 'ne Villa im Zoo]; Ich will dich Liebe lehren, 1933; Kind ich freu'mich auf dein Kommen, 1933; Madame wünscht keine Kinder, 1933

Film (France): Une femme au volant, 1934; Le greluchon délicat, 1934; Les nuits Muscovites, 1934; On a volé un homme, 1934

Film (USA): Escapade, 1935 [incl. You're all I need]; Kind Lady, 1935; Last of the Pagans, 1935; Mutiny on the Bounty, 1935 [incl. Love Song of Tahiti]; A Night at the Opera, 1935 [incl. Cosi, Cosa]; The Perfect Gentleman, 1935; San Francisco, 1936 [incl. San Francisco]; Three Smart Girls, 1936 [incl. My heart is singing]; A Day at the Races, 1937 [incl. All God's chillun got rhythm]; Maytime, 1937; Everybody Sing, 1938 [incl. The One I Love]; The Adventures of Huckleberry Finn, 1939; Miracle on Main Street, 1939; Nice Girl?, 1941 [incl. Thank you, America]; Seven Sweethearts, 1941; His Butler's Sister, 1942; Presenting Lily Mars, 1943; Thousands Cheer, 1943 [incl. Three Letters in the Mail Box]

Individual songs: Was weisst denn Du, wie ich verliebt bin, 1928; Deine Mutter bleibt immer bei dir, 1929; Frauen brauchen immer einen Hausfreund, 1930; Spiel mir ein Lied auf der geige, 1930; Veronika, der Lenz ist da, 1930; Ein spanischer Tango und ein Mädel wie du, 1931; Eine kleine Reise in den Frühling mit dir, 1931; Reg mich nicht auf, Johanna, 1931; Du bist in meinem Leben die erste Sensation, 1932; Ich lieg so gern im grünen Gras, 1932; C'est ton amour, 1934; San Antonio, 1966; A Better World to Live In, 1967; Los Angeles, 1967

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J. Brand, ed.: *Walter Jurmann: Catalogue of Works* (Munich, 1995)

W. Pass, G. Scheit and W. Swoboda: *Orpheus im Exil: die Vertreibung der österreischen Musik von 1938 bis 1945* (Vienna, 1995)

THOMAS L. GAYDA

Jurowski, Vladimir (*b* Moscow, 1972). Russian conductor. He moved with his family to Germany when he was 13 and finished his studies in Dresden and Berlin, being taught by Colin Davis and Semion Skigin. In 1993, at the age of 21, he was made chief conductor of the Sibelius Orchestra in Berlin, keeping the appointment for three years. He championed modern music at his concerts with his ensemble United Berlin. He came to international prominence in 1995 conducting Rimsky-Korsakov's *May Night* at the Wexford Festival. In 1997 he was acclaimed for his conducting of Rossini's *Moïse et Pharaon* at the Rossini festival in Pesaro, for his *Fidelio* at the Deutsche Oper, Berlin, and for his *Macbeth* at the Komische Oper in Berlin. His British début, in December 1998, was with the WNO in an enthusiastic reading of *Hänsel und Gretel*. Later that month Jurowski was praised for his conducting of Rimsky's *The Golden Cockerel* with Covent Garden at Sadler's Wells Theatre. His Metropolitan début followed in 2000 with an admired *Rigoletto*. His impassioned reading of *Werther* on disc was a further success. In addition to the youthful vigour he brings to all his work, he uncovers a wealth of subtle detail in his interpretations.

ALAN BLYTH

Juschino. *See* JOSQUIN DES PREZ.

Jussonius [Jusswein], **Antonius.** *See* GOSSWIN, ANTONIUS.

Just, Johann August (*b* Gröningen, *c*1750; *d* ?The Hague, Dec 1791). German keyboard player, composer and violinist. According to early chroniclers, he studied with Kirnberger in Berlin and subsequently with Schwindl at The Hague. By 1767 he was at the court of William V, Prince of Orange and Nassau, where he served as music master to Princess Wilhelmine; he remained connected with the court throughout his career. Early in his life he may have visited London; by 1772 his publications there had reached op.3, and most works published on the Continent were promptly reprinted in London. Fétis's statement that Just followed the court into exile in England (January 1795) must be false, as royal archives imply an earlier death. As Burney wrote only on deceased composers for *Rees's Cyclopaedia*, Just must have died before Burney's brief article on him was written (*c*1804).

Just was described by Gerber as being among 'the best keyboard players in the new manner'. His compositions are largely for keyboard, but he also wrote at least three Singspiele, of which *De Koopman van Smyrna* was performed in German translation in Bonn and Frankfurt in 1783. The style of the Singspiele resembles the popular works of J.A. Hiller, but they also share characteristics with current Parisian comedies. The keyboard works are marked by their frankly pedagogic orientation and include many sonatinas and divertimentos; use of the latter title, two-part writing and other points of style suggest the possible influence of the widely circulated keyboard music of Wagenseil. Keyboard publications include variations on popular songs; one set (1773) used 'Lison dormait dans un bocage' from Dezède's *Julie*. (It was later similarly used by Mozart in his nine variations K264.) Just's simple pieces generally possess refinement and charm and are still attractive teaching material. At a time when the piano was coming into vogue his teaching collections continued to specify the harpsichord. Many sets include fashionable violin accompaniments, but in op.6 the violin is obbligato and a true concertante equality between the instruments often results. Fétis's attribution to Just of the keyboard method *New and Compleat Instructions for the Harpsichord, Piano-Forte or Organ* (London, *c*1798) has not been verified but is reinforced by Just's lifelong concern with didactic materials and by selections in it entitled 'The Prince's Favourite' and 'Stadtholder's Minuet'. (A possible alternative compiler is the court pianist J.A. Colizzi.)

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published in The Hague or Amsterdam unless otherwise stated

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Kbd solo (sonatines/divertissements): 6, op.3 (1770); 6, op.11 (1780); 6, hpd/pf 4 hands, op.12 (1781), 2 ed. W. Hillemann (Mainz, 1950); 8, op.16 (1787)

Kbd, vn (divertissements/sonatas/sonatines): 6, op.1 (*c*1769); 6, op.4 (*c*1773), as op.5 (London, *c*1776); 6, op.6 (1776); 6, op.7 (*c*1778); 6, op.8 (*c*1778); 6, op.14 (1786)

Other chbr: 6 sonatas, hpd, vn/fl, opt. vc, op.2 (*c*1770); 6 duettinos, 2 fl/vn (*c*1779); 6 trios, hpd/pf, fl/vn/va, vc, op.13 (1781); 8 sonatines, 2 vn, op.15 (1787); 6 duos, 2 vn/fl, op.17 (1790/*R*)

Orch: A Concerto for ... the Violin (London, *c*1772); 6 Concerts, hpd, orch, op.4 (London, *c*1775); 6 Overtures, op.8 (London, *c*1779); [3] Concertos, hpd, orch, op.10 (1780)

Variations and other small kbd pieces

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M. de Smet: *La musique à la cour de Guillaume V, prince d'Orange (1748–1806)* (Utrecht, 1973)

RONALD R. KIDD

Just, Martin (*b* Uslar, 17 April 1930). German musicologist. He studied the piano and conducting at the Hochschule für Musik in Stuttgart (1950–56) and musicology with Gerstenberg from 1955 at Tübingen University, where he took the doctorate with a dissertation on Isaac's motets. After working as a teaching assistant for Reichert at Würzburg University, he completed the *Habilitation* in 1972 with a study on the mensural codex *D-Bsb* 40021.

He was appointed professor of musicology in 1978 at Würzburg and in 1982 he joined the editorial board of the new Josquin collected edition; he was made an editor at the journal *Musikforschung* in 1986. On the occassion of his 60th birthday he was honoured with the Festschrift *Von Isaac bis Bach: Studien zur älteren deutschen Musikgeschichte* (ed. F. Heidlberger, W. Osthoff and R. Wiesend, Kassel, 1991).

Just has focussed on the music of the Renaissance, examining in particular its sources, and editing and analysing the repertory. He has also used his analytical skills to explore the music of the Viennese Classics and the music of the 19th and 20th century. A prolific author, Just has established himself of one the foremost Renaissance music scholars in Germany through his carefully prepared editions and numerous publications.

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'Musik und Dichtung in Bogenform und Reprisenbar', *Festschrift Walter Gerstenberg*, ed. G. von Dadelsen and A. Holschneider (Wolfenbüttel, 1964), 68–77
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'Zur Examinatio von Varianten', *Datierung und Filiation von Musikhandschriften der Josquin-Zeit: Wolfenbüttel 1980*, 129–52
'Bemerkungen zu den kleinen Folio-Handschriften deutscher Provenienz um 1500', *Formen und Probleme der Überlieferung mehrstimmiger Musik im Zeitalter Josquins Desprez*, ed. L. Finscher (Munich, 1981), 25–45
'L'evoluzione del Lied da Haydn e Mozart fino ad Anton von Webern', *Lieder*, ed. V. Massarotti Piazza (Milan, 1982), xv–xxvii
Robert Schumann: Symphonie Nr. IV, d-Moll, op.120 (Munich, 1982)
'Zur Kanontechnik in Adrian Willaerts Motetten', *Gedenkschrift Hermann Beck*, ed. H. Dechant and W. Sieber (Laaber, 1982), 19–31
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'Aspekte des Konzertsatzes in Johann Sebastian Bachs Instrumentalmusik', *Deutsch-italienische Musikbeziehungen: Nuremberg 1984*, 55–68
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'Rhythmus und Klang als Formfaktoren in den "Kleinen geistlichen Konzerten" von Heinrich Schütz', *Schütz-Jb 1987*, 44–60; *Schütz-Jb 1995*, 121–40
'Das Durchführungsthema im ersten Satz der *Eroica*', *Studien zur Instrumentalmusik: Festschrift Lothar Hoffmann-Erbrecht*, ed. A. Bingmann, K. Hortschansky and W. Kirsch (Tutzing, 1988), 295–307
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'Die beiden Fassungen des langsamen Satzes zum Streichquartett G-Dur, KV 156', *Mozart-Studien I*, ed. M.H. Schmid (Tutzing, 1992), 19–41
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LORENZ WELKER

Justice, Richard (*d* Hull, Nov 1757). English harpsichordist, organist and composer. He was in Hull by 1751, where he competed unsuccessfully for the position of organist at Holy Trinity; his supporters, many of whom were merchants in the whale trade, funded an organ commission granted to John Snetzler on behalf of St Mary's (Lowgate) with the proviso that they select the future organist. Justice was elected immediately after the organ was completed in 1755 and served until his death only two years later. He left only his *Six Sets of Lessons for the Harpsichord* (London, 1757). Each one comprises three movements, mostly italianate in style and with melodies that are highly ornate and idiomatic, though quite repetitive. The influence of Domenico Scarlatti is evident in much of the passage-work, as is an affinity with the music of Handel's younger English contemporaries.

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LEWIS REECE BARATZ

Justiniana. *See* GIUSTINIANA.

Just [pure] **intonation.** When pitch can be intoned with a modicum of flexibility, the term 'just intonation' refers to the consistent use of harmonic intervals tuned so pure that they do not beat, and of melodic intervals derived from such an arrangement, including more than one size of whole tone. On normal keyboard instruments, however, the term refers to a system of tuning in which some 5ths (often including D–A or else G–D) are left distastefully smaller than pure in order that the other 5ths and most of the 3rds will not beat (it being impossible for all the concords on a normal keyboard instrument to be tuned pure; *see* TEMPERAMENTS, §1). The defect of such an arrangement can be mitigated by the use of an elaborate keyboard.

1. General theory. 2. Instruments.

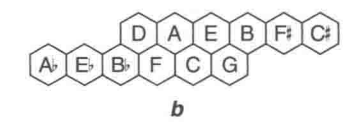
1. General theory. In theory, each justly intoned interval is represented by a numerical ratio. The larger number in the ratio represents the greater string length on the traditional Monochord and hence the lower pitch; in terms of wave frequencies it represents the higher pitch. The ratio for the octave is 2:1; for the 5th 3:2; for the 4th 4:3. Pythagorean intonation shares these pure intervals with just intonation, but excludes from its ratios any multiples of 5 or any higher prime number, whereas just-intonation theory admits multiples of 5 in order to provide for pure 3rds and 6ths.

To find the ratio for the sum of two intervals their ratios are multiplied; the ratio for the difference between two intervals is found by dividing their ratios. In Pythagorean intonation the whole tone normally has the ratio 9:8 (obtained by dividing the ratio of the 5th by that of the 4th), and so the major 3rd has the ratio 81:64 (obtained by squaring 9:8). But a pure major 3rd has the ratio 5:4, which is the same as 80:64 and thus smaller than 81:64. (The discrepancy between the two (81:80) is called the syntonic comma and amounts to about one ninth of a whole tone.) Since 5:4 divided by 9:8 equals 40:36, or rather 10:9 (a comma less than 9:8), just intonation has two different sizes of whole tone – a feature that tends to go against the grain of musical common sense and gives rise to various practical as well as theoretical complications. Some 18th-century advocates of just intonation and others since have admitted ratios with multiples of 7 (such as 7:5 for the diminished 5th in a dominant 7th chord; *see* Septimal system).

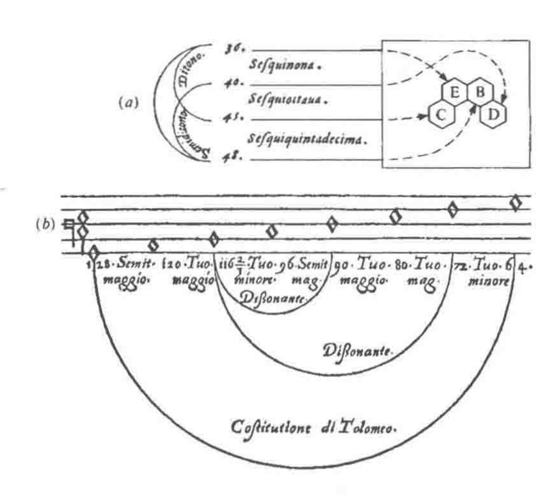
Two medieval British theorists, Theinred of Dover and Walter Odington, suggested that the proper ratio for a major 3rd might be 5:4 rather than 81:64, and some 15th-century manuscript treatises on clavichord making include quintal and, in one instance, septimal ratios (see Lindley, 1980). Quintal ratios were introduced into the mainstream of Renaissance musical thought by Ramis de Pareia, whose famous theoretical monochord (1482) provided just intonation for the notes of traditional plainchant, but with G–D, B♭–G and D–B implicitly left a comma impure (fig.1*a*). Thence Ramis derived the 12-note scale by adding two 5ths on the flat side (A♭ and E♭) and two on the sharp (F♯ and C♯); in this scheme (fig.1*b*), C♯–A♭ would make a good 5th, hardly 2 cents smaller than pure. Ramis did not intend or expect this tuning to be used in any musical performances, however, for in his last chapter (giving advice to 'cantors' and describing what he called 'instrumenta perfecta') he said that G–D was a good 5th but C♯–A♭ must be avoided (*see* Temperaments, §2).

Gioseffo Zarlino (1558) argued that although voices accompanied by artificial instruments would match their tempered intonation, good singers when unaccompanied would adhere to the pure intervals of the 'diatonic syntonic' tetrachord which he had selected (following the example of Ramis's disciple, Giovanni Spataro) from Ptolemy's various models of the tetrachord (fig.2*a*). Zarlino eventually became aware that this would entail a





1. (a) Ramis de Pareia's monochord scheme for students of plainchant; (b) his extension to form the chromatic scale

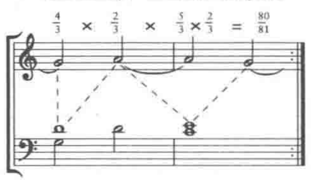


2. Models by Zarlino (after Ptolemy): (a) of the tetrachord ('sesquinona', 'sesquiottava' and 'sesquiquintadecima' mean 10:9, 9:8 and 16:15 respectively); (b) of the octave [boxed material, upper right, is an editorial clarification]

sour 5th in any diatonic scale consisting of seven rigidly fixed pitch classes (see fig.2*b*, where D–A is labelled 'dissonant'); but he held that the singers' capacity to intone in a flexible manner would enable them to avoid such problems without recourse to a tempered scale – and that they must do so because otherwise the 'natural' intervals (those with simple ratios) 'would never be put into action', and 'sonorous number ... would be altogether vain and superfluous in Nature'. This metaphysically inspired nonsense was to prove a stimulating irritant in the early development of experimental physics, and during the next three centuries a number of distinguished scientists paid a remarkable amount of attention to the conundrum of just intonation (as well as to various attempts to explain the nature of consonance by something more real than sonorous numbers).

In the 1650s Giovanni Battista Benedetti, a mathematician and physicist, pointed out in two letters to the distinguished composer Cipriano de Rore (who had been Zarlino's predecessor as *maestro di cappella* at S Marco, Venice) that if progressions such as that shown in ex.1

Ex.1 One of Benedetti's demonstrations that just intonation, if used consistently, will disturb the pitch



were sung repeatedly in just intonation, the pitch level would change quite appreciably, going up or down a comma each time. In 1581 Vincenzo Galilei, a former pupil of Zarlino, denied that just intonation was used in vocal music, and asserted that the singers' major 3rd 'is contained in an irrational proportion rather close to 5:4' and that their whole tones made 'two equal parts of the said 3rd'. In the ensuing quarrels, Vincenzo Galilei's search for evidence against Zarlino's mystical doctrine of the 'senario' (the doctrine that the numbers 1–6 are the

essence of music) led him to discover by experiment that for any interval the ratio of thicknesses between two strings of equal length is the square root of the ratio of lengths between two strings of equal thickness. This undermined the theoretical status of the traditional ratios of just intonation as far as the eminent Dutch scientist Simon Stevin was concerned; it might have had further consequences had not Galilei retracted in 1589 his 1581 account of vocal intonation, and had not his son Galileo's generation devised the 'pulse' theory of consonance, according to which the eardrum is struck simultaneously by the wave pulses of the notes in any consonant interval or chord (thus mistakenly assuming that the waves are always in phase with one another). A theory such as this tended rather to undermine the concept of tempered consonances, where the wave frequencies are theoretically incommensurate.

Descartes found Stevin's dismissal of simple ratios 'so absurd that I hardly know any more how to reply', but Marin Mersenne advanced the real argument that the superiority of justly intoned intervals is shown by the fact that they do not beat (1636–7). (He probably gained this argument from Isaac Beeckman, who seems to have invented the 'pulse' theory of consonance.) 50 years later, however, Wolfgang Caspar Printz wrote that a 5th tempered by 1/4-comma remains concordant because 'Nature . . . transforms the confusion into a pleasant beating [which] should be taken not as a defect but rather as a perfection and gracing of the 5th'. Andreas Werckmeister agreed (*Musicalische Temperatur*, 2/1691/*R*).

About this time Christiaan Huygens developed Benedetti's point (although he did not associate it with Benedetti) in his assertion that if one sings the notes shown in ex.2 slowly, the pitch will fall (just as in ex.1);

Ex.2 Huygens's example of a succession of notes for which the use of just intonation would make the pitch fall



'but if one sings quickly, I find that the memory of the first C keeps the voice on pitch, and thus makes it state the consonant intervals a little falsely'. Rameau stated (*Génération harmonique*, 1737) that an accompanied singer is guided by the 'temperament of the instruments' only for the 'fundamental sounds' (the roots of the triads), and automatically modifies, in the course of singing the less fundamental notes, 'everything contrary to the just rapport of the fundamental sounds'. While this represents a musicianly departure from the common error that there is something natural about the scheme shown in fig.2*b*, it does rather overlook the fact that the tuning of the 'fundamental sounds' was normally tempered on keyboard instruments and lutes.

The most eminent scientist among 18th-century music theorists, Leonhard Euler, developed an elaborate and remarkably broad mathematical theory of tonal structure (scales, modulations, chord progressions and gradations of consonance and dissonance) based exclusively upon just-intonation ratios. He failed to observe that a 5th tuned a comma smaller than pure sounds sour, and so allowed himself to be misled by an inept passage in Johann Mattheson's *Grosse General-Bass-Schule* (1731) into supposing that keyboard instruments of his day were actually tuned in just intonation. Euler at first rejected septimal intervals, saying in 1739 that 'they sound too

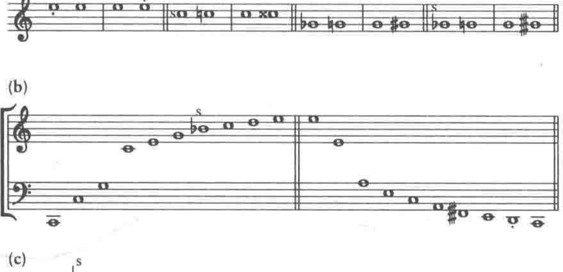
Literals.	Ratios.	New Notation. Σ + ſ + m			Numerals.	recip. Logar.
C	1÷2	612	12	53	VIII, or Octave.	·3010299,96
B	8÷15	555	11	48	VII	·2730012,72
B♭	9÷16	508	10	44	7	·2498774,73
A	3÷5	451	9	39	VI	·2218487,50
G♯	16÷25	394	8	34	Ext. ♯V	·1938200,26
G	2÷3	358	7	31	V	·1760912,59
F♯	32÷45	301	6	26	IV	·1480625,35
F	3÷4	254	5	22	4	·1249387,37
E	4÷5	197	4	17	III	·0969100,13
E♭	5÷6	161	3	14	3	·0791812,46
D	8÷9	104	2	9	II (or T)	·0511525,22
C♯	128÷135	47	1	4	I	·0231237,99
C	1÷1	0	0	0	1	·0000000,00
A♭	5÷8	415	8	36	6	·2041199,83
D♮	9÷10	93	2	8	II (or t)	·0457574,91
D♭	15÷16	57	1	5	2 (or S)	·0280287,24
C	80÷81	11	0	1	c	·0053950,32
	32768÷32805	1	0	0	Σ	·0004901,07
	4502[illegible] &c ÷ 450[illegible]062 &c	0	1	0	ſ	·0000733,50
	292297733 &c. ÷ 292[illegible]27 &c.	0	0	1	m	·0000038,53
1	2	3			4	5
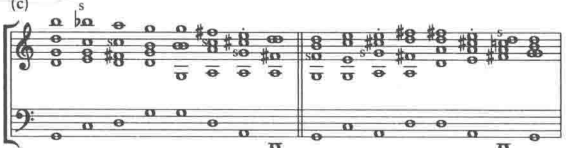
3. *Farey's 'New Notation' for justly intoned intervals, from 'On Different Modes', 'American Journal of Science', ii (1820)*

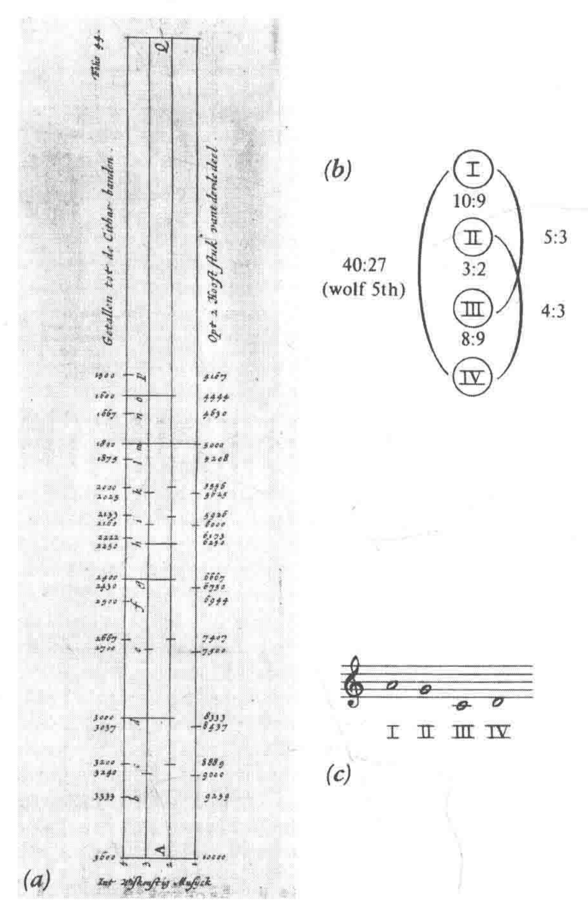
harsh and disturb the harmony', but declared in 1760 that if they were introduced, 'music would be carried to a higher degree' (an idea previously voiced by Mersenne and Christiaan Huygens). He published two articles in 1764 to demonstrate that 'music has now learnt to count to seven' (Leibnitz had said that music could only 'count to five').

Another extreme of theoretical elaboration was reached in the early 19th century by John Farey, a geologist, who reckoned intervals by a combination of three mutually incommensurate units of measurement derived from just-intonation ratios. Farey's largest unit was the 'schisma', which was the difference between the syntonic and Pythagorean commas. (The Pythagorean comma is the amount by which six Pythagorean whole tones exceed an octave; the schisma is some 195 cents and has the ratio

Ex.3 Stratico's pragmatic notation for just intonation: *(a)* the basic signs; *(b)* the harmonic series and its inversion; *(c)* some chord progressions







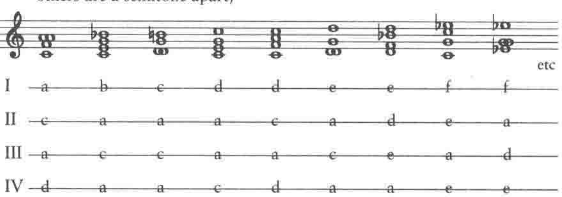
4. *Nierop's design for a justly intoned cittern: (a) the fretting scheme; (b) the intervals between the open strings; (c) note names given to the open strings in the transcription shown in ex.4*

32805:32768.) His smallest unit was the amount by which the syntonic comma theoretically exceeds 11 schismas (or by which 11 octaves theoretically exceed the sum of 42 Pythagorean whole tones and 12 pure major 3rds; this is some 1/65-cent, and its ratio would require 49 digits to write out). His intermediate unit (some 0·3 cent) was the amount by which each of the three most common types of just-intonation semitone (16:15, 25:24 and 135:128) theoretically exceeds some combination of the other two units (fig.3) or the amount by which 21 octaves theoretically exceed the difference between 37 5ths and two major 3rds.

2. Instruments. Rameau reported (1737) that some masters of the violin and *basse de viol* tempered their open-string intervals – an idea also found in the writings of Werckmeister (1691) and Quantz (*Versuch einer Anweisung die Flöte traversiere zu spielen*, 1752). But Boyden has shown (1951) that evidence from the writings of 18th-century violinists, particularly Geminiani and Tartini, points to a kind of just intonation flexibly applied to successive intervals with adjustments when necessary both melodically and harmonically on each of the four strings, tuned in pure 5ths, as points of reference. In the 1760s Michele Stratico, a former pupil of Tartini, worked out a fairly efficient system of notation for this kind of just intonation, including septimal intervals (ex.3).

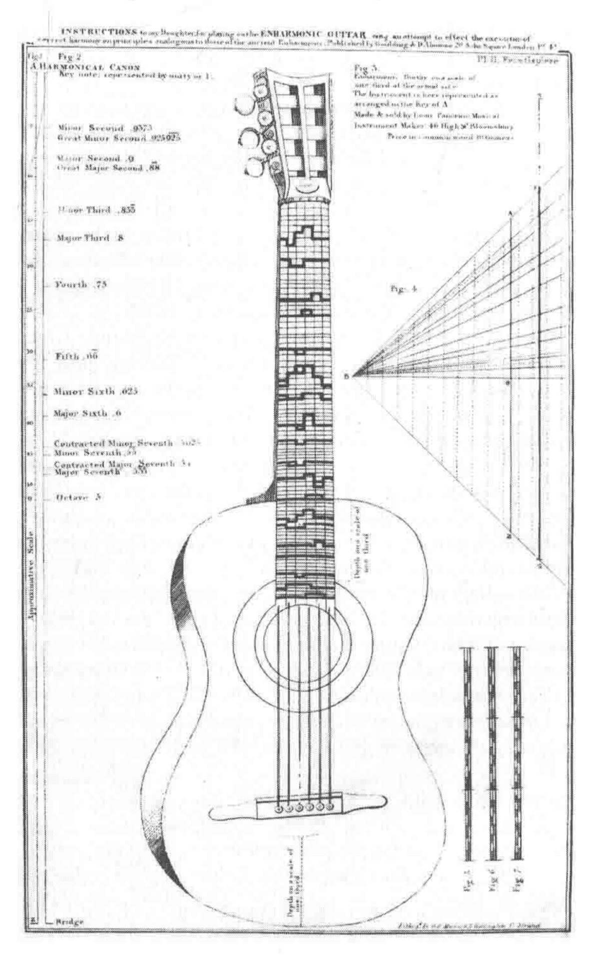
To model a fretted instrument upon just intonation entails the use of zig-zag frets. Dirck Rembrandtsoon van Nierop, a mathematician who favoured just intonation for all sorts of instruments as well as voices, worked out (1659) an exact fretting scheme for a cittern (fig.4*a*), according to which, if the open-string intervals were tuned as in fig.4*b*, then each position on the highest course could be supplied with one or more justly intoned chords as shown in ex.4. Some other devotees of just intonation

Ex.4 Pure chords available on Nierop's justly intoned cittern (the fourth fret, 'e' in the tablature notation, is a whole tone above the third fret, 'd'; the others are a semitone apart)

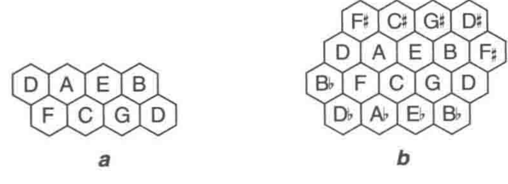


who designed fretted instruments were Giovanni Battista Doni, Thomas Salmon and Thomas Perronet Thompson (fig.5).

The simplest way to provide all possible pure concords among the naturals of a keyboard instrument with fixed intonation is to have two Ds, one pure with F and A and the other, a comma higher, pure with G and B (fig.6*a*). (The concept of a diatonic scale in just intonation with



5. *Guitar with frets placed for just intonation, from Thomas Perronet Thompson's 'Instructions to my Daughter for Playing on the Enharmonic Guitar' (1829)*

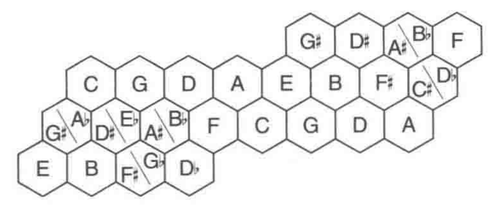


6. (a) The set of naturals upon which Mersenne's favoured just-intonation scheme (b) is based

two Ds a comma apart goes back to Lodovico Fogliano's *Musica theorica*, 1529.) If this group of eight notes is then provided with a complement of ten chromatic notes as indicated in fig.6*b*, each natural will have available all six of its possible triadic concords. This scheme was described by Mersenne and employed by Joan Albert Ban for a harpsichord built in Haarlem in 1639 (for illustration *see* BAN, JOAN ALBERT). Mersenne stated that on a keyboard instrument of this type the 'perfection of the harmony' would abundantly repay the difficulty of playing, 'which organists will be able to surmount in the space of one week'.

The 'justly intoned harmonium' of Helmholtz (in mathematical terms not exactly embodying just intonation, but deviating from it insignificantly from a practical and acoustical point of view) combined two normal keyboards for the scheme shown in fig.7. The 12 pitch classes shown to the left are on the upper manual, the 12 to the right on the lower manual. No justly intoned triadic note is present beyond the lines along the top and bottom of the diagram, but the three notes at the right end (A, C♯ or D♭, and E) make justly intoned triads with the three at the left (E, G♯ or A♭, and C). Thus the major and minor triads on F, A, and D♭ or C♯ require the use of both manuals at once. The 12 pitch classes shown in the upper half of the diagram are each a comma lower in intonation than their equivalents in the lower half of the diagram. Every 5th except C♯–G♯ or D♭–A♭ is available at two different pitch levels a comma apart, and the same is true of six triads: the major ones on E, B and F♯, and the minor ones on G♯, D♯ or E♭, and B♭. In the case of triads on C, D, F, G and A, however, the major triad is always intoned a comma higher than its parallel minor triad.

Various other elaborate keyboard instruments capable of playing in just or virtually just intonation have been built by Galeazzo Sabbatini, Doni, H.W. Poole, H. Liston, R.H.M. Bosanquet, S. Tanaka, Eitz, Partch, the Motorola Scalatron Corporation and others (*see* MICROTONAL INSTRUMENTS). Playing such an instrument involves choosing which form of each note to use at which moment. If the proper choice is consistently made, impure vertical intervals will be avoided and the occurrence of impure melodic ones minimized. The criteria for choosing, which differ in detail with each kind of elaborate keyboard pattern, are intricate but capable of being incorporated in



7. Scheme of Helmholtz's 'justly intoned harmonium'

a pattern of electric circuits amounting to a simple computer programme. In 1936 Eivind Groven, a Norwegian composer and musicologist, built a harmonium with 36 pitches per octave tuned to form an extension of Helmholtz's quasi-just-intonation scheme, but with a normal keyboard, the choice of pitch inflections being made automatically while the performer plays as on a conventional instrument. He later (1954) devised a single-stop pipe organ of the same type, now at the Fagerborg Kirke in Oslo, a complete electronic organ with 43 pitches per octave (1965), now at the Valerencen Kirke in Oslo, and a complete pipe organ incorporating his invention (*c*1970, built by Walcker & Cie.). Groven's work has made just intonation practicable on keyboard instruments that are no more difficult to play than ordinary ones.

While the distinctive quality of justly intoned intervals is unmistakable, their aesthetic value is bound to depend upon the stylistic context. In 1955 Kok reported, on the basis of experiments with an electronic organ capable of performing in various tuning systems, that musicians, unlike other listeners, heard the difference between equal and mean-tone temperaments, giving preference to the latter, 'and *a fortiori* the just intonation, but only in broad terminating chords and for choral-like music. However, they ... do not like the pitch fluctuations caused by instantaneously corrected thirds'. According to McClure ('Studies in Keyboard Temperaments', *GSJ*, i, 1948, pp.28–40), George Bernard Shaw recalled that in the 1870s the progressions of pure concords on Bosanquet's harmonium (with 53 pitches in each octave) had sounded to him 'unpleasantly slimy'. E.H. Pierce (1924), describing the 1906 model of the Telharmonium, which was capable of being played in just intonation with 36 pitches in each octave, reported:

> The younger players whom I taught ... at first followed out my instructions, but as time went on they began to realize (as in fact I did myself) that there is a spirit in modern music which not only does not demand just intonation, but actually would suffer from its use, consequently they relapsed more and more into the modern tempered scale.

The composer and theorist J.D. Heinichen remarked (*Der General-Bass in der Composition*, 1728, p.85) that because keys with two or three sharps or flats in their signature were so beautiful and expressive in well-tempered tunings, especially in the theatrical style, he would not favour the invention of the 'long-sought pure-diatonic' keyboard even if it were to become practicable. These remarks suggest that the recently achieved technological feasibility of just intonation on keyboard instruments is but a step towards its musical emancipation and that further steps are likely to depend on the resourcefulness of composers who may be inclined in the future to discover and exploit its virtues.

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MARK LINDLEY

Justinus à Desponsatione BMV (*d* after 1723). Organist and composer, active primarily in Germany. The name of Father Justinus, a member of the Carmelite order, appears in Walther's *Musicalisches Lexicon* and Jacob Adlung's *Anleitung zu der musikalischen Gelahrtheit*. These citations refer to three didactic publications by Justinus, intended to teach various aspects of organ and harpsichord playing. Neither Walther nor Adlung identified Justinus's nationality, although if his first printed work appeared in Lentini, Sicily (as surmised by Eitner), perhaps he was of Sicilian or Italian origins. He was, according to Gerber, organist for his order in Würzburg between 1711 and 1723; subsequently he became organist for the Carmelite monastery at Abensberg, between Regensburg and Ingolstadt.

His three extant publications typify early 18th-century instruction manuals in which a brief set of rules is illustrated by music examples. Justinus explains the basic technical requirements of a keyboard player and devotes a few special observations to accompanying the 'chorale', i.e. the plainsong in the Catholic service, continuo realization, and the improvisation of fantasy pieces such as toccatas. The *Musicalische Arbeith* contains 13 *Parthien* or suites in four to 11 movements, each set to a

different scale in the series C, c, D, d, E♭, e, E, F, g, G, a, A and B♭. The same collection also includes ten *Ariae pastorellae*, a *Musette* and a *Soldaten-Marche* with programmatic subtitles: 'Musquet', 'Dragon', 'Courass', 'Hussar', 'Sipos oder Pfeiffer'. An appendix has a *Sonata alla modern* in one movement with four sections alternating slow–fast–slow–fast. Although Justinus's music is not without invention, it is generally of less interest in itself than as illustrations of the various keyboard practices which he describes in concise explanations.

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R.P. Justini Carm. musicalische Arbeith und Kurtz-Weil, das ist: kurtze und gute Regulen: der Componier und Schlag-Kunst à 4, leichte und schwäre Exempelen und Fragen, voll- und lehrgriffige Schlag-Stuck; dem Scholarn: zwey Hand voll Arbeith; dem Liebhaber: zwey Handvoll Kurtz-Weil (Augsburg and Dillingen, 1723)

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GEORGE J. BUELOW

Jutland Opera. Opera company founded in 1947 in ÅRHUS.

Juvarra [Juvara], **Filippo** (*b* Messina, 16 June 1676; *d* Madrid, 31 Jan 1736). Italian architect, stage designer and engraver. From about 1704 he studied architecture in Rome, and in 1706 he was working in the Teatro S Bartolomeo in Naples as assistant to the stage designer Giuseppe Capelli, a pupil of Francesco Galli-Bibiena. After returning to Rome he designed a new theatre for Cardinal Ottoboni in the Palazzo della Cancelleria in 1709 (see illustration) and renovated Prince Capranica's theatre in 1713. In the years following 1709 he built elaborate sets for operas and oratorios in these two theatres and the Queen of Poland's private theatre in the Palazzo Zuccari. He became chief architect to Vittorio Amedeo II of Savoy in 1714 and as such was in charge of the construction of several important buildings in Turin, Piedmont, Portugal and Spain. From the date of his appointment his theatrical activities were confined to directing festivities at the Turin court and to a few isolated building projects.

Juvarra's application of contemporary techniques for illusion in art, especially his perfecting of the 'maniera di veder le scene per angolo' by means of asymmetrical placing of wings, resulted in architectural structures of extraordinary complexity. For all their fantasy, his sets are based on precise architectonic concepts, anticipating the demands of stage theory in the age of Enlightenment. Within the artificial confines of the stage he sought to create an autonomous aesthetic realm which drew its justification primarily from the musico-dramatic work itself, and therefore, like the designs of J.O. Harms, displayed a strong element of lyricism. Juvarra's settings for Alessandro Scarlatti's pastoral *Il Ciro* (1712) are typical, creating an exotic Arcadia dotted with romantic ruins, foreshadowing the cult of nature and the sensibility of the second half of the century.

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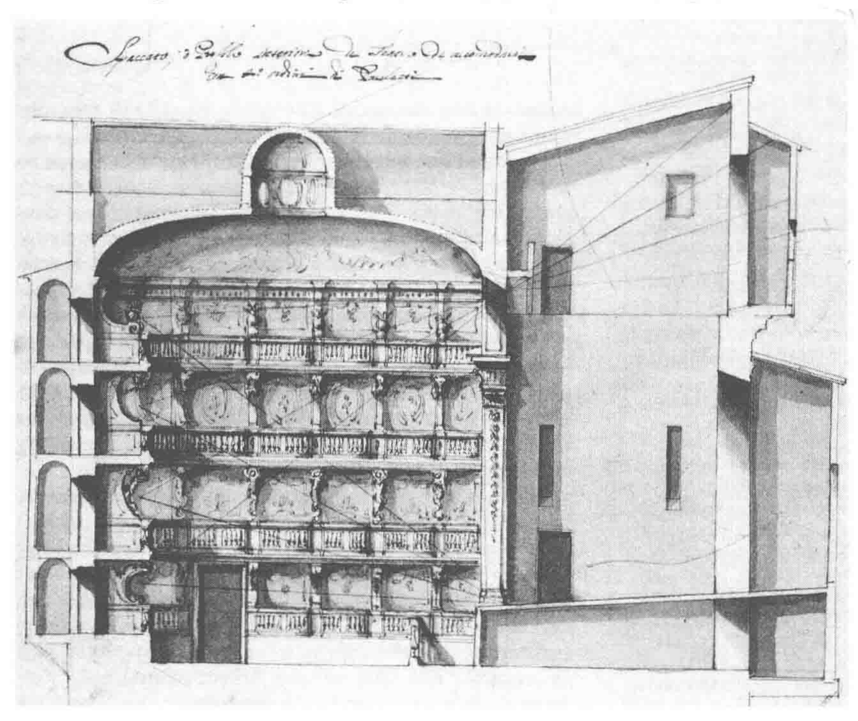
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Design by Filippo Juvarra for the Teatro Ottoboni in the Palazzo della Cancelleria, Rome, 1709: pen and ink with wash (I-Tn); section, showing the boxes of the auditorium

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MANFRED BOETZKES

Juzeliūnas, Julius (*b* Čepolė Žeimelis region, 20 Feb 1916). Lithuanian composer. He graduated from Gruodis's class at the Kaunas Conservatory (1948) and completed postgraduate studies at the Leningrad Conservatory in 1952. From that year he taught composition at the Vilnius Conservatory, where he was made professor and doctor of art criticism. His early works such as the first two symphonies and the ballet *Ant marių kranto*, on the life of Lithuanian fishermen -are neo-romantic, but the mature music shows a combination of national elements with new techniques. In the development of his orchestral and harmonic writing, the *Afrikietiški eskizai* are particularly important; these form a five-part symphonic cycle, freely using Congolese melodies to create pictures of African nature and life; the harmonies are constructed predominantly from 4ths and 2nds. Baroque forms are taken up in the Concerto for strings and in the Concerto for organ, violin and strings; the latter brings together virtuoso solo parts, clearcut structure and laconic expression. A philosophical deepening in Juzeliūnas's art began with the vocal symphonic poem *Pelenų lopšinė*, concerning the tragedy of the Lithuanian village of Pirčiupis, a victim of Nazi atrocities. His mature works, notably the Third Symphony, employ an original modal-diatonic harmonic system, set out in detail in *K voprosu o stroyenii akkorda* ('On the question of chord structure'; Kaunas, 1972). This system divides the 12 pitch classes into groups of three, corresponding to characteristic complexes of Lithuanian folk melody. Transformations and combinations of these trichord cells form the basis of a composition; the principal harmonic intervals are 4ths and 5ths. In 1966 Juzeliūnas was made a People's Artist of the Lithuanian SSR.

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(*selective list*)

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MARINA NESTYEVA

Jygge. *See* JIGG.

Jyske Opera. Opera company founded in 1947 in ÅRHUS.

K

Kaa, Franz Ignaz (*b* Offenburg, bap. 27 Oct 1739; *d* Cologne, 8 May 1818). German composer. His musical training included studies with J.A. Hasse and two years in Italy. By 1772 he was evidently living in The Hague. He became Kapellmeister at Cologne Cathedral when J.A. Schmittbaur left in 1777. After the French invaded Cologne in 1794 he was soon dismissed from his job, and for the rest of his life he made his living by giving music lessons and selling instrumental accessories. In 1804 he advertised a teaching method based on Marpurg's works. Most of his sacred music combines elements of the *stile antico* with orchestral passages in the Mannheim style.

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KLAUS WOLFGANG NIEMÖLLER

Kàan, Jindřich z Albestů (*b* Tarnopol, Galicia [now Ukraine], 29 May 1852; *d* Roudná, Tábor district, Bohemia, 7 March 1926). Czech teacher, administrator, pianist and composer of Galician origin. He was brought up in Klatovy, Bohemia, and in Prague, where he studied the piano and composition at the Proksch Institute; he also studied with Blodek, with Ludevít Procházka and at the Prague Organ School (1873–4). After a brief career as a piano virtuoso (1874–6), he was engaged as music teacher to the Fürstenbergs at their seat in Lány in 1876. He returned to Prague in 1884 and later that year accompanied Dvořák on his first visit to England. In 1889 he became a piano teacher at the Prague Conservatory and was, from 1907 until 1918, director. Although unpopular for his authoritarian approach, his good relations with Vienna enabled him to expand the conservatory; for instance, in 1909 he instituted master classes in composition under Vítězslav Novák. Through his piano transcriptions as well as his many editions he helped to popularize Smetana and other Czech composers. His own compositions, apart from piano music, include songs, two operas, two melodramas and two ballets, *Bajaja* (1897, Prague National Theatre) and *Olim* (1904, Prague National Theatre).

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JOHN TYRRELL

Kabaivanska, Raina (*b* Burgas, 15 Dec 1934). Bulgarian soprano. She studied at the Bulgarian State Conservatory and made her début in Sofia in 1957 as Tatyana. In 1961, after further study in Italy, she appeared at La Scala in Bellini's *Beatrice di Tenda*; her American début was at San Francisco in 1962 as Desdemona. She returned regularly to La Scala and has since sung in all the major Italian opera houses; she also appeared at the Metropolitan (début in 1962 as Nedda), Covent Garden (where her Desdemona, opposite Mario Del Monaco in 1964, received great critical acclaim), Moscow, Salzburg and Vienna. In 1973 she sang Hélène in Callas's production of *Les vêpres siciliennes* at the rebuilt Teatro Regio, Turin. In 1971 she became a permanent guest artist at Hamburg. She made her Paris début in 1975 at the Opéra as Leonora (*La forza del destino*). Butterfly and Tosca were considered her greatest roles, and her repertory also included the Countess (*Capriccio*), Elizabeth (*Roberto Devereux*), Adriana Lecouvreur and Francesca da Rimini. Late in her career she added roles in *The Makropulos Affair*, *The Turn of the Screw* and *La voix humaine*. Her voice was a strong and agreeable lyric soprano, secure in the top register and capable of warm, expressive shading; she was a natural and highly individual actress with a fine stage presence, particularly suited to the *verismo* repertory, as can be amply confirmed in her video recordings of *Tosca*, recorded on location in Rome, and of Butterfly caught at the Arena di Verona.

RODOLFO CELLETTI/R

Kabalevsky, Dmitry Borisovich (*b* St Petersburg, 17/30 Dec 1904; *d* Moscow, 14 Feb 1987). Russian composer and teacher. He attended the Moscow Conservatory, graduating from Myaskovsky's composition class (1929) and Goldenweiser's piano class (1930). His first works for children appeared during these years (they were written for the pupils of the music college he taught at while a student) as did his first major work, *Poėma bor'bï* ('Poem

of Struggle') in which he attempted to encapsulate the atmosphere and imagery of contemporary life. During the ideologically partisan era of the 1920s, in which the proletarian RAPM group accused the more modernist ASM (which numbered Myaskovsky and Sabaneyev among its leadership) of elitism, Kabalevsky belonged to both groups. His Second Symphony achieved considerable success and was conducted by Coates, Gauk, Golovanov, Sargent and Toscanini; it is notable for its heartfelt lyricism and heightened dramatic effect. The appearance in 1938 of his opera *Kola Bryun'yon* ('Colas Breugnon') after Romain Rolland, marked a milestone in Kabalevsky's career. He depicted the hero in a heroic Gallic spirit and the music was based on themes stylized in a folk manner; mass scenes – and especially the choral finales – are focal points in the dramatic plan. The opera won approval from Rolland. During the 1930s Kabalevsky, like Prokofiev and Shostakovich, wrote a great deal of music for the emerging genre of films with sound. Many episodes from his film scores were succesful in their own right (the *Improvisatsiya* for violin originated in *Peterburgskaya noch'* ('Night in St Petersburg') directed by G. Roshal'), while the popular suite *Komedianti* ('The Comedians') started life as incidental music for the theatre. It was during the 1930s that Kabalevsky's style was defined; although Prokofiev served as a model to a certain extent, Kabalevsky was far less adventurous in terms of harmony and preferred a more conventional diatonicism interlaced with chromaticism and major-minor interplay. The important role played by the subdominant and the frequent juxtaposition of thirds in Kabalevsky's works are in fact features common to many Russian composers. His use of form is conventional; he preferred symmetrical rondo or variation structures.

Kabalevsky was appointed senior lecturer at the Moscow Conservatory in 1932 and was made professor in 1939. During these years he also worked as a music critic, later (1940–46) he was an editor for the journal *Sovetskaya muzïka* and for the publishers *Muzgiz*, and also worked for the All-Union Radio as a critic. During World War II he wrote a series of works connected with that event – such as the cantata *Rodina velikaya* ('The Great Homeland') and the opera *V ogne* ('In the Fire') – but these were largely unsuccesful; he had greater success with the 24 Preludes for piano based on Russian folksong which he dedicated to Myaskovsky. These, along with the second and third sonatas (of 1945 and 1946), entered the repertories of a few Russian pianists. The opera *Sem'ya Tarasa* ('The Taras Family') also dates from these years and concerns the events of the war. Although it was staged in both Leningrad and Moscow (in 1950 and 1951 respectively), it, like all of his later operas, never entered the repertory. The appearance of the Fourth Symphony (1956) was a significant event; its tense and gloomy elegiac style is greatly at odds with the Kabalevsky of preceding years. This lyrical and dramatic vein continued in the Cello Sonata (1962) and the later song cycles and it is perhaps significant that these more personal statements have entered the repertory.

Kabalevsky's most valuable legacy lies in the field of children's music, not only in terms of the many works he wrote for young performers but also in his development of a system of musical education for children. Some of his children's songs became musical symbols of the Soviet age (*Chetvyorka druzhnaya rebyat* ('The Band of Four Friends') and *Shkol'nïye godï* ('Schooldays') in particular) while several of his numerous instrumental concertos written for young musicians gained worldwide popularity. Although he wrote a great deal for children's choruses, he frequently wrote for children within the context of a large-scale work intended for professional performance; the forces required for his *Rekviyem* ('Requiem') of 1962 which was dedicated to the victims of World War II included a children's chorus. The last 20 years of Kabalevsky's life saw a growing estrangement between him and his composer colleagues due to his unyielding rejection of new music. He concentrated instead on developing a programme for music in schools, made appearances at concerts and lectures and, like Kodály and Orff before him, actually taught at a school. These experiences resulted in his two books about music for children which appeared in the 1970s and 80s.

Kabalevsky's traditional stance as a composer and his strong sense of civil duty which found expression in his education work endeared him to the Soviet regime; the long list of honours and awards he received – and these include the Lenin Prize (1972) and Hero of Socialist Labour (1974) – is a testament to his ability to work as a creative artist in conditions under which many others had great difficulties.

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DINA GRIGOR′YEVNA DARAGAN

Kabeláč, Miloslav (*b* Prague, 1 Aug 1908; *d* Prague, 17 Sept 1979). Czech composer. He attended Prague Technical University (1926–8) but did not complete his studies there. He received private piano lessons (from 1926) from Mikeš, who recommended that he should devote himself to music professionally. In 1928 he was accepted at the Prague Conservatory where he studied composition under Jirák and conducting under Pavel Dědeček. His other teachers included Hába (counterpoint; new composition techniques), and Schulhoff (instrumentation). He graduated in composition with his Sinfonietta (performed by the Czech PO under Jirák in 1931) and in conducting the next year. In 1931–4 he attended Vilém Kurz's piano masterclass at the Prague Conservatory, graduating as a soloist with his Fantasia for piano and orchestra, op.1.

He was employed as a conductor and recording director for Prague radio (1932–41), then as head of musical production (1945–55). In the years 1942–5 he was obliged to leave Prague radio because of his wife's Jewish origin; during the Nazi occupation Kabeláč's works were not performed. In 1958–62 Kabeláč taught composition at the Prague Conservatory. In his early career Kabeláč frequently worked as a conductor (particularly of 20th-century music), but later he devoted himself fully to composition.

Already as a student, Kabeláč revealed a distinctive musical personality. He seldom used 12-note techniques, but often created unusual modes. This sometimes involved alternating smaller (particularly semitone) and larger intervals, or the gradual expansion of intervals when repeating or developing a motif. Such modes do not always span a whole octave but only a 5th. Kabeláč continued to retain tonality, in a broad sense, for most of his work.

Much of Kabeláč's inspiration came from studies of Gregorian chant and from a lifelong interest in non-European musical culture; he commented that 'Oriental music has inspired many European composers, and even me, to make use of the principles of this music. I stress that my only concern is those principles and that I simply drew inspiration in my own way. I only quoted from oriental music in my works under altogether exceptional circumstances' (*HRo*, 1969, p.297).

Kabeláč had close ties (especially in his younger years) with folklore. His work includes accompaniments to folksongs, and he also liked to use texts of folksongs for his own compositions. Kabeláč remarked that 'If someone can compose drawing from folklore, gaining nourishment and strength from it, then move further afield to an area less accessible to folklore, to stretch, yet not break, the link, then what a fine road this is. I know no greater master who took this road than Janáček' (*HRo*, 1959, p.96).

The first truly mature work, in a style which was already characteristic, is the cantata *Neustupujte!* ('Do Not Retreat!'), op.7, composed in autumn 1939 after the Nazi occupation of Bohemia and Moravia. It was written for male chorus, wind and percussion to Bohemian folk texts (from the time of the Prussian incursions into Bohemia in the mid-18th century) and a Hussite war song, the final words of which give the work its name. It was here, for the first time, that Kabeláč's lifelong fondness for percussion instruments was displayed. The radio première of this cantata was intended for an auspicious occasion: it was broadcast during the election of Beneš to the office of president of the Czechoslovak Republic in 1945.

The eight symphonies form a remarkable series, each being written for a different combination of instruments. The first (for strings and percussion) was completed in 1942; the last was composed in 1969–70 for a performance in the church of St Paul in Strasbourg; the performers were seated along the four sides of the church: the organ was at the back, the ensemble Les Percussions de Strasbourg was seated in front at the altar, the mixed chorus was on the left and the soprano soloist was in the pulpit, hence the work's title 'Antiphonies'. This performance was part of a concert dedicated exclusively to Kabeláč's work 'Hommage à Miloslav Kabeláč' at the 33rd International Festival in Strasbourg on 15 June 1971. The composer was not permitted by the regime in Czechoslovakia to travel and was unable to attend the concert. The Prague première of this work took place after the composer's death.

Kabeláč had earlier composed one of his most famous works, *8 Inventions* for percussion instruments (six players), op.45 (1962), for the ensemble Les Percussions



Miloslav Kabeláč

de Strasbourg. Dance ensembles, such as that of Alvin Ailey in New York (for the choreography of his ballet *Streams*), have used this work many times. Kabeláč also wrote another cycle, *8 Ricercari*, op.51 (for one to six players) in 1966–7, for Les Percussions de Strasbourg, first performed at the Albi Festival in France in 1976. Other works which arose through foreign commissions include *Euphemias Mysterion* ('The Mystery of Silence'), op.50, for the Warsaw Autumn Festival in 1965, and the Seventh Symphony, op.52, commissioned by Ernest Bour, then conductor of the SWF SO, for the orchestra's appearance at the 1968 Prague Spring Festival.

The Sixth Symphony, op.44 (1961), marks the start of Kabeláč's use of new notation for his compositions and the style of his final creative period. Other significant orchestral works include *Mysterium času* ('The Mystery of Time'), op.31 (1953–7), *Hamletovská improvizace* ('Hamlet Improvisation'), op.46 (1962–3, to commemorate the 400th anniversary of Shakespeare's birth) and *Zrcadlení* ('Reflections'), op.49 (1963–4), nine miniatures using various composition techniques. His last orchestral work was *Metamorphoses II*, op.58, for piano and orchestra, based on the oldest Czech sacred song 'Hospodine, pomiluj ny' (Lord, have mercy on us), which Kabeláč completed in 1979 as another version of the vocal *Metamorphoses I*.

It was also thanks to Kabeláč (together with Herzog, Lébl and others) that studios for electronic music were established at several radio stations in Czechoslovakia. The result of his creative work in this area is the cycle *E fontibus Bohemicis*, completed in 1972. What is apparent in this work, as in many others written by Kabeláč in his last period, is the inspiration taken from the deeply experienced humanist traditions of Czech and European culture.

The works of Kabeláč rank among the most distinctive in 20th-century Czech music. Editio Praga began a collected critical edition of his works in 1999.

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(*selective list*)

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Syms.: no.1, op.11, str, perc, 1941–2; no.2, op.15, 1942–6; no.3, op.33, org, brass, timp, 1948–57; no.4 'Camerata', op.36, chbr orch, 1957–8; no.5 'Drammatica', op.41, S (no text), orch, 1960; no.6 'Concertante', op.44, cl, orch, 1961; no.7, op.52 (Kabeláč, after Bible), spkr, orch, 1967–8; no.8, 'Antiphonies', op.54 (Bible), S, chorus, perc, org, 1969–70

Other orch: Sinfonietta, 1930–31; Fantasia, op.1, pf, orch, 1934; Ov. no.1, op.6, 1939; Ov. no.2, op.17, 1947; Dětem [For Children], suite, op.22, small orch, 1955; Mysterium času [The Mystery of Time], op.31, passacaglia, 1956–7; Hamletovská improvizace [Hamlet Improvisation], op.46, 1962–3; Zrcadlení [Reflections], op.49, 9 miniatures, 1963–4; Metamorphoses II, op.58, pf, orch, 1979

VOCAL

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With pf: Milostné písně [Love Songs], op.25 (folksong texts), S, Bar, pf, 1955; Ohlasy dálav [Echoes from Far-away] (textless), op.47, A, pf, 1963

Other choral: 6 Male Choruses, op.10 (J. Wolker), 1939–42; Modré nebe [Blue Sky], op.19 (F. Hrubín), children's chorus, pf, 1949–50; Přírodě [To Nature], op.35 (folksong texts), children's chorus, pf, 1957–8; Zpíváme [We Are Singing] (L. Macháčková), op.43, children's chorus, pf, 1961; Metamorphoses I, op.57, female spkr, Bar, male chorus, mixed chorus, 1978 [based on Czech chorale 'Hospodine, pomiluj ny']; Hebrew prayer (Kaddish), op.59, spkr, Bar, male chorus, 1976, rev. 1979

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ZDENĚK NOUZA

Kabos, Ilona (*b* Budapest, 7 Dec 1893; *d* London, 28 May 1973). British pianist of Hungarian birth. At the Royal Academy of Music in Budapest she studied with Árpád Szendy (one of Liszt's last pupils), also with Leo Weiner and Kodály, and won the Liszt Prize in 1915. She made her début in Budapest in 1916, toured the Netherlands, Germany and Austria in 1918, and from 1924 travelled extensively, giving first performances of works by Bartók, Kodály, Weiner, Dallapiccola, Roy Harris, Chávez and Seiber. For a time she was married to the pianist Louis Kentner, and made a home in London. Her sense of style, refinement of taste and liveliness of mind in a wide artistic sphere made her one of the most esteemed teachers in the postwar decades; among her pupils were Peter Frankl, John Ogdon and Joseph Kalichstein. From 1965 she spent five months of each year on the staff of the Juilliard School in New York, besides giving masterclasses in the USA and Europe (including regular visits to the Dartington Summer School). She was also frequently a member of adjudicating panels at international piano competitions.

JOAN CHISSELL

Kabuki. Japanese theatrical genre. *See* JAPAN, §IV, 3.

Kacapi (i). Plucked box zither used in Sundanese areas of West Java. The name is derived from the Sanskrit *kacchapī viṇā*. The *kacapi* may have a boat-shaped wooden frame (*kacapi parahu*) or a more box-like structure made of wooden planks, in both cases with metal strings stretched lengthwise over the soundboard. The strings are fixed at one end to metal or wooden pins and attached at the other to tuning-pegs; fine tuning is achieved by adjusting the movable wooden pyramids over which each string passes. The strings are plucked with the nails and flesh of combinations of thumb, index and middle fingers. The *kacapi indung* ('mother zither') usually has 18 strings, while the smaller, higher-pitched *kacapi rincik* has 15 strings. Both *kacapi* are used in the *tembang Sunda* ensemble, together with *suling*, in the accompaniment of sung poetry. The *kacapi-suling* ensemble is a derived recorded genre, featuring the metrical songs of *tembang Sunda* but without the vocal component.

The larger *kacapi* is also featured in the epic narrative genre *pantun*, in which a blind male vocalist accompanies himself. The 20-string *kacapi siter* is the central element of *kacapian*, a modern ensemble which can feature a variety of instruments including violin (*biola*), guitar (*gitar*) and even a gamelan in the accompaniment of *kawih* vocal music. (*See also* INDONESIA, §V, 1(ii)(d).)

The *kucapi* in Minangkabau is a similar instrument.

MARGARET J. KARTOMI/R

Kacapi [kacaping] **(ii).** Boat-shaped plucked lute used in the Buginese and Makassar (*kacaping*) areas of the province of South Sulawesi and on the island of Sumba, Indonesia. The handle, soundboard, foot and bridge are all cut from one piece of wood, and the back of the resonator is closed by a lid which is perforated with several holes. The proportions of the instrument vary. It is elegantly shaped and often elaborately carved. It has two strings. Men or women play it, either solo or accompanying a vocal part or in an ensemble together with a *lea-lea* (bamboo zither), *ganrang* (double-headed drum) and gong. Although it is a popular instrument it is not mentioned in the historical Lontara (chronicles), which suggests that it has not been used as a court instrument.

Similar instruments include the *hasapi* in Batak Toba, North Sumatra, the *kulapi* in Batak Karo and the *kucapi* in Minangkabau.

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MARGARET J. KARTOMI

Kachamba, Daniel (James) (*b* Limbe, Malawi, 1947; *d* 25 July 1987). Malawian composer. He was Malawi's foremost 20th-century guitar-song composer. He composed both for the six-string acoustic guitar and for the five-string band-guitar which he played in the Kachamba Brothers' Band from the early 1960s to the late 1970s. Within an original style, Kachamba's music integrates features of central and southern African guitar music of the 1950s.

His early compositions for band drew heavily on contemporaneous South African popular styles such as *kwela* and early *simanje-manje*, *hauyani* ('Hawaiian') guitar from Zimbabwe and *lumba* (*rumba*) from Kenya and the Democratic Republic of Congo (Zaïre). His international career began in 1972 with visits to Nairobi and Addis Ababa and an invitation to participate in an international conference on jazz research hosted by the Hochschule für Musik und Darstellende Kunst in Graz. Some of his most celebrated songs were written during this period, including *Panali agogo* ('There was a Grandmother'), *I'm a Beggar Man*, *Wodala Sofiya* ('Lucky Sofia'), *Maliro aKachamba* ('The Funeral of Kachamba'),

Sunny Boy and *Angoni ajiya ngoma* ('The Angoni Gather for the Ngoma Dance'). After 1972 Kachamba published several 45 r.p.m. recordings made by the now defunct NZERU Record Company in Malawi.

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MOYA ALIYA MALAMUSI

Kachulev, Ivan (*b* Yambol, 4 June 1905; *d* Sofia, 12 July 1989). Bulgarian music folklorist. After graduating from the State Academy of Music in Sofia in 1938, he taught music in Bulgarian secondary schools from 1939 to 1945. He then worked until 1948 in the folk music section of the Ethnographical Museum in Sofia. From 1948 to 1956 he was junior research fellow at the Music Institute of the Bulgarian Academy of Science and from 1956 senior research fellow. At the same time he taught the piano at the State Academy of Music in Sofia (1947–52). The main area of his research was Bulgarian folk music, particularly Bulgarian folk music instruments.

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LADA BRASHOVANOVA

Kachura. *See* CACHUA.

Kacsoh, Pongrác (*b* Budapest, 15 Dec 1873; *d* Budapest, 16 Dec 1923). Hungarian composer, teacher and writer on music. He studied the piano and flute at the University of Kolozsvár (now Cluj-Napoca) and theory with Ödön Farkas; he also organized a student orchestra. From 1892 to 1896 he studied physics, and he taught mathematics and physics in Budapest before turning to composition and criticism. As a contributor to the journal *Zenevilág* he was among the first to recognize Bartók's talent. The popularity of some songs and the musical play *Csipkerózsa* led to a commission for the operetta *János vitéz* (1904), which provided a welcome antidote to the Viennese works then in vogue and has remained the most popular Hungarian national operetta. It was followed by *Rákóczi* (1906), *Mary-Ann* (1908) and incidental music for Molnár's *Liliom* (1909). After a period in Kecskemét, Kacsoh returned to Budapest in 1912, where he held various positions as a teacher and chorus master. He composed many songs and some choral and piano music and also published textbooks on music.

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ANDREW LAMB

Kaczkowski, Joachim (*b* c1786; *d* Warsaw, 2 Jan 1829). Polish violinist and composer. He began his musical studies with his father, and as a youth in Lwów knew Kurpiński and Elsner. He made his début in February 1810 in Warsaw, and for the next seven years lived in Germany, gaining recognition and publishing chamber music. From 1818 until 1822 he worked as a teacher and chamber musician in the homes of the nobility in eastern Poland. In 1822 he moved to Warsaw, giving his last public concert in October of that year in the National Theatre; he then dedicated himself to composing piano music and teaching. As a violinist Kaczkowski modelled himself on Viotti and Rode; critics valued his refinement of taste, bravura and expert bowing, but criticized his intonation. His compositions show a limited grasp of technique, and his prediliction for variations shows the influence of Rode. His polonaises for piano, written during his Warsaw period, number around 30, and are well-proportioned, lyrical and brilliant in style, and

achieved great popularity; one was praised by Chopin. His other compositions include two violin concertos, duos and trios for strings and several sets of variations for string quartet (MSS and works in *PL-Kj*, *PL-Wn*, *PL-Tu* and the Library of the Jesuit Fathers in Święta Lipka).

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BARBARA CHMARA-ŻACZKIEWICZ

Kaddish. *See* QADDISH.

Kade, Otto (*b* Dresden, 6 May 1819; *d* Bad Doberan, nr Rostock, 19 July 1900). German writer on music and editor. He attended the Dresden Kreuzschule and was awarded a scholarship to study harmony and counterpoint with Julius Otto and Moritz Hauptmann, and the piano and organ with Johann Schneider. In 1846 he went to Italy for further study, particularly of early vocal music, and on his return in 1848 founded the Dresden Cecilian Society for the promotion of early church music. In 1853 he became director of music at the Dreikönigskirche in Neustadt, and in 1860 succeeded Julius Schäffer as music director at the court of the Grand Duke of Mecklenburg-Schwerin, where he encouraged and promoted the performance of early works, in line with his research. He also taught at the Gymnasium in Schwerin from 1866 until his retirement in 1893. He was awarded an honorary doctorate by Leipzig University in 1884.

Kade was prolific both as a writer and as an editor of music. Many of his writings appeared first as articles in *Monatshefte für Musikgeschichte*, the publication of the Gesellschaft für Musikforschung founded at Kade's instigation by Robert Eitner. They include historical and biographical studies, many of which deal with aspects of Lutheran church music in the 16th century, representing an intimate knowledge and a perceptive understanding of a wide range of musical sources. His interest in this subject resulted in a number of works, including *Der neu aufgefundene Luthercodex vom Jahre 1530* (Dresden, 1871), which includes valuable information on early Lutheran church practice, and *Die ältere Passionskomposition bis zum Jahre 1631* (Gütersloh, 1893), which quotes extensively from the works of Obrecht, Walter and Scandello. Among Kade's most significant contributions to music history was his supplementary volume to Ambros's *Geschichte der Musik*, containing examples from celebrated Renaissance works and representing the fruits of many years' research. His work on important music collections resulted in several publications, including *Die Musikalien-Sammlung des ... Mecklenburg-Schweriner Fürstenhauses* (Schwerin, 1893–9). He ranks with Ambros, Chrysander and Eitner as one of the leading musical scholars of the second half of the 19th century.

Kade's son Reinhard (*b* Dresden, 25 Sept 1859; *d* Dresden, 16 June 1936) taught at the Dresden Gymnasium and collaborated with Eitner in compiling the catalogue of the music collection in the Dresden Royal Library. His research concentrated on local music history, mainly that of Dresden and Freiberg, and resulted in a number of articles published in *Monatshefte für Musikgeschichte*, *Vierteljahrsschrift für Musikwissenschaft* and various local periodicals.

EDITIONS

(*selective list*)

Vierstimmiges Choralbuch ... zu ... dem ... Mecklenburgischen Gesangbuch (Schwerin, 1869)

Cantionale für die evangelisch-lutherischen Kirchen im Grossherzogtum Mecklenburg-Schwerin (Schwerin, 1868–87)

Der neu aufgefundene Luthercodex vom Jahre 1530 (Dresden, 1871)

with R. Eitner and L. Erk: *Einleitung, Biographien, Melodien und Gedichte zu Johann Ott's Liedersammlung von 1544*, PÄMw, iv (1876)

Johann Walter: Geystliches gesangk Buchleyn von 1524, PÄMw, vi (1878)

Die älteren Musikalien der Stadt Freiberg in Sachsen (Leipzig, 1888)

Die ältere Passionskomposition bis zum Jahre 1631 (Gütersloh, 1893, reprint Hildesheim, 1971)

Die Musikalien-Sammlung des ... Mecklenburg-Schweriner Fürstenhauses (Schwerin, 1893–9, reprint Hildersheim, 1971)

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MGG1 (R. Schaal) [incl. list of writings]

R. Kade: Obituary, *MMg*, xxxii (1900), 169–72

C. Meyer: *Geschichte der Mecklenburg-Schweriner Hofkapelle* (Schwerin, 1913, suppl. 1919)

C. Gerhardt: *Die Torgauer Walter-Handschriften* (Kassel, 1949)

K. Ameln: 'Die Anfänge der deutschen Passionshistorie', *IMSCR IV: Basle 1949*, 39–45

H. Glahn: 'Otto Kades breve til Thomas Laub 1889–1898', *Dansk kirkesangs årsskrift 1989–93*, 71–141 [Danish trans. of Kade's letters on music theory and history, with translator's introduction]

RICHARD SCHAAL

Kaden, Christian (*b* Dohna, nr Dresden, 16 Nov 1946). German musicologist. He studied musicology and ethnography at the Humboldt University in Berlin with Knepler and Frederick Rose (1965–8). After working for one year as chief dramaturg at the Musiktheater am Landestheater Halle (1972–3), he completed a dissertation on *Hirtensignale* and obtained the doctorate at the Humboldt University, where he was appointed instructor in music sociology that same year. In 1983 he took the DSc at the Humboldt University with a study on notation and composition in early polyphony, and became reader there in 1986 and professor in 1993. His writings concentrate on music sociology, particularly on the relationship between social structures and the reception and analysis of music; he is also interested in how non-Western music may provide alternative models of musical production and reception. He has published works on the music of the Middle Ages, the history of musical terminology, semiotics and methodologies in music analysis. He became the editor of the series Musiksoziolojie in 1996.

WRITINGS

Musikalische Syntax und sozialhistorische Praxis in der arbeitsfunktionalen Signalgebung der Viehhirten (diss., Humboldt U., Berlin, 1973; Leipzig, 1977 as *Hirtensignale: musikalische Syntax und kommunikative Praxis*)

'Musikalische Normenbildung und ihre sozialen Grundlagen', *IRASM*, vi (1975), 57–66 [with Eng. summary]

'Strukturelle Segmentierung von Musik', *BMw*, xviii (1976), 149–62, 293–334

'Zur Spieltechnik der ungarischen Sackpfeife', *Studia instrumentorum musicae popularis VI: Kazimierz Dolny 1977*, 33–42

'Die Einheit von Leben und Werk Richard Wagners oder, über Schwierigkeiten mit Wagner heute zu kommunizieren', *BMw*, xxi (1979), 75–104

Notation – frühe Mehrstimmigkeit – Komposition (diss. DSc, Humboldt U., Berlin, 1983)

'Artentstehung in der Musik', *BMw*, xxvi (1984), 214–24

Musiksoziologie (Berlin, 1984)

'Sozialstrukturen als Bewegungsmomente des Musikhörens', *IRASM*, xv (1984), 175–202 [with Eng. summary]
'Ein Ritardando bei Hugo Wolf', *Wegzeichen: Studien zur Musikwissenschaft*, ed. J. Mainka and P. Wicke (Berlin 1985), 179–93
ed., with E. Stockmann: *E.M. von Hornbostel: Tonart und Ethos: Aufsätze zur Musikethnologie und Musikpsychologie* (Leipzig, 1986/*R*)
'Cultural Diversity: a Challenge to the World of Music', *World of Music*, xxxi/2 (1989), 114–40
'Abschied von der Harmonie der Welt: zur Genese des neuzeitlichen Musik-Begriffs', *Gesellschaft und Musik: Wege zur Musiksoziologie: Festgabe für Robert H. Reichardt*, ed. W. Lipp (Berlin, 1992), 27–53
Des Lebens wilder Kreis: Musik im Zivilisationsprozess (Kassel, 1993)
'"Was ist Musik?": Begriffsgeschichtliche Beobachtungen, Ketzereien, Paraphrasen', *Zwischen Aufklärung und Kulturindustrie: Festschrift für Georg Knepler zum 85. Geburtstag*, ed. H.-W. Heister, K. Heister-Grech and G. Scheit, i (Hamburg, 1993), 11–24
'Schönheit, entspannt: musikalische Werte im Prozess der Zivilisation', *NZM*, Jg.155, no.6 (1994), 4–11
'Ausser-sich-sein, Bei-sich-sein: Ekstase und Rationalität in der Geschichte der Musik', *NZM*, Jg.156, no.6 (1995), 4–12
ed.: Musiksoziolojie (Kassel, 1996–)
'Musiksoziolojie', *MGG2*
'Zeichen', *MGG2*

BRADFORD ROBINSON

Kadenz (Ger.). *See* CADENCE.

Kadner, Johann. *See* CADNER, JOHANN.

Kadosa, Pál (*b* Léva [now Levice, Slovakia], 6 Sept 1903; *d* Budapest, 30 March 1983). Hungarian composer, pianist and teacher. He studied the piano with Arnold Székely and composition with Kodály at the National Hungarian Royal Academy of Music (1921–7). From 1927 until 1943 he taught the piano at the Fodor Conservatory, and in 1943–4 at the Goldmark School of Music in Budapest. In 1928 he was a joint founder of the Society of Modern Hungarian Musicians, which later united with the Hungarian Association for New Music, the Hungarian section of the ISCM. It was under the aegis of the association that the first independent evening of Kadosa's compositions took place on 2 May 1933. At the same time his works began to appear in the international centres of new music: his Piano Concerto no.1 was first performed at the 11th ISCM Festival in Amsterdam, the Divertimento no.1 in 1934 at the Venice Biennale and the Divertimento no.2 in Strasbourg. After an enforced interruption because of World War II, Kadosa's career continued its development. In 1945 he was appointed professor of piano at the Budapest Academy, and from 1945 until 1949 he was vice-president of the Hungarian Arts Council. Also, in 1949 he became a committee member of the Association of Hungarian Composers, and in 1953 president of the Hungarian performing rights bureau Artisjus. For his work as a composer he was awarded the Order of the Freedom of Hungary in 1946, the Kossuth Prize in 1950, and in 1955 and 1962 the Erkel Prize. In 1953 and 1963 respectively he was made a Merited Artist and an Honoured Artist of the Hungarian People's Republic, and in 1967 he was elected an honorary member of the Royal Academy of Music, London.

Kadosa's early compositional style was influenced by Bartók, Kodály, Stravinsky, Hindemith and also Brecht. Rhythmically energetic allegro movements, harsh harmony, bewilderingly bizarre gestures, linear structures, gestures of an 'épater les bourgeois' type in the slow movements and aphoristic construction are the most important hallmarks of his music up to about 1937. The Hungarian influence appears in his works, as opposed to those of Bartók and Kodály, as a direct experience of nature, rather than an indirect, intellectual influence. Longer melodic lines and non-ironic lyrical moments first appear in the Piano Concertino (1938), while the works of around 1943–4, such as the Partita for orchestra, reflect in their convulsive melodies and their barren polyphony the apocalyptic mood of the time. The cantatas and orchestral pieces which appeared around 1949–51 are characterized by a deliberate lack of complexity, but these well-intentioned works, aimed to be accessible to the whole population, only led to an exaggerated simplicity and so to a creative cul-de-sac. The return to his natural complexity, the use of free 12-note elements, and the expression of collective and dramatic experiences in an individual but eloquent musical language all brought about the culmination of Kadosa's work, beginning with the Fourth Symphony. With all its triumphs and faults, the music of this important and highly educated composer represents the whole generation of Hungarians immediately following Bartók and Kodály.

As a pianist Kadosa was among the best interpreters of Bartók, and he gave numerous first performances in Hungary of important 20th-century works. He was equally important as a teacher; among his students were the composers Sárai, Mihaly, Lehel and Kurtág, and the pianists Ránki and Schiff.

WORKS

STAGE

Irren ist staatlich (comic op, 1, Kadosa), op.17, 1931
A Huszti kaland [Adventure at Huszt] (comic op, 2, B. Szabolcsi), op.40, 1949–50

ORCHESTRAL

9 syms.: Chbr Sym., op.10, 1927; no.1, op.33, 1941–2; no.2, op.39, 1948; no.3, op.50, 1953–5; no.4, op.53, 1958–9; no.5, op.55, 1960–61; no.6, op.62, 1966; no.7, op.64, 1967; no.8, op.66, 1968
Concs.: Pf Conc. no.1, op.15, 1931; Vn Conc. no.1, op.19, 1932; Conc., str qt, orch, op.26, 1936; Va Conc., op.27, 1937; Pf Concertino (Pf Conc. no.2), op.29; 1938; Vn Conc. no.2, op.32, 1940–41, rev.1956; Pf Conc., no.3, op.47, 1953, rev.1955; Pf Conc., no.4, op.63, 1966
Other: Divertimentos, nos.1–2, op.20, 1933–4; Partita, op.34, 1943–4; Gyászóda [Funeral Ode], op.36a, 1945; Márciusi nyitány [March Ov.], op.36b, 1948; Mezei csokor [Field Flowers], op.42, 1950; Becsület és dicső ség [Honour and Glory], suite, op.43, 1951; Suite, op.48, 1954; Pian' e forte, op.56, 1963; Serenade, chbr orch, op.65, 1967–8; Sinfonietta, op.70, 1974

VOCAL

cantatas

op.	
30	Folksong Cantata, 1v, cl, vn, pf, 1939
31	De amore fatali (A. József), 1939–40
41	Three Cantatas, 1949–50: Terjed a fény [The Light is Spreading] (G. Devecseri), Sztálin esküje [Stalin's Oath] (Z. Zelk), A béke katonái [Soldiers of Peace] (G. Devecseri)
45	Március fia [Son of March] (I. Raics), 1952

other works

4	Four Songs (E. Ady, B. Balázs, E. Szép), 1923–4
8	Song (Szép), 1v, orch, 1926
24	Various works, 1935–6: 8 dal [8 Songs] (L. Kassák, Zelk, G. Juhász, A. Fenyő), 1v, pf; Regösének [Minstrel Song], chorus; Magyar népdalszvit [Hungarian Folk Suite], male chorus; Tréfás juhász [The Jolly Shepherd], chorus; 2-part Canons; Három zsidó katonadal [3 Jewish Marching Songs], male chorus; Három hasszid dal [3 Chassid Songs], 1v, pf; Zsidó népdalok [Jewish Folksongs], 1v, pf
44	Seven Petőfi Songs, 1951

46 Songs (J. Arany, Ady), 1952
60 Seven Songs (József), 1964
67 Six Choral Songs (Arany), 1969
68 Vier Lieder (N. Sachs), 1970

CHAMBER AND SOLO INSTRUMENTAL

2 Three Sonatinas, 1923–4: vn, rev. 1960; vc, rev. 1961; vn, vc, rev. 1974
5 Sonata no.1, vn, pf, 1925
6 Suite, vn, pf, 1925
12 String Trio no.1, 1929–30
14 Partita, vn, pf, 1931
16 Various works, 1931: Suite, vn; 4 Duets, 2 vn; Hungarian Folksongs, vn, pf; 5 Rhythm Studies, 2 vn; Little Suite, 2 vn; Nádihegedű [Straw fiddle], vn, pf
22 String Quartet no.1, 1934–5
25 String Quartet no.2, 1936
49 Various works: Wind Qnt, 1954; Str Trio no.2, 1955; Suite, pf 4 hands, 1955; Pf Trio, 1956; Sonatina, vn, pf, 1962
52 String Quartet no.3, 1957
56 Sonatina, fl, pf, 1961
58 Sonata no.2, vn, pf, 1963

PIANO

Various works, op.1: Suites nos.1–3, 1921–3, 7 Bagatelles, 1918–19, 3 Etudes, 1923; Epigrams, op.3, 1923–4; Sonata no.1, op.7, 1926; Sonata no.2, op.9, 1926–7; Al fresco, op.11a, 1926–9; Sonatina, op.11b, 1927; Sonata no.3, op.13, 1930; 3 könnyű szonaténa [3 Easy Sonatinas], op.18a, 1931; 5 Sketches, op.18b, 1931; Népdal szvit [Folksong Suite], op.21, 1933; Various works, op.23a–h, 1935: 4 Pieces for Children, 10 Easy Pieces, 6 Folksongs, Folksong Sonatina, Little Suite, 5 Etudes, Toccatina, Capriccio; Rhapsody, op.28a, 1937; 6 Little Preludes, op.35a, 1944; 12 Little Pieces, op.35b, 1944; Sonata, 2 pf, op.37, 1947; Various works, op.38a–c, 1948: Epistulae ex ponto, Tristia, Sketches; Mezei csokor [Field Flowers], op.42, 4 hands, 1950; Suite, op.49c, 4 hands, 1955; 10 Bagatelles, op.51, 1956–7; Sonata no.4, op.54, 1960; 4 Caprichos, op.57, 1962; Kaleidoscope, op.61, 1965; Pillanatképek [Snapshots], op.69, 1971

Principal publishers: Boosey & Hawkes, Editio Musica

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'Beethoven és Magyarország' [Beethoven and Hungary], *Új zenei szemle*, III/2 (1952), 8–10
'Beszámoló a német zenei plénumról' [Report on the plenary meeting of the composers in the GDR], ibid., iii/11 (1952), 26–8
'A nevelő' [The educator], ibid., iii/12 (1952), 11 only [on Kodály]
'Emlékbeszéd egy Bartók-szobor leleplezese alkalmából' [Memorial speech on the occasion of the unveiling of Bartók's statue], ibid., iv/7–8 (1955), 1 only
'Emlékezés' [Remembrance], ibid., vi/9 (1955), 71 only [on Bartók]

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F. Bónis: 'Pál Kadosa: Portrait of a Composer', *New Hungarian Quarterly*, no.15 (1964), 214–20
F. Bónis: *Kadosa Pál* (Budapest, 1965)
J. Breuer: *Tizenhárom óra Kadosa Pállal* [13 hours with Kadosa] (Budapest, 1978)
G. Kroó: 'Egy nagy muzsikus halálára' [To the death of a great musician], *Élet és irodalom* (15 April 1983)
G. Ránki: 'Búcsú Kadosa Páltól' [Farewell from Kadosa], *Kritika* (1983), no.5
Z. Kocsis: 'Kadosa Pál meghalt' [Kadosa is dead], *Muzsika*, xxvi/6 (1983), 7 only
J. Breuer, ed.: *Töredékek Kadosa Pál levelesládájából* [Fragments from Kadosa's correspondence], *Muzsika*, xxxi/9 (1988), 32–7

FERENC BÓNIS

Kafenda, Frico [Fridrich] (*b* Mošovce, central Slovakia, 2 Nov 1883; *d* Bratislava, 3 Sept 1963). Slovak composer, conductor, pianist and teacher. He studied composition with Jadassohn, Stephan Krehl and Heinrich Zoellner and conducting with Nikisch at the Leipzig Conservatory (1901–5). He remained in Germany until 1915, working as a conductor of opera and operetta in several provincial theatres and as a teacher at the Opernschule des Westens in Berlin (1908–9) and at his own former school in Dresden. As an Austrian soldier he was captured by the Russians in 1915 and incarcerated for the next three years in Russia. From 1920 onwards he performed with the Bratislava Piano Trio and taught the piano and other subjects at the Music Insititute for Slovakia (now the Bratislava Conservatory), which he directed from 1922 to 1949. He then taught the piano at the Academy of Music and Dramatic Art until 1953.

Kafenda's musical language, shaped somewhat by the conservative, Leipzig training, revealed first the influence of German late-Romanticism, approaching the style of Reger; later he drew more obviously from the Brahms classical-romantic synthesis, instances of which can be heard in Kafenda's Violin Sonata, composed while held captive in Russia. His compositions generally show remarkable sophistication and thoughtful treatment of subjects and motifs. Kafenda disliked naive folklorism; the third movement of his Cello Sonata, for example, already shows his ability to deliberately subordinate thematic folk material to his individual style (then with knowledge of neither Bartók's nor Janáček's achievement). As a teacher of composition during the 1920s, he introduced his students to recent developments in composition (including Schoenberg's dodecaphony), and his theory of artificial modality greatly influenced Eugen Suchoň in particular.

WORKS
(*selective list*)

Vocal: Offertorium, chorus, orch, org, 1906; 4 piesne [4 Songs] (S. Hurban-Vajanský), high v, pf, 1913; 3 mužské zbory na texty a nápevy slovenskej ľudovej poézie [3 Male Choruses on Texts and Melodies from Slovak Folk Poetry], 1949; Okienka do minulosti [Mirrors to the Past] (folksong texts), 3 male choruses, 1952; Májová pieseň [May Song] (A. Plávka), male chorus, 1953; Pieseň o hrdinovi [Song of a Hero] (Plávka), male chorus, 1954; Na troskách [On the Ruins] (Plávka), male chorus, 1955; 3 Songs (J. Smrek), male v, pf, 1956; 4 Songs (Smrek), male v, pf, 1960; 3 miniatúrne piesne [3 Miniature Songs] (Plávka), high v, pf, 1961; Óda na radosť [Ode to Joy] (V. Mihálik), high v, pf, 1961
Inst: Suita v starom slohu [Suite in Old Style], pf, 1904; Sonata, vc, pf, 1905; Str Qt, G, 1916; Sonata, D, vn, pf, 1918; 3 Piano Pieces, 1949, rev. 1954; Variácie a fúga na vlastnú tému [Variations and Fugue on Own Theme], pf, 1957

MSS in *SK-BRnm*

Principal publishers: Slovenské hudobné vydavateľstvo, Slovenské vydavateľstvo krásnej literatúry, Slovenský hudobný fond

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I. Hrušovský: *Slovenská hudba v profiloch a rozboroch* [Slovak music in profiles and analyses] (Bratislava, 1964), 128–34
E. Suchoň: 'Príspevky k profilu Frica Kafendu' [Contributions to the profile of Kafenda], *Pamätnica k 50. výročiu vzniku Konzervatória v Bratislave: 1919–1969*, ed. J. Janičkovič (Bratislava, 1969), 35–43

VLADIMÍR ZVARA

Käfer, Johann Philipp (*b* Schney, 21 April 1672; *d* Pforzheim, 24 Jan 1728). German organist and composer. He became court organist at Römhild in 1692, where, in the same year, he married Anna Maria Sterzberg, widow of his predecessor; he remained there until 1708 when he was appointed court Kapellmeister at Hildburghausen. In 1715 Käfer moved to Durlach as court composer to Margrave Carl Wilhelm of Baden-Durlach; subsequently he was made court Kapellmeister. He composed successful operas for the Durlach stage until 1718 when the court

moved to Karlsruhe and he was required to produce sacred music for the new chapel; he wrote at least three cycles of cantatas. His attempts to have his operas performed in Karlsruhe were hindered by the director of stage machinery Philippe Scandalibene and the bass singer and Catholic priest Natale Bettinardo. Without this source of additional income Käfer ran into debt and in moving petitions he implored the Margrave to improve his salary. Through misunderstandings the situation became strained and on 23 August 1722 he was dismissed and succeeded by J.M. Molter. Käfer then settled in Pforzheim where he built up a modest existence from teaching and directing cantata performances at local churches.

Little can be said of Käfer's musical contributions as an opera composer, since all the scores are apparently lost, but the overture, aria, choruses and dance movements in his *Musicalische Battaille* give an idea of his operatic style. His Sonata a 4 and cantatas would have been somewhat old-fashioned in the 1720s (a fact that may have played a part in Käfer's dismissal), but they prove him to be a gifted contemporary of Kuhnau, Zachow and J.P. Krieger.

Käfer's son Johann (*b* Römhild, 18 May 1693; *d* Karlsruhe, 24 Jan 1725), who played the flute and organ and was a court musician at Durlach, wrote an opera trilogy *Die asiatische Banise* (pt i, *Balacin*, pt ii, *Chaumigren*, pt iii, *Banise*; some arias from pt iii, *D-SHs*, librettos in *Cl*, *W*, *WRtl*). These operas were performed at Coburg in 1714 and later at Durlach (*c*1716), where his opera *Almire und Fernando* (to the same libretto as Handel's *Almira*) was performed in 1717 (music lost). In 1718 he wrote a cycle of epistle cantatas *Musicalische Seelen-Erbauung* (text only, Durlach, 1719) for the chapel at Karlsruhe, where he remained with his mother until his death. All his works have been frequently misattributed to his father.

WORKS

OPERAS

first performed in Durlach unless otherwise indicated

Des teutschen Schulmeisters Anstalt zur Lust-Music, Hildburghausen, 1711, lib in *D-GOl*, music lost
Der durch sein Siegen bezwungene Hercules, 1716, lost
Iphigenia, 1716, lost
Die erste Königin derer Amazonen Marthesia, 1717, lost
Ixion, 1718, lost

SACRED

Das Volk, so im Finstern wandelt, 4vv, 2 hn, 4 str, bc, *D-LEm*
Herr, es wartet alles auf dich, 4vv, 4 str insts, bc, *LEm*
Ich freue mich des, das mir geredt ist, dass wir werden in das Haûs, 4vv, 5 str insts, bc, *LEm*
Triumph, du nun erlöste Schar, 4vv, 4 insts, bc, *Bsb*
Gott verlässt die Seinen nicht, 4vv, 2 vn, 2 va, bn, bc, *F*, Strasbourg, St Thomas
Kommt, zehret von meinem Brot, 4vv, 2 vn, 2 va, bc, *D-F*
Siehe das ist det Mann, 4vv, 2 vn, 2 va, bc, *F*
So spricht der Harr, der Got von Ewigkeit, 4vv, 2 vn, 2 va, bc, *F*
*c*50 cants., *c*1704/5 and later, Grossfahner, nr Gotha

Texts of lost works: *Gott-gehei ligte Seelen-Lûst* (Römhild, 1705), some of the cants. in Grossfahner; arias, chorales, in S.C. Thomas, *Gott-geheiligte Tafel-Music* (Meiningen, before 1715); cants., in J.L. Hölzlein, *Geistliche Freuden-Bezeugung* (Durlach, 1717); 1st cycle of cants. for Karlsruhe and other cants., in J.L. Hölzein, *H. Sabbaths-Freude, das, ist, Musicalische Andachten* (Durlach, 1718); morning services, in J.G. Dietrich, *Cum Deo et Die! Goldene Schaalen Voll heiligen Rauchwercks* (Durlach, 1718); 2nd cycle of cants., in F.R. Crüger, *Musicalische Andachten* (Durlach, 1719); 2 passion orats, 2 lits, cants., in *Die Grosse Wochen, Das ist, Verschiedene Geistreiche Andachten* (Durlach, 1719); 3rd cycle of cants., in *Das Lob-schallende Hertzens-Zion* (Pforzheim, 1726)

Christmas orat and other sacred music, lost, listed in inventories in Bamberg, Rudolstadt and Karlsruhe

OTHER

Musicalische Battaille, 4vv, 3 tpt, timp, 2 hn, 2 ob, str, bn, bc, drum, bagpipe, *c*1718, *D-ROu*
Sonata, g, vn, 2 va, bc, *ROu*
Conc., G, vn, viol, bc, *ROu*, title page only
12 concerti zu Kleinen Tafel Musiquen, lost [possibly among anonymous works in *KA*]

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M. Geck: 'Figuralmusik der Bachzeit in einem thüringischen Dorf', *Mf*, xviii (1965), 293–5
B. Baselt: 'Die Musikaliensammlung der Schwarzburg-Rudolstädtischen Hofkapelle unter Philipp Heinrich Erlebach', *Traditionen und Aufgaben der Hallischen Musikwissenschaft*, ed. W. Siegmund-Schultze (Halle, 1963), 105–34
K. Häfner: 'Karlsruher Musikleben im 18. Jahrhundert', *Karlsruher Beiträge*, vi (1991), 77–93

KLAUS HÄFNER

Kaffka [Engelmann], **Johann Christoph** (*b* Regensburg, 1754; *d* Riga, 1815). German composer. He studied the violin with his father, Joseph Kaffka (*b* Bohemia, *c*1730; *d* Regensburg, 1796), a violinist in the Thurn und Taxis court orchestra at Regensburg from about 1748 and composer of a *Missa solemnis* (*D-Rtt*). Later he studied music theory with Joseph Riepel and was briefly a violinist in the Regensburg court orchestra. After studying to become a Jesuit, then a Cistercian, he changed his name and began a long and chequered theatrical career in 1775 as music director of the Brunian company in Prague. He worked as a composer, librettist and actor-singer with troupes in Nuremberg (Moser, 1777), Frankfurt (Marchand), Leipzig (Bondini), Regensburg (Schopf, 1778–9), Stuttgart (Schikaneder, 1778, 1793), Berlin (Döbbelin, 1779–81), Brno and finally Breslau (Maria Wäser, to 1789), where he composed most of his operas. He had his greatest success at Breslau, and his 'extremely advantageous figure' won him an ardent female following. His wife Theresine (née Rosenberger) Kaffka was also a performer and dancer. Kaffka also wrote melodramas, incidental music, ballets, celebratory prologues, oratorios, masses, vespers, a requiem, symphonies and songs, now mostly lost; his collection *Musikalischer Beytrag für Liebhaber des deutschen Singspiels* (Breslau, 1783) was meant to be a periodical, but only two issues appeared. In 1803 he settled in Riga as a bookseller and continued playing the violin only in amateur concerts.

Kaffka's operas are his most important works. As a composer he was keenly aware of current fashion; in a crushing review of *Bitten und Erhörung* (for the birthday of Frederick the Great, 1783), Cramer accused him of copying long passages from Benda, Gluck, Schuster and particularly Naumann's opera *Cora* (printed in German translation, 1780), and the melodrama *Rosemund* (1782) was also criticized for plagiarism. According to Schilling, however, *Das wütende Heer, oder Das Mädchen im Thurme* (1782) earned a warm reception with its use of folk legend and its pleasant music.

Kaffka's elder brother Wilhelm Kaffka (*b* Regensburg, 11 July 1751; *d* Regensburg, 1806) was a virtuoso violinist, leader of the Regensburg court orchestra, and composer of a Divertimento for nine instruments (*D-Rtt*).

WORKS

STAGE

Die Zigeuner (Lustspiel mit Gesang und untermischten Tänzen, 5, H.F. Möller, after M. de Cervantes: *La gitanilla*), Munich, 1778
Antonius und Cleopatra (Duodrama mit Gesang, 2, B.C. d'Arien), Berlin, 15 Nov 1779, *D-Bsb*
Der Äpfeldieb, oder Der Schatzgräber (Operette, 1, C.F. Bretzner), Berlin, 26 June 1780
Rosemund (Melodram, 1, Bretzner), Breslau, Jan 1782, vs (Breslau, 1784)
Das wütende Heer, oder Das Mädchen im Thurme (Operette, 3, Bretzner), Breslau, Jan 1782, lost
Der Guk Kasten, oder Das Beste komt zulezt (komische Operette, 2, Kaffka), Breslau, 1782
So prellt man alte Füchse (Operette, 1, Kaffka, after F.L.W. Meyer), Breslau, 1782
Bitten und Erhörung (prol, 1), 24 Jan 1783, vs (Stettin, 1784)
Der blinde Ehemann (Operette, 2, J.F. Jünger), Breslau, 1788
Der Talisman, oder Der seltene Spiegel (romantisch-komische Oper, 3, Bretzner), Breslau, 1789, lost

Other works, lost, mentioned *GerberNL*

OTHER WORKS

Songs in J. André: Lieder und Gesänge (Berlin, 1779–80)
Musikalischer Beytrag für Liebhaber des deutschen Singspiels, pf, 2 vn, va, b (Breslau, 1783)

Many other works, lost

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S. Färber: *Das Regensburger fürstlich Thurn und Taxissche Hoftheater und seine Oper 1760–1786* (Regensburg, 1936)
T. Bauman: *North German Opera in the Age of Goethe* (Cambridge, 1985)
J. Torgans: 'Johann Christoph Kaffka (1754–1815) und das Rigaer Musikleben um 1800', *Musica Baltica* (Sankt Augustin, 1996), 183–9

KLAUS RÖNNAU/THOMAS BAUMAN

Kafka, Johann Nepomuk (*b* Neustadt an der Mettau [now Nové Město na Metové], 17 May 1819; *d* Vienna, 23 Oct 1886). Bohemian pianist, composer and collector of music manuscripts. He won considerable popularity as a composer of light piano pieces, among them nocturnes, idylls, impromptus and rhapsodies, of which about 200 were published. He is remembered chiefly as the owner of a number of Beethoven manuscripts, including the autographs of the piano sonatas opp.28 and 53 and various sketch miscellanies and leaves. The most important manuscript from his collection (the 'Kafka' Sketchbook), which contains sketches and autographs of many of Beethoven's earliest works, was acquired by the British Museum in 1875 (part of Add.29801). Another miscellany of sketches in the British Library (Add.29997) contains material for works written between 1799 and 1826; it was purchased from Kafka in 1876.

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J. Kerman, ed.: *Ludwig van Beethoven: Autograph Miscellany from circa 1786 to 1799: British Museum Additional Manuscript 29801, ff.39–162 (The 'Kafka Sketchbook')* (London, 1970) [facs. and transcr.]
D. Johnson, A. Tyson and R. Winter: *The Beethoven Sketchbooks: History, Reconstruction, Inventory* (Oxford, 1985)

WILLIAM DRABKIN

Kafui [Avotri], **Kenneth** (*b* Hohoe, 25 July 1951). Ghanaian composer. After learning the harmonium and becoming school organist at Kpandu Secondary School, where his father was the music teacher, he studied music at the University of Ghana, Legon (1972–5). Kafui's compositions at Legon were greatly influenced by N.Z. Nayo. In 1978 Kafui was guest composer for the Ghana Broadcasting Corporation Orchestra. He became a music tutor (1979) then head of department (1981) at Achimota School. He pursued advanced studies in African music at the University of Ghana (1980–82) then taught orchestration and composition at the National Academy of Music, Winneba. Kafui became a conductor of the Ghana National SO in 1986; in 1988 he received the Entertainment Critics and Reviewers Association of Ghana award for best contemporary art music composer in Ghana in 1986–7. He conducted and performed in many of the premières of his works at a concert held at the British Council Hall in Ghana in 1987. Despite initial scepticism towards avant-garde techniques, Kafui was prompted by his participation in the International Composers Workshop at Breukelen in the Netherlands (1982) to explore serialism in *Visitation* (1985) and aleatoricism in *Black Visitation* (1986). Indigenous rhythmic and sonic patterns feature prominently in such pieces as *Pentanata*, *Kale* and *Drumnata*; local dialects and themes are important elements of his choral works.

WORKS

(*selective list*)

Choral: Nutifafa [Peace], op.1 no.1, 1972; Yehowa fe Lolo Lolo [God's Love is Great], op.1 no.2, 1973; Dzifo Gbowo Navu, chorus, orch, op.2 no.1, 1974; Nunya Adidoe [Wisdom is like a Baobab Tree], op.1 no.5, 1979; Kokoeto [Holy One], op.1 no.6, 1980; Dom Ko Mayi, chorus, orch, op.2 no.5, 1982; Miwo Do Kple Lolo, SSAA, op.1 no.11, 1983; Ne Nyo Ko Noviwo, SSAA, op.1 no.12, 1984; Brighten the Corner where you Are, op.1 no.14, 1988
Solo vocal: Nunya [Wisdom], T, pf, 1976; Dzogbenyuie [Goodwill], T, pf, 1977; Eny yie Enuanom, T, orch, 1986
Pf: 6 Easy African Pf Pieces, 1976–7; Pentanata no.1, op.10 no.1, 1980; Visitation, 1985; Black Visitation, 1986; 4 Kbd Songs, 1986; Pentanata no.2, op.10 no.2, 1986; Divine Love and Peace, 1987; Sonata, D, 1987
Orch: Sym. no.1, D, op.3 no.1, 1975; Rhapsody, op.3 no.2, 1976; Kale, op.3 no.3, 1977; Cl Conc., B♭, op.3 no.4, 1980; Pentaphony, op.3 no.5, 1986
Other inst: Sonata, cl, pf, 1983; Drumnata (Drum Sonata), African perc insts, 1980s

DANIEL AVORGBEDOR

Kagan, Oleg (*b* Sakhalin, 22 Nov 1946; *d* Munich, 15 July 1990). Russian violinist. Born into a family with a love of the arts, he was brought up in Riga, Latvia, and from 1953 studied at the music school of the conservatory with Joachim Braun. At 13 he was taken to Moscow by Boris Kuznetsov, who took him into his own home while teaching him during the day at the Central Music School and then from 1965 at the conservatory. In 1964 he took fourth prize at the Enescu Competition in Bucharest, in 1965 he won the Sibelius Competition in Helsinki, in 1966 he took second prize in the Tchaikovsky Competition in Moscow and in 1968 he won the Bach Competition in Leipzig. On Kuznetsov's death he continued his studies with David Oistrakh, who arranged for him to record all the Mozart concertos with Oistrakh conducting. In 1969 he began to play chamber music with Richter – their duo became known internationally – and gradually he acquired a circle of friends with whom he regularly appeared. Apart from Richter they included his second wife, the cellist Natalya Gutman, the viola player Yuri Bashmet and the pianists Vasily Lobanov, Aleksey Lyubimov and Elisso Virsaladze. With them he arranged chamber music

programmes at the Kuhmo Festival in Finland and at his own summer festival in Zvenigorod. During his last illness he planned a further festival at Kreuth am Tegernsee in the Bavarian Alps; and he was able to give two performances there just before he died. As a player Kagan excelled in the more lyrical music, lacking the grand manner of David Oistrakh and Leonid Kogan. However, he and Gutman made a fine team in Brahms's Double Concerto, inspiring Schnittke, Tigran Mansuryan and Anatol Vieru to write works for them. Unusually for a Russian, Kagan also had an interest in Hindemith, Messiaen and the Second Viennese School; he and Richter played Berg's Chamber Concerto and pieces by Webern and Schoenberg, and Kagan was a leading exponent of Berg's Violin Concerto. Schnittke, Mansuryan, Lobanov and Sofia Gubaidulina dedicated compositions to him. At the other extreme, he was a refreshingly unselfconscious interpreter of both Bach's and Mozart's music. Many of his concert performances have since been released on compact discs, adding to Kagan's posthumous reputation. (*CampbellGV*)

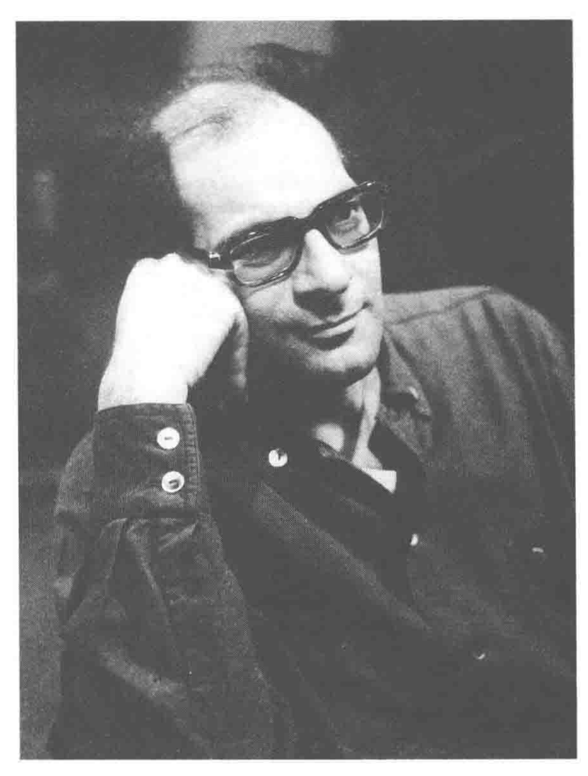
TULLY POTTER

Kagel, Mauricio (Raúl) (*b* Buenos Aires, 24 Dec 1931). German composer, film maker and playwright of Argentine birth. Increasingly regarded as among the most important of late 20th-century European composers, his elaborate imagination, bizarre humour and ability to play with almost any idea or system has brought powerful and unexpected drama to the stage and concert hall.

1. LIFE. Born into an Argentine-Jewish family with strongly leftist political views, he took theory, singing, conducting, piano, cello and organ lessons with private teachers such as Juan Carlos Paz and Alfredo Schiuma, but was self-taught as a composer. He studied philosophy and literature at the University of Buenos Aires, where Borges was among his lecturers. Although he failed the entrance examinations for the local music conservatory, he became artistic advisor to the Agrupación Nueva Música (Buenos Aires) in 1949. In 1950 he began to compose, seeking ideas that opposed the neo-classical style dictated by Juan Perón's government. After co-founding the Cinémathètique Argentine and making an unsuccessful attempt to establish an electronic studio, he became a student conductor at the Chamber Opera, chorus director and rehearsal accompanist at the Teatro Colón, music advisor at the University of Buenos Aires, and cinema and photography editor for the journal *nueva visión*.

In 1957 Kagel travelled to Germany on a DAAD student grant and settled in Cologne. His first activities included attending the Darmstadt summer courses (from 1958) where he later lectured (1960–66, 1972–6), and conducting contemporary music concerts for the Rhine Chamber Orchestra (1957–61). He made several concert and lecture tours of the USA (1961, 1963) and held the posts of Slee Professor of Composition at SUNY, Buffalo (1964–5), visting lecturer at the Berlin Film & Television Academy (1967) and director of the Göteborg new music courses (1968). In 1969 he became director of the Institute of New Music at the Hochschule für Musik, Cologne, and, succeeding Stockhausen, director of the Cologne courses in new music (until 1975); in 1974 he was appointed professor of new music theatre at the Cologne Musikhochschule. A co-founder of the Ensemble for New Music, Cologne, he has worked at the WDR electronic studios as well as at studios in Berlin and Utrecht. In 1989 he served as composer-in-residence of the Cologne PO. He has conducted many of his own works and directed and produced all of his own films and radio plays. Among his awards are the Koussevitzky Prize (1965), Zürich's Scotoni Prize (*Hallelujah*, 1969), the Adolf Grimme Prize (1970, 1971), the Karl Sczuka Prize of Southwest Radio, Baden-Baden (1980) and the Erasmus Prize (1998). Other honours include the Mozart Medaille of Frankfurt, the French *Order des arts et des lettres*, the German *Bundesverdienst Orden*, First Class and membership in the Academy of Arts, Berlin. Festivals and retrospectives of his works have been held in Europe, the USA and Canada (1975–95).

2. WORKS. The structures of many of Kagel's works are based on subversive rhetorical gestures such as paradox, disjunction and irony. Many compositions feature unusual instruments or use traditional instruments in unusual ways (such as Musik für Renaissance-Instrumente, 1965–6; *Exotica*, 1971–2). While European and American avant-garde ideas of the 1950s were broadly influential to his style, most of his works developed from his own imagination. Some compositions, such as *Tremens* (1963–5), seem to reflect his clinically supervised experiences of mescalin and LSD. His typical practice has been to work on more than one piece at a time and to develop fragments of ideas over several years. Discrepancies and approximations of dates appear in all his published work-lists, as he changed his procedure for dating his works in mid-career: at first dates reflected the beginning and end points of composition; later they came to represent a single date of publication, first performance or completion.



Mauricio Kagel, 1971

In his early works, written in Buenos Aires, Kagel experimented with notation, the visual aspects of music and unexpected transpositions of elements from one medium to another; the composed and notated lighting for *Música para la torre* (1952) exemplifies these interests. Juan Allende-Blin (Klüppelholz, ed., 1991, pp.61–72) has also observed the influence of local surrealist writers and the general 'tango atmosphere' of erotic, rebellious irony common in anti-Perón artistic circles. Kagel's disillusionment with the communists in the Spanish Civil War (whom, he felt, in choosing to fight the anarchists became easy prey for the fascists) also left its mark. From that time on he sympathized with anarchists, both political and artistic.

Kagel's first famous works, the String Sextet (1953, rev. 1957), *Anagrama* (1957–8) and *Transición II* (1958–9), exhibit a quasi-serial technique that is internally subverted by perversely uncontrollable elements and exaggerated demands for precision, implying a subtle critique of formal control. The sophisticated counterpoint of techniques featured in the sextet attracted much attention at its première, as did the wide range of timbres and vocalizations of *Anagrama*, which influenced Stockhausen's *Momente* and later works by Berio when it was first performed. The first work to show clearly clearly Kagel's inclination for radical theatre and his interest in the deconstruction of aesthetic systems was *Sur scène* (1958–60), in which a sonically and logically distorted lecture on the goals of contemporary music is accompanied by disconnected fragments of instrumental sound, vocalization and mime. Works such as *Exotica* (1971–2) and *Mare nostrum* (1973–5) exhibit similarly unexpected musical or theatrical situations that attack political or cultural preconceptions, often with reference to European cultural imperialism.

With *Sonant (1960/ ...)* Kagel established an 'instrumental theatre' idiom that became central to many of his later works. Instrumental theatre acknowledges the physical presence of the performers and requires them to perform sound with a presentational dramatic meaning. Performers comment (either verbally or in mime) on their playing and that of others, or create sounds in dramatic contexts, pointing to various aspects of difficulty, mockery or confusion. Works such as *Match* (1964), a contest between two cellos arbitrated by a percussionist, create theatre out of sound, while works such as *Pas de cinq* (1965), in which clacking noises result from choreography, create sound out of theatre. Other works, beginning with *Tremens* (1963–5), present dramatic situations (based on texts or scenarios by the composer) in which music plays an accompanying role; this approach became particularly important in the later *Hörspiele*.

Another large category of works, to which *Die Himmelsmechanik* (1965) belongs, are essentially visual. These compositions, with or without sound, lead towards Kagel's numerous films, the first two of which, *Solo* (1966–7) and *Duo* (1967–8), are based on pieces by Schnebel (who was at the time working on a book about Kagel). Kagel's films on his own works, such as *Hallelujah* (1967–8) and *Ludwig van* (1969–70), include music that functions as only one of a number of symbolic elements, competing for primacy with visual and textual domains. Many are scored in a purely visual manner that owes almost nothing to conventional notation. Like the visual/dramatic *Kommentar + Extempore* (1966–7), *Hallelujah* is a collection of possible actions, composed separately on cards and put together in a relatively formal or informal manner to create the whole.

The most important and extended example of this compositional technique is *Staatstheater* (1967–70), Kagel's first opera and one of his most sharply anti-institutional works. He has described the work as 'not just the negation of opera, but of the whole tradition of music theatre'. Each of its nine sections involves performers – soloists, chorus members, dancers and players – in a set of actions that subverts the normal performance hierarchy: members of the chorus sing overlapping solos; soloists sing in ensemble; and non-dancers perform a ballet. The first section, *Repertoire*, consists of fragmentary scenes of instrumental theatre symbolizing disturbing existential states; this section also employs more than 20 minutes of 'anti-musical' sound, a feature that likely contributed to the tumultuous reaction at the opera's first performance. The sensual, overwhelming 'mass scenes' at the end of the work reverse the anarchistic chaos of earlier sections, creating a threatening finale that suggests institutional conformity.

Der Schall (1968), for small ensemble, demonstrates Kagel's approach to old, unusual or invented instruments, including household appliances, cash registers and sirens. Notable for its focussed formal structure, the work has been described by Schnebel (1970) as '... debilitated or run-down and worn-out sounds, the notes of strange instruments and the noises of non-instruments ... employed in musical progress that radiates the aura of great classical music; a symphony, composed ... from the wreckage of the old symphonic school'. This resonates with Kagel's own remark that, 'An essential aspect of my work is strict composition with elements which are not themselves pure'.

Kagel's strong respect for the canon, qualified by his restless desire to deconstruct it, is apparent in *Ludwig van* (1969–70), a recreation of Beethoven scores as furniture, *Variationen ohne Fuge* (1971–2), an onstage confrontation between the characters of Brahms and Handel, and *Aus Deutschland* (1977–80), an opera regenerating the world of lieder through Schubert. *Aus Deutschland*, possibly because of its hallucinatory reflection of German ideas, legends and history, established Kagel as a fully European artist, a status that has been strongly supported by his numerous texted works and essays embarking upon sophisticated explorations of levels of meaning in German and other European languages.

Although few of Kagel's numerous works resemble one another, as they vary widely in material and construction, his compositions of the 1970s and early 1980s share a common reflection of the issues discussed above. In the 1980s, however, around the time of the composition of the *Sankt-Bach-Passion* (1981–5), he began to increase his use of conventional notation, traditional instrumentation and tonal harmony; his deconstructive ideas shifted to the level of narrative or concept, leaving the musical elements in a state of relative 'normalcy'. The *Sankt-Bach-Passion*, a lucid and dramatic narrative that treats its subject with respect, signals Kagel's increasing interest in relating to, rather than rebelling against history and culture. His neo-tonal works include many wide-ranging pastiches such as *Rrrrrrr ...* (1981–2), *Les idées fixes*

(1988–9), ..., *den 24.xii.1931* (1988–91) and the *Windrose* (1988–94) pieces. The last of these examples, named for the eight compass directions, brings stylistic references to the foreground; *Westen* represents Europeans in Africa and African music in America as Kagel plays with the changing implications of musical gestures in different geographical locations.

Almost all of Kagel's works of the late 1980s and after follow a tonal path, leading some critics to label them as postmodern. His obsession with deconstruction and subversion, however, makes it possible to interpret even his very early works in this way; his surgical investigation of existing systems and institutions, whether musical or not, has remained consistent throughout his career.

WORKS

STAGE AND MULTIMEDIA

Música para la torre, tape, lighting, 1952
Sur scène (Kammermusikalisches Theaterstück), 1958–60, Bremen, 6 May 1962
Journal de théâtre (situations for insts, actors, etc), 1960
Antithèse, elec and environmental sounds, 1962, Munich, 20 March 1963; rev. for actor, elec and environmental sounds, 1962, Cologne, 23 June 1963; film version, 1965, NDR TV, 1 April 1966
Diaphonie (I), SATB, orch, 2 slide projectors, 1962–4, Buffalo, NY, 2 March 1965; Diaphonie (II), orch, 2 slide projectors, 1962–4; Diaphonie (III), chorus, 2 or more slide projectors, 1962–4; Musik aus Diaphonie, 6–10 pfmrs, 2 slide projectors, 1962–4
Prima vista, 2 ens, 2 slide projectors, 1962–4, Cologne, 14 Oct 1969
Die Frauen, 1962–4, unfinished
Phonophonie (4 melodramas), 1963–4, Munich, 1 Dec 1965
Tremens (szenische Montage eines Tests), 1963–5, Bremen, 6 May 1966; Variaktionen über Tremens, 1963–5; Musik aus Tremens, 1963–5; Schlag auf Schlag, 1963–4 [from Tremens]
Camera oscura (chromatisches Spiel), 1965, Cologne, 1976
Die Himmelsmechanik (Komposition mit Bühnenbildern), 1965, Venice, 14 Sept 1969
Pas de cinq (Wandelszene), 1965, Munich, 14 June, 1966
Kommentar + Extempore (Selbstgespräche mit Gesten), 1966–7, Frankfurt, 5 June 1967
Solo (film, Schnebel: *visible music II*), 1966–7, collab. Feussner, NDR TV, 15 Dec 1967
Duo (film, Schnebel: *visible music I*), 1967–8, collab. A. Feussner, NDR TV, 29 March 1969
Staatstheater (szenische Komposition), 1967–70, Hamburg, 25 April 1971: Repertoire (szenisches Konzertstück); Einspielungen; Ensemble; Debüt; Saison (Sing-Spiel); Spielplan (Instrumentalmusik in Aktion); Kontra → Danse (Ballett für Nicht-Tänzer); Freifahrt (gleitende Kammermusik); Parkett (konzertante Massenszenen)
Variaktionen, 1966–7, Frankfurt, 5 June 1967; Musik aus Variaktionen, 1966–7
Hallelujah (film), 1967–8
Synchronstudie, actor, 1v, film, 1–3 tape recs, 1968–9, Basle, 5 May 1969
Ein Aufnahmezustand (radio play), 1969, rev. 1971, WDR, 4 Dec 1969
Klangwehr (I), military band in motion, 1969–70, Bremen, 30 May 1970; Klangwehr (II), military band, chorus, closed-circuit TV, 1969–70
Ludwig van (film), 1969–70 [based on music by Beethoven]
Guten Morgen (Hörspiel), 1971, WDR, 11 Nov 1971
Probe (Versuch für ein improvisiertes Kollektiv), 1971
Zwei-Mann-Orchester, 1971–3
Con voce, 1972, Berlin, 23 Jan 1973
Kantrimiusik (Pastorale für Stimmen und Instrumente), 1973–5, Donaueschingen, 18 Oct 1975
Mare nostrum (Entdeckung, Befriedung und Conversion des Mittelmeerraumes durch einen Stamm aus Amazonien), 1973–5, Berlin, 15 Sept 1975
Bestiarium (Klangfabeln auf zwei Bühnen), 1974–5, Cologne, 6 March 1976
Ex-Positionen, 1975–8, Oslo 14 Sept 1978, film version 1978: Chorbuch; Die Rhythmusmaschinen (Aktion für Gymnasten)
Soundtrack (film-radio play), 1975
Die Umkehrung Amerikas (Hörspiel), 1975–6, WDR, 27 Dec 1976
Die Erschöpfung der Welt (szenische Illusion, 1), 1976–8, Stuttgart, 9 Feb 1980; concert version, 1982
Quatre degrés, 1976–7, Metz, 18 Nov 1977: Dressur (Schlagzeugtrio für Holzinstrumente), [film version, 1987]; Présentation für zwei, 1976–7; Umzug [Déménagement] (stummes Schauspiel für Bühnenarbeiter); Variété (Concert-Spectacle für Artisten und Musiker, 1976–7, arr. as suite
Zählen und Erzählen (Musiktheater für Unerwachsene), 1976
Aus Deutschland (Lieder-Oper, 27 scenes), 1977–80, Berlin, 9 May 1981
Blue's Blue (ethnomusicological reconstruction), 1978–9, film version, 1981
MM51 (film score), 1977; film version, 1983
Der Tribun (Hörspiel), 1978–9, Aix-en-Provence, 1 Aug 1981
Rrrrrrr ..., (radio fantasy), 1981–2, Donaueschingen, 15 Oct 1982; arr. as Hörspiel, 1982; arr. as Er (TV play), 1984
La trahison orale (Der mündliche Verrat) (Musikepos über den Teufel), 1981–3, Paris, 27 Oct, 1983; arr. as Hörspiel, 31 March 1987
... nach einer Lektüre von Orwell (Hörspiel), 1983–4, 1 May 1984>
Ein Besuch bei der Heiligen (Hörspiel), 1985, 17 Dec 1985
Tanz-Schul (Ballet d'action), 1985–7, Saarbrücken, 18 Nov 1988
Zwei Akte, Grand Duo, 1988–9

INSTRUMENTAL

Orch: 2 piezas, 1950–52; Heterophonie, 42 solo insts, 1959–61; Variationen ohne Fuge, 1971–2; 10 Märsche, um den Sieg zu verfehlen, wind, perc, 1978–9 [from Der Tribun]; Finale, chbr orch, 1980–81; Musik, kbds, orch, 1987–8; Les idées fixes, rondo, chbr orch, 1988–9; Die Stücke der Windrose, small orch, 1988–94: Osten; Süden; Nordosten; Nordwesten; Südosten; Südwesten; Norden; Westen; Konzertstück, timp, orch, 1990–92; Opus 1991, 1990; Etude no.1, 1992; Interview avec D, nar, orch, 1993–4; Etude no.2, 1995–6; Orchestrion-Straat, chbr orch, 1995–6; Etude no.3, 1996
Chbr and solo inst: Variaciones, fl/vn, cl/vn, vn, vc, 1952; Str Sextet 1953, rev. 1957; Pandorasbox, bandoneon, 1960; Sonant (1960/ ...), gui, hp, db, drums, 1960–; Match, 2 vc, perc, 1964 [film, 1966]; Mirum, tuba, 1965; Musik für Renaissance-Instrumente, 2–22 insts, 1965–6; Str Qt I/II, 1965–7; Der Schall, 5 pfmrs, 1968; Charakterstück, zither qt, 1971; Exotica: soli, non-European insts, 1971–2 [arr. as Exotica, non-European insts, tape]; General Bass, insts, 1971–2; Musi, 12 mand, 6 mandola, 12 gui, vc, 2 db, 1971; Siegfriedp', vc, 1971; Aus Zungen Stimmen, accdn qnt, 1972; Unguis incarnatus est, pf, inst, 1972; Klangwölfe, vn, pf, 1978–9; Aus dem Nachlass, 16 pieces, va, vc, db, 1981–6; Pf Trio, 1984–5; Pan, pic, str qt, 1985; Old/New, tpt, 1986; Str Qt no.3, 1986–7; For us: Happy birthday to you!, 4 vc, 1987 [arr. pic/a fl, cl, va, db, mand, gui, hp, perc, 1990]; Phantasiestück, (fl, pf)/(fl, cl, b cl, pf qt), 1987–8; Episoden, Figuren, accdn, 1993; Fanfanfaren, 4 tpt, 1993; Str Qt no.4, 1993; L'art bruit, 2 perc, 1994–5; Serenade, pic/fl/b fl, ukulele/gui/t banjo/mand, perc, 1994–5; Schattenklänge, b cl, 1995; Auftakte, pf, 2 perc, 1996
Kbd: 4 piezas, pf, 1954; Improvisation ajoutée, org, 2 assistants, 1961–2; Metapiece (Mimetics), kbd, 1961; Mimetics (Metapieces), kbd, 1961; An Tasten, étude, pf, 1977; Der Eid des Hippokrates, pf 3 hands, 1984; Passé composé (KlavieRhapsodie), pf, 1992–3; Melodien, carillon, 1993; A deux mains 'Impromptu', pf, 1995–6
With tape/elecs: Transición II, pf, perc, 2 tapes, 1958–9; Phantasie, org, assistants, 2 tape recs, 1967; Morceau de concours, 5 tpt [1–2 pfmrs], tape rec, 1971; Unter Strom, gui ens, props, elecs, 1969 [film, 1970]; Atem, 1 wind, tape rec, 1970; Tactil, pf, 2 gui, harmonica, experimental sound generators, 1970 [film, 1971]; Szenario, str, tape, 1981–2 [film score for Buñuel: *Le chien andalou*, 1983]; De-A-Ge-E, pf, harmonizer, 1987

VOCAL

Choral: Palimsestos, SATB, 1950; Anagrama, S, A, Bar, B, speaking chorus, fl, cl, b cl, 3 perc, cel, 2 pf, 2 hp, 1957–8; Die Mutation, 30 male/children's vv, pf/hpd, 1971; Vom hören sagen, 18 girls' vv, hmn/org, 1971–2; 1898, children's vv, insts, 1972 [rev. female chorus, 1996]; Gegenstimmen, SATB, hpd, 1972; Vox humana? (cant.), solo loudspkr, SA, orch, 1978–9; Mitternachtsstük (R.

Schumann), spkr, S, A, T, chorus, insts, 1980–86 [film, 1987]; Sankt-Bach-Passion (orat), spkr, Mez, T, B, boys' chorus, 2 SATB, orch, 1981–5; Intermezzo, spkr, SATB, insts, 1983; Fragende Ode, double chorus, brass, db ens, perc, 1988–9; Liturgien, T, Bar, B, SATB, orch, 1989–90

Other vocal: 5 Cantos de génesis, 1v, pf, 1954; De ruina mundis (cant.), 1v, insts, 1955; Recitativarie, hpd + 1v, 1971–2; Abend, 2S, 2A, 2T, 2B, 5 trbn, pf, elec org, 1972; Tango alemán, 1v, vn, bandoneon/accdn, pf, 1977–8; Fürst Igor Stravinsky, B, eng hn, hn, tuba, va, 2 perc, 1982; 2 Balladen, male v/SATB, ens, 1983 [arr. of G. de Machaut]; Ein Brief, concert scene, Mez, orch, 1985–6; Quodlibet (15th-century French lyric), S/A, orch, 1986–8; … , den 24.xii.1931 (Verstümmelte Nachrichten), Bar, vn, va, vc, db, pf 4 hands, 2 perc, 1988–91

OTHER WORKS

Transición I, tape, 1958–60; Le bruit, invecticon, various sound sources, 1960; Composition and Decompositions, Lesestück, 1963–4; Montage à titre de spectacle, 3 or more pfmrs, 1967 [based on other Kagel works]; Acustica I–III, 1968–70: I, tape; II, 2–5 players, tape; III, 2–5 players; Ornithologica multiplicata, 2 cages of birds, 2 mic, 1968; Privat, 1 solitary listener, 1968; Mio caro Luciano, tape collage, 1985; Eine Brise, flüchtige Aktion, 111 cyclists, 1996

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'Translation-Rotation', *Die Reihe*, vii (1960), 31–61; Eng. trans. in *Die Reihe*, vii (1965), 32–60
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PAUL ATTINELLO

Kagen, Sergius (*b* St Petersburg, 9/22 Aug 1909; *d* New York, 1 March 1964). American teacher, composer and pianist. In 1921 he went to Berlin, where he studied with Leonid Kreutzer and Paul Juon at the Hochschule für Musik. After emigrating in 1925 to the USA, he attended the Juilliard School, studying with Carl Friedberg, Rubin Goldmark and Marcella Sembrich (diploma 1934). He taught singing and vocal literature at the Juilliard from 1940 to 1964 and at the Union Theological Seminary from 1957 also until his death. Through his teaching, writings and editions of a wide variety of vocal works he was an influential vocal pedagogue. As a pianist, he specialized in accompanying singers. His compositions include more than 50 songs written in a chromatic idiom with careful attention to text declamation. His three-act opera *Hamlet*, in a lyrical style ranging from tonal to 12-note, was first performed in Baltimore on 9 November 1962. A second opera, *The Suitor* (based on Molière's *Monsieur de Pourceaugnac*), was never completed. He became an American citizen in 1930.

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R. ALLEN LOTT

Kahl, Willi (*b* Zabern, Alsace, 18 July 1893; *d* Cologne, 3 Oct 1962). German musicologist. He studied philology, philosophy, German and musicology at Freiburg, Munich (under Schiedermair and Kroyer) and, after World War I, at Bonn, where he took the doctorate in 1919 with a dissertation on the history of lyrical keyboard pieces to 1830. He then settled in Cologne as a freelance writer and was appointed music critic to the *Kölnische Zeitung* in 1922. He completed the *Habilitation* at Cologne University in 1923 with a history of 18th-century piano music and became Bibliotheksrat of the Cologne university and city library (1928–58). He was appointed reader at Cologne University in 1928; from 1949 he was a lecturer at the Bibliothekar-Lehr institute, Cologne.

His wide-ranging musicological research took four main directions: the history of piano music to the mid-19th century (he also edited piano music by Benda, Müthel, J.A.P. Schultz, and Schubert's duet works); Schubert studies; the history of music in the Rhineland; and musical bibliography. Although he wrote prolifically

in each of these fields, his most important publications were probably his bibliographical works, particularly his Schubert bibliography (1938).

WRITINGS

Das lyrische Klavierstück zu Beginn des 19. Jahrhunderts (1800 bis 1830) und sein Vorgeschichte im 17. und 18. Jahrhundert (diss., U. of Bonn, 1919); extracts in *AMw*, iii (1921), 54–82, 99–122, and *ZMw*, iii (1920–21), 459–69

Studien zur Geschichte der Klaviermusik des 18. Jahrhunderts (Habilitationsschrift, U. of Cologne, 1923)

'Musik und Musikleben im Rheinland', *Rheinische Literatur- und Buchwoche II: Cologne 1923* (Cologne, 1923)

Herbart als Musiker (Langensalza, 1926)

'Geschichte, Kritik und Aufgaben der K.Ph.E. Bach-Forschung', *Beethoven-Zentenarfeier: Vienna 1927*, 211–16

'Schuberts Lieder in Frankreich bis 1840', *Die Musik*, xxi (1928–9), 22–31

'Zu Beethovens Naturauffassung', *Beethoven und die Gegenwart: Festschrift ... Ludwig Schiedermair*, ed. A. Schmitz (Berlin, 1937), 220–65

Verzeichnis des Schrifttums über Franz Schubert, 1828–1928 (Regensburg, 1938)

'Soziologisches zur neueren rheinischen Musikgeschichte', *ZfM*, Jg.106 (1939), 246–52

Selbstbiographien deutscher Musiker des XVIII. Jahrhunderts (Cologne, 1948/*R*)

'Pergolesi und sein "Stabat Mater": zum Problem des frühvollendeten Musikers', *KJb*, xxxv (1951), 84–97

'Frühe Lehrwerke für das Hammerklavier', *AMw*, ix (1952), 231–45

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'Zur musikalischen Renaissancebewegung in Frankreich während der 1. Hälfte des 19. Jahrhunderts', *Festschrift Joseph Schmidt-Görg zum 60. Geburtstag*, ed. D. Weise (Bonn, 1957), 156–74

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'Zur Entstehung und Bonner Uraufführung von Max Bruchs "Achilleus" 1885', *Beiträge zur Musikgeschichte der Stadt Köln: zum 70. Geburtstag von Paul Mies*, ed. K.G. Fellerer (Cologne, 1959), 26–54

'Das Geschichtsbewusstseins in der Musikanschauung der italienischen Renaissance und des deutschen Humanismus', *Hans Albrecht in memoriam*, ed. W. Brennecke and H. Haase (Kassel, 1962), 39–47

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'Ludwig Scheibler als Schubertforscher', *Musa – mens – musici: im Gedenken an Walther Vetter* (Leipzig, 1969), 315–320

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H. Hüschen: 'Willi Kahl', *Mf*, xvi (1963), 1–3

HUGH COBBE

Kahn, Erich Itor (*b* Rimbach, Germany, 23 July 1905; *d* New York, 5 March 1956). American pianist and composer. He studied at the Hoch Conservatory in Frankfurt and was co-director of the state radio there from 1928 to 1933. Touring extensively both as a soloist and in ensemble, he was influential in introducing contemporary music. After moving to Paris in 1933, he became active mostly in chamber music and was one of the founders of the Schubert Society. He toured Europe and North Africa with Pablo Casals in 1938–9 and settled in New York in 1941, performing thereafter with such artists as Tourel, Francescatti, Dushkin, Garbousova and Roland Hayes. With Alexander Schneider and Benar Heifetz he formed the Albeneri Trio in 1944 (the name was derived from the first names of the members). In 1948 he was awarded the Coolidge Medal for eminent service to chamber music. Three years later he joined the Bach Aria Group as a pianist. As a composer he inventively used both traditional and serial techniques. He employed the latter freely, with clear tonal implications, as in the *Ciaccona* (1943), and strictly, as in the String Quartet (1954).

WORKS

(*selective list*)

Präludien zur Nacht, suite, chbr orch, 1927; Suite, va, pf, 1937, rev. as Suite concertante, vn, orch, 1937, orchestration completed by R. Leibowitz, 1964; 3 chansons populaires (J. Leibowitz), Mez, pf, 1938; Les symphonies bretonnes, orch, 1940; 3 caprices de Paganini, vn, pf, 1942; Ciaccona dei tempi di guerra, pf, 1943; Actus tragicus, 9 insts, 1946; 4 Nocturnes (T. Corbière, J.P. Worlet, V. Hugo, P.B. Shelley), S, pf, 1954; Str Qt, 1954

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J. Allende-Blin: *Erich Itor Kahn*, Musik-Konzepte, no.85 (1994) [incl. complete list of works]

PHILIP L. MILLER/MICHAEL MECKNA

Kahn, Robert (*b* Mannheim, 21 July 1865; *d* Biddenden, Kent, 29 May 1951). German composer and teacher. He received his early musical training at the Berlin Musikhochschule (1882–5) and at the Munich Akademie der Tonkunst (1885–6). A short visit to Vienna (1887) brought him into regular contact with Brahms, whose acquaintance he had made earlier in Mannheim. Brahms reputedly invited the young composer to study with him but the offer was declined out of diffidence. After a period of military service, Kahn settled in Berlin. His String Quartet op.8 was dedicated to and performed by the Joachim Quartet, and the orchestral Serenade was given its première by the Berlin PO under von Bülow. From 1890 to 1893 Kahn served as rehearsal conductor at the Leipzig Stadttheater. In 1894 he was appointed to the Berlin Musikhochschule where he taught the piano and music theory until 1930. In 1916 he was elected to the Berlin Akademie der Künste, but the Nazis forced his resignation in 1934. He emigrated to England in 1937, but appears to have played little part in musical life and died in relative obscurity in Kent.

Kahn began his compositional career in the tradition of Schumann, Mendelssohn and Brahms, the latter exerting the most telling influence. He was also an admirer of Reger's works. Kahn's music is sober and solidly contrapuntal. He avoided for the most part the large forms of late Romanticism: the main exceptions are the *Konzertstücke* for piano and orchestra and the Serenade. His greatest contribution was in chamber music and lieder. Among the chamber pieces the Violin Sonata op.50, the Piano Quartets opp.30 and 41 and the String Quartet op.60 are noteworthy. Kahn also composed a number of

distinguished choral works, *Mahomets Gesang* op.24, the *Sturmlied* op.53 and the *Festgesang* op.64 being the most successful in this genre.

WORKS
(selective list)
for fuller list see KdG

Orch: Serenade (Aus der Jugendzeit), chbr orch, *c*1890; Konzertstücke, op.74, pf, orch, 1920

Chbr: 2 Violinstücke mit Klavier, op.4, 1887; Sonata, g, op.5, vn, pf, 1886; Str Qt, A, op.8, 1890; Pf Qt, b, op.14, 1891; Pf Trio, E, op.19, 1893; 3 Stücke, op.25, vc, pf, 1897; Sonata, a, op.26, vn, pf, 1897; Pf Qt, a, op.30, 1899; Pf Trio, E♭, op.33, 1900; Pf Trio, c, op.35, 1902; 5 Tonbilder, op.36, vn, pf, 1902; Sonata, F, op.37, vc, pf, 1903; Pf Qt, c, op.41, 1904; Trio, g, op.45, cl, vc, pf, 1906; Sonata, E, op.50, vn, pf, 1907; Qnt, c, op.54, cl, hn, vn, vc, pf, 1910; Sonata, d, op.56, vc, pf, 1911; Str Qt, a, op.60, 1914; Suite, d, op.69, vn, pf, 1920; Pf Trio, e, op.72, 1922; Serenade, f, op.73, ob, hn, pf, 1922 Variationen über ein altes Lied, vn, pf, 1925; Pf Qnt, D, 1926

Choral: Mahomets Gesang (J.W. von Goethe), op.24, chorus, orch, 1896; Sommerabend (C. Morgenstern), op.28, solo vv, chorus, pf, 1897; Sturmlied (A. Ritter), op.53, chorus, orch, org, 1910; Festgesang (Pss), op.64, S, chorus, orch, org, 1917; 4 feierliche Gesänge (after H. Thürnau), op.76, unison chorus, pf, 1924; 14 sets of lieder; 70 canons, 2vv

Songs: 180 lieder, 13 duets

Principal publishers: Bote & Bock, Breitkopf & Härtel, Dreililienverlag, Leuckart, Simrock, Soler, Willcocks

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S. Fahl: *Tradition der Natürlichkeit: zu Biographie, Lyrikvertonung und Kammermusik des spätromantischen Klassizisten Robert Kahn* (Sinzig, 1998)

CHARLOTTE ERWIN/ERIK LEVI

Kahnt, Christian Friedrich (*b* Leipzig, 10 May 1823; *d* Leipzig, 5 June 1897). German music publisher. He founded a firm in Leipzig in 1851 that brought out good contemporary music (e.g. by Liszt, Draeseke, Grabner, Busoni, Nielsen and Mahler) and a great deal of salon music. It also published careful editions of major works and various works by unfamiliar composers of the 16th and 17th centuries such as Frescobaldi, Georg Muffat and Praetorius. Kahnt also sponsored the *Neue Zeitschrift für Musik* after 1857, and published Peter Cornelius's *Der Barbier von Bagdad* in 1886. The firm passed in that year to Oskar Schwalm, in 1889 to Paul Simon and subsequently to the banker Alfred Hoffmann (1903), who enhanced its reputation by publishing musicological works (by Sandberger, Schering and Grabner) and reprinting earlier music. As C.F. Kahnt Musikalien- und Verlagsbuchhandlung the firm remained in the family's possession after Hoffmann's death (1926), moving to Bonn in 1951 and then to Wasserburg on Lake Constance in 1958.

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J. Deaville: 'The C.F. Kahnt Archive in Leipzig: a Preliminary Report', *Notes*, xlii (1985–6), 502–17
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HANS-MARTIN PLESSKE/JAMES DEAVILLE

Kahowez, Günter (*b* Vöcklabruck, 4 Dec 1940). Austrian composer. He studied at the Bruckner Conservatory, Linz, with Helmut Eder, among others, and at the Vienna Hochschule für Musik (graduated 1966), where his teachers included Karl Schiske, Hanns Jelinek and Helmut Gottwald. Between 1961 and 1969 he attended seminars given by Stockhausen, Messiaen, Kagel, Ligeti and Tudor at the Darmstadt summer courses. Active as a percussionist, he performed with the ensemble die reihe and the Neues Ensemble Linz (1966–9). From 1969 to 1982 he worked for Universal Edition, where he became head of the music editorial department. He was appointed to a post at the Vienna Hochschule für Musik in 1988 (professor 1994).

Kahowez's early works retain links with tonality. In 1958, however, he turned to serial techniques (*Plejaden*, 1961; Kyrie I, 1962). After 1962 his style became more relaxed, exhibiting a freer atonal language, though one still bound by such organizational procedures as rhythmic sequences (*Prolationen I*, 1962). He also turned his attention to tone colour and sound planes (*Schichtungen*, 1962–3). Between 1965 and 1970 he experimented with aleatory composition (*Duale II a/b*), mobile multimedia works (*Palle – Palle*, 1968) and graphic notation, including notation in colour (*El sol ha venido*, 1970). The influence of Asian thinking and transcendental ideas is clear in his works after 1972 (*Bardo I – Das unbegrenzte Licht*, 1976–7; *Tempel-Musik*, 1976–8).

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(selective list)

Stage: Klitsch (Kurconcert), op.35, 4 pfmrs, children's insts, radio, 1968; Palle – Palle (sportives Bewegungsspiel), op.36, 3–5 pfmrs, 1968; Spektakel im Debakel (after Bible: *Apocalypse*), op.41a, 4 pfmrs, tape, 1971

Vocal: Wintertod, motet, op.48a, SATB, 1957–77; 2 Lieder (G. Trakl, J. Guillén), op.8, A, vn, pf, 1958; Mondromanze (F. García Lorca), op.3, Bar, pf, 1958; Vexilla regis, motet, op.11, SATB, 1958–64; Kyrie I, op.16, 8vv, 1962; 4 Chöre (J. Ringelnatz), op.22, SATB, 1964; Sommerpoesie – Winterpoesie (W. Seidlhofer), op.27, S, ob, cl, va, trbn, pf, 1965; Mitologo (Ovid: *Metamorphoses*), op.46, spkr, cl/b cl, 1967–77, rev. 1993; Ps liii, op.42, 2 boys' voices, children's chorus, 3 men's vv, SATB, 1971; Bardo I – Das unbegrenzte Licht (Tibetan Book of the Dead), op.63, spkr, SATB, wind qnt, tpt, str, perc, 1976–7, rev. 1994; Weihnachtslieder & Quodlibets, op.53, SATB, insts, 1980; Auferstehung, motet, op.56, SATB, brass, 1987

Orch: Prolationen I, op.18, 1962; Schichtungen, op.20, 1962–3; Serenade, op.24a, chbr orch, 1965–79; Plejaden II, op.32, 1966; Prolationen II, op.54, 1981

Chbr and solo inst: Sonata, op.55, pf, 1952, rev. 1982; 3 Inventionen, op.1, cl, bn, 1958; Polychromatische Passacaglia, op.33, org, 1958–67; Wind Qnt no.1, op.7, 1959; Klangrhythmen I–V, op.13, pf, 1960–69; Str Qt no.1, op.12, 1960; Plejaden, op.14a, pf, 1961 [rev. as op.14b, 1966]; Flächengitter, op.17, fl, 1962; Duale Ia, Ib, IIa, IIb, op.3, cl, gui, 1963–7; Structures, op.25, wind qnt, pf, 1965 [arr. as op.46, orch, 1966]; Als wäre eine Sonate, op.31, hpd, 1966; Orgel, op.37, org, 1968; Bardo – Puls, op.45, 11 insts, 1973–4 [from the Tibetan Book of the Dead]; Elementalchemie, op.44, vc, perc, 1975; Tempel-Musik, op.47, 12 insts, 1976–8; Tripelpartita, op.51, org, 1980–81; Wind Qnt no.2, op.52, 1982; Chiron – Charon, op.57, vc, pf, 1988–9; Mandala, op.58, pf, 1990–96; Feuerrose, op.59, str qt, 1991; Strophen des Dzyan, op.60, 21 insts, 1994

Other works: Megalyse, op.19, tape, 1962; El sol ha venido, multimedia, op.40, 1970; 2 graphische Blätter, op.39, 1970

Principal publishers: Doblinger, Edition Modern, DAP-Edition, Universal

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LOTHAR KNESSL

Kahrer, Laura. German pianist. *See* RAPPOLDI family, (2).

Kaifeng Jews, music of the. *See* JEWISH MUSIC, §III, 8(vi).

Kail, Josef (*b* Bozí Dar [Gottesgab], Bohemia, 11 March 1795; *d* Prague, 29 Jan 1871). Czech horn player, teacher and inventor. He graduated from the Prague Conservatory in 1817, and played the horn in the theatre orchestra of Pest from 1819 to 1822 and in the Vienna Hofoper (Kärntnertortheater) from 1822 to 1 December 1824. He then returned to Prague to become principal horn in the Estates Theatre. In June 1826 he was summoned by B.D. Weber, the director of the Prague Conservatory (whose variations 'for the newly invented keyed horn' Kail had performed in 1819), to be its first professor for trumpet and trombone (both with valves). From 1852 he also taught the flugelhorn; he retired in 1867.

On 1 November 1823 Kail obtained a privilege, together with the Vienna maker Joseph Riedl, for a trumpet with two Vienna valves; on 11 September 1835 the two received a privilege for a rotary valve; and from 1855 the Prague maker A.H. Rott built instruments with a fine-tuning mechanism for the valve slides developed by Kail.

Not only did Kail write an early method for low F and E♭ trumpet and flugelhorn, but he also composed the first work in history for the newly developed valved trumpet, a set of variations for trumpet in F, which was first performed on 23 March 1827 by his pupil Karl Chlum. To add to the new instrument's repertory Kail made transcriptions of works by Donizetti and Mozart as well as duets, terzets and quartets, and commissioned works by Lindpaintner (performed in 1829), Kalliwoda (1832), Conradin Kreutzer, Höfner, Grimm, Smita and B.D. Weber.

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EDWARD H. TARR

Kaioni, Ioan [Joan, Joannes, Johannes]. *See* CĂIANU, IOAN.

Kaipainen, Jouni (Ilari) (*b* Helsinki, 24 Nov 1956). Finnish composer. He is also an enthusiastic writer on music, both for the written media and the radio; his mother, Anu Kaipainen, is a writer and lyric poet well known in Finland. At the age of 13 Kaipainen resolved to be a composer after a chance hearing of Beethoven's 'Eroica' Symphony. He studied composition at the Sibelius Academy in Helsinki with Sallinen (1973–6) and Heininen (1976–80). During his studies in the 1970s he was an active member of the Ears Open Society which, founded by young composers and players, held performances of not only its members' music but also introduced that of modern composers from abroad. It was not a homogeneous group or school, and the music of its most conspicuous members – Hämeenniemi, Lindberg, Saariaho and Kaipainen himself – covered a wide range of styles.

From the outset of his composing career Kaipainen has been stylistically eclectic: his output includes all traditional types and forms of music, with the exception of purely electronic music. In his early work the stylistic tendency was already towards the protean, and the influence of his teachers is evident: a richness of detail and sometimes a clearly post-serial musical language are both legacies from Heininen; a certain down-to-earth quality and a pluralist musicianship point back to Sallinen. Despite harmony anchored in free dodecaphony, melody is among the basic elements of Kaipainen's music. His style has continually moved towards greater melodiousness and accessibility. His earliest works were lyrical, for example the piano piece *Je chante la chaleur désespérée* (1981) or *Cinq poèmes de René Char* (1980) for soprano and orchestra. His breakthrough came with *Trois morceaux de l'aube* (1981) for cello and piano, which won a UNESCO prize for composers under the age of 30. In the early 1980s he concentrated on solo works and chamber music (*Quartetto III* for strings, 1984). An exception was the First Symphony (1980–85), composed over five years: this one-movement work is full of energy, with the emphasis more on harmonic colours than on motivic development. Since the mid-1980s he has written an abundance of vocal music, at first solo songs and, especially in the 1990s, choral works. The two-movement Second Symphony (1994) is more traditional in nature than most of his earlier works. It opens with a quotation from Sibelius, but otherwise approaches the orchestral sound of Lutosławski: significantly, it is also more classical in structure than its predecessor or most other contemporary Finnish symphonies.

In the 1990s Kaipainen composed a number of concertos. The series began with the clarinet concerto *Carpe diem!* (1990), which is light and playful in character. It was written in close consultation with the clarinettist Kari Kriikku, who has developed novel ways of playing and is particularly concerned with multiphonic technique. In a similar manner a musician provides inspiration in the Oboe Concerto (1994), a collaboration with the Swedish oboist Helén Jahren. *Accende lumen sensibus* (1996), a concerto for small orchestra, is a solid and concentrated work. A more highly coloured composition is the *Vernal Concerto* (1996) for saxophone quartet, the structure of which approaches the sinfonia concertante with the classical division of solo group and orchestral ripieno. Over a few months in 1997 Kaipainen composed a concerto each for the piano and for the viola. The former is a large-scale, robust work based directly on the cornerstone works of the Classical and Romantic piano concerto repertory, whereas the latter is an intimate, warm composition. In 1987 Kaipainen began work on *Konstanzin ihme* ('The Miracle of Constance'), an opera to a libretto by Juha Siltanen commissioned by Finnish National Opera. Arias from this work in progress have been performed separately.

WORKS
(*selective list*)

Op: Konstanzin ihme [The Miracle of Constance] (2, J. Siltanen), op.30/60, 1987–

Orch: Sym. no.1, op.20, 1980–85; Carpe diem!, cl conc., op.38, 1990; Ob Conc., 1994; Sisyfoksen uni [The Dream of Sisyphus], op.47, 1994; Sym. no.2, op.44, 1994; Accende lumen sensibus, op.52, 1996; Vernal Conc., from Equinox to Solstice, conc. for sax qt and orch, op.53, 1996; Pf Conc., op.55, 1997; Va Conc., op.56, 1997

Chbr: Ladders to Fire, conc. for 2 pf, op.14, 1979; Far from Home, op.17, fl, a sax, gui, perc, 1981; Trois morceaux de l'aube, op.15, vc, pf, 1981; Far from Home, op.17, fl, a sax, gui, perc, 1981; Trio I, op.21, cl, vc, pf, 1983; Piping down the Valleys Wile, op.26, b cl, pf, 1984; Quartetto III, op.25, str, 1984; Trio III, op.29, vn, vc, pf, 1987; Quartetto IV, op.45, str, 1994; Time Flies, op.48, fl, vn, vc, pf, 1995; Sestetto, op.57, fl, a sax, hn, vn, vc, pf, 1997

Solo inst: Je chante la chaleur désespérée, op.16, pf, 1981; Altaforte, op.18, tpt, live elec, tape, 1982; Conte, op.27, pf, 1985; Gena, op.31, accdn, 1987; L'anello di Aurora, op.34, vn, 1988; Tenebrae, op.39, gui, 1991

Vocal: Yölauluja [Nocturnal Songs] (B. Juyi, trans. P. Nieminen), op.11, S, orch, 1978; Cinq poèmes de René Char, op.12, S, orch, 1980; Pitkän kesän pokki iltaan [A Long Summer's Journey into Evening] (O.-M. Ronimus), S, fl, hn, vc, perc, 1979; 3 arias from Konstanzin ihme, op.30d, S, chbr orch, 1993; Stjärnenatten [The Starry Night] (E. Södergran), op.35, S, chbr ens, 1989; Antiphone SATB super 'Alta Trinità beata', op.40, children's and male chorus unacc., 1992; Jauchzet!, op.41, SS (boys), SATB unacc., 1993; Matkalla [On the Road] (Nieminen), op.49, 1995; Runopolku [Rune Walk] (L. Otonkoski), op.50, 1995

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A. Häyrynen: *Jouni Kaipainen* (Helsinki, 1997)

OSMO TAPIO RÄIHÄLÄ

Kaiser, Joachim (*b* Milken, East Prussia, 18 Dec 1928). German music and theatre critic, and writer on music. He studied the piano and cello, and musicology (from 1948) at the universities of Göttingen, Frankfurt and Tübingen, where his most influential teachers were Adorno, Rudolf Gerber and Helmuth Osthoff; he took the doctorate at Tübingen in 1957 with a dissertation on Grillparzer's dramatic style. In 1951 he began writing for the *Frankfurter Hefte*, and subsequently held posts as producer for Hessischer Rundfunk in Frankfurt (1954) and music and theatre critic of the Munich *Süddeutsche Zeitung* (1959), where he became co-editor of the *Feuilleton* section. His critiques of Wieland Wagner's new Bayreuth style established his reputation; he then became known for his studies of contemporary styles of piano playing, producing television and radio portraits of several pianists and the book *Grosse Pianisten in unserer Zeit*. His later writings are concerned with music appreciation, particularly in opera. He won the Theodor Wolff Prize (1966), the Johann Heinrich Merck Prize (1970) and the Salzburg Critics' Prize.

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Leben mit Wagner (Munich, 1990)
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'Vieles ist auf Erden zu thun': Imaginäre Gespräche mit Ingeborg Bachmann, Ludwig van Beethoven, Franz Kafka, Johann Nestroy, Friedrich Nietzsche, Clara Schumann, Kurt Tucholsky und anderen (Munich, 2/1991)
ed., with W. Schels: *Musikerporträts* (Munich, 1997)
Klassik: da capo (Munich, 1999)
Von Wagner bis Walser: Neues zu Literatur und Musik (Zürich, 1999)

HANSPETER KRELLMANN/R

Kaithros. Ancient Jewish instrument, possibly a kithara, mentioned in *Daniel*. *See* JEWISH MUSIC, §I, 4(iv).

Kajanus, Robert (*b* Helsinki, 2 Dec 1856; *d* Helsinki, 6 July 1933). Finnish conductor and composer. His reputation rests on his pioneering work on behalf of Sibelius and as the founder of the first permanent orchestra in Helsinki. He was a pupil of Richard Faltin and Gustav Niemann in Helsinki, and he continued his studies with Schradieck, Reinecke, Jadassohn and E.F. Richter in Leipzig (1877–82); he also spent a period studying in Paris with Svendsen. In 1882 he founded the Helsinki Orchestral Society, in 1885 an orchestral school (incorporated in the Helsinki College of Music in 1914) and in 1888 the choir Sinfoniakuoro. In 1897 Kajanus successfully competed with Sibelius for the post of director of music at Helsinki University; he held this post until 1926, and was appointed professor in 1908. The survival of the Orchestral Society (from 1914 the Helsinki PO) was largely due to Kajanus's energy and resource, and he conducted it for the rest of his life. Sibelius gave the first performances of most of his works with this orchestra, and his music became, along with Beethoven, the cornerstone of Kajanus's repertory. In 1892 Sibelius composed *En Saga* for the orchestra. In 1900 Kajanus conducted the orchestra on a tour of northern Europe, Germany and the Netherlands, ending at the Paris Exposition Universelle; for this tour Sibelius revised his First Symphony and *Finlandia*.

In 1930 and 1932 Kajanus made a series of Sibelius recordings with the LSO, including *Tapiola*, *Pohjola's Daughter* (of which he was the dedicatee), the suite from *Belshazzar's Feast* and the first, second, third and fifth symphonies. These performances have the ring of authenticity and show a rare poetic insight allied with strong classical instincts.

In the 1880s Kajanus was one of the leading Finnish composers: his works from this period include *The Death of Kullervo* (1880), two Finnish Rhapsodies (1881, 1886) inspired by the example of Svendsen, and a symphonic poem with a final chorus, *Aino* (1885). After the successful première of Sibelius's *Kullervo* in 1892 Kajanus virtually retired as a composer. His works are nationalist in flavour but not sufficiently personal to hold a place in the repertory.

WORKS
(*selective list*)

Orch: The Death of Kullervo, 1880; 2 Finnish Rhapsodies, 1881, 1886; Aino, sym. poem, with final chorus, 1885; Air élégiaque, vn, orch, 1887; Sommarminnen [Summer Memories], 1896;

Adagietto, str. orch, 1913; Sinfonietta, str. orch, 1915; Overtura sinfonica, 1926; Intermezzo, 1926; Suite ancienne, str. orch, 1931
Inst: Impromptu, pf, 1875; Fantasie (Nocturne), pf, 1875; Sonata, vn, pf, 1876; Albumblätter, pf, 1877; Lyrische Stücke, pf, 1879; 2 Miniatures, pf, 1912; Konzertetüde, harp, 1914; other pieces
Choral, orch: Cantata (Lidner), 1874; Nouskaa aatteet (K. Leino), 1898; Kalevala-Hymm (K. Leino), 1910
Other vocal: Sotamarssi (A. Oksanen), male vv, 1889; Ylioppilaskunnan marssi (Koskimies), male vv; other songs
Principal publishers: Breitkopf & Härtel, Kistner, Westerlund (Warner)

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M. Vainio: 'Father of the Finnish Orchestra', *Finnish Music Quarterly* (March 1989)
L. Madetoja: 'Robert Kajanujsesta säveltäjänä' [About Robert Kajanus as a composer], *Kirjoituksia musiikista* (Helsinki, 1989)

ROBERT LAYTON/FABIAN DAHLSTRÖM

Kajoni, Ioan [Joan, Joannes, Johannes, János]. *See* CĂIANU, IOAN.

Kakaki. The most common name for the exceptionally long metal trumpet found in West Africa (*see* HAUSA MUSIC, fig. 1). It is used in the ceremonial music of certain traditional states in the east and south of the Republic of Niger, the central and northern zones of Nigeria, central Cameroon and parts of Chad and the Central African Republic. It is normally associated with Islam.

The earliest known reference to the instrument is by the 16th-century historian Mahmoud Kâti in an account of the conquest of Aïr (now in Niger) by the army of the Songhai emperor Askia Mohammed I. During the 15th and 16th-centuries the expansion of the Songhai empire (with its capital at Gao on the Niger) led to the spread of the instrument eastwards via the Hausa states and Borno to beyond Lake Chad and south-eastwards down the Niger valley via the former Nupe state to beyond the river's confluence with the Benue. Its adoption by the Hausa states of the 17th and 18th centuries as part of the regalia of kingship established it as a royal instrument throughout the areas of their influence. After the jihad of Usuman Dan Fodiyo (early 19th century), Fulani (or FulBe) emirs who had control of the Hausa kingdoms adopted not only the traditional Hausa administrative organization but also the associated regalia including the *kakaki*. It either replaced or was used in conjunction with long trumpets of wood or cane, such as those seen in the 1820s by the explorers Denham and Clapperton at the courts of Kukawa, Mandara and Logone.

The status of the instrument was reinforced in the following period and its use spread in neighbouring areas, including those which in many respects remained hostile to the growing cultural and political influence of the Hausa emirates. The exclusive association of the *kakaki* with kingship (or an equivalent degree of authority) is reflected in two traditional Hausa *kirari*, identifying praise epithets: *kakaki busan mutum 'daya* ('*kakaki*, blown for one man alone'); and *barawon kakaki ba shi da iko ya busa shi* ('he who steals a *kakaki* nonetheless has no authority to blow it').

In both form and usage the Hausa *kakaki* has become a model for practices over a considerable area of West Africa. In Nigeria the Nupe people refer to the instrument as *kakati* and Edo-speakers as *kaki*, while to peoples around Lake Chad (including the Kanuri of Nigeria, the Mului of Chad and the sedentary Fulani of northern Cameroon), it is known variously as *kashi*, *gashi*, *gachi*, *gatshi* or *gatci*. Although the etymology of *kakaki* remains a mystery, *gashi* etc. would appear to be connected with the Hausa praise-words 'ga shi' meaning 'see him', which are frequently 'blown' on the instrument to announce the appearance of a high official; this usage was first recorded of the Sultan of Borno in the 1850s by the German traveller Heinrich Barth (1857).

The *kakaki* is usually made from kerosene tins, more rarely from large brass measuring pans. Gold and silver trumpets are mentioned in legends which should, perhaps, not be taken too literally. Normally made in two detachable sections of approximately equal length, the whole instrument is between 2 and 4 metres long. A typical example from the emirate of Katsina in Nigeria consists of a mouthpiece section formed from three tubes



Kakaki (trumpet), algaita (oboes) and ganga (drum) of the Fulani people, Tungo, Cameroon, 1963

soldered together (total length about 1·25 metres) with a fairly uniform bore of about 2·5 cm; and a bell section formed from two tubes (total length about 1·25 metres) and a bore which increases from 2·5 cm at the junction with the mouthpiece section to 7 cm at the start of the actual bell and 10 cm at the end of the instrument. An unusual instrument from Niger has two bells branching from the narrow stem. The trumpet's 2nd and 3rd partials, forming an interval of between a perfect and an augmented 5th (approximately 750 cents), are the two principal notes blown. The 2nd partial of a *kakaki* such as that described is around *c*, with a frequency of about 130 Hz. A third note, rarely used, is produced from the 2nd partial but is pitched about a semitone below it.
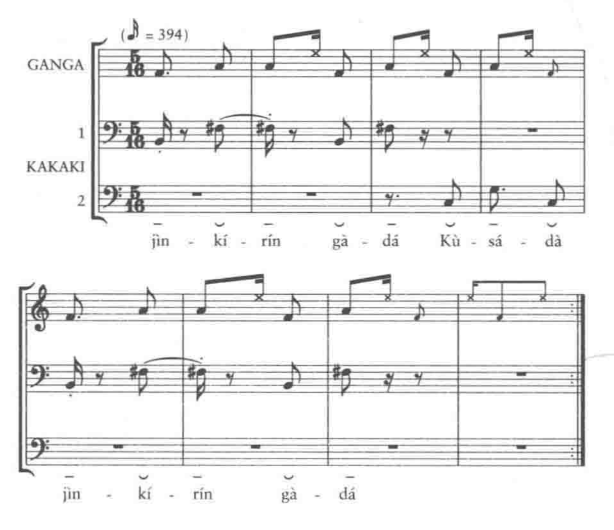
In performance the player is either standing or on horseback, with the trumpet held to his mouth in a near horizontal position by one hand and supported part way down the stem by the extended other hand. The *kakaki* may at times be blown as a solo instrument (e.g. for the Emir of Zaria, Nigeria, or at Kano Airport to herald the arrival or departure of high officials) but is normally used in groups of four or more with matching groups of the double-headed cylindrical GANGA drums. Their performance is based on the linguistic tones and syllabic quantities of an unverbalized text, the *take*, in praise of an official patron. This is frequently divided into a solo statement and a chorus response; the solo trumpet is pitched about a semitone below the chorus trumpets, as in ex.1. This *take* was formerly performed for the installation of the head of Kusada District in Katsina Emirate, Nigeria. Acute and grave accents mark high- and low-tone syllables in the text, the sequence of long and short syllables is shown in the scansion and the small note heads on the top staff represent secondary strokes used either to fill in long syllables or to complete a phrase before its repetition.

Often included with the *kakaki* and *ganga* is the *algaita* (oboe, see illustration). Other instruments in the ensemble vary according to locality and may include the *kuge* (clapperless bell), *farai* (wooden trumpet) and *kaho* (side-blown trumpet). As the *kakaki* itself is generally associated with kingship and its blaring timbre and deep tone are immediately recognized as symbolic of status, it is blown only on ceremonial occasions, such as the Thursday evening salutation to the ruler, the procession to the mosque the following day and the great parades accompanying the major Islamic festivals. Former uses include signalling in warfare; for example, among the Nupe of Nigeria it would signal the order to charge. Although today the *kakaki* is almost entirely associated with Islamic functions, this has not always been so: at the end of the 19th century the Chief of Illo at Girris (now on the Nigeria-Benin border) ordered a blast from 12 trumpeters to drive away evil spirits.

The instrument itself is probably much older and considerably more widespread in distribution than its documented history would indicate. A depiction of a Roman tuba on Trajan's Column, Rome (113 CE; for illustration *see* TUBA (ii)) bears a remarkable resemblance to the *kakaki*, as do trumpets shown in an Egyptian military band of the 14th century, in China in the later Middle Ages and in the mouths of Giotto's angels in the painting *The Coronation of the Virgin* (*c*1317). It can be assumed that the long metal trumpet, if not its name, reached West Africa from the north.

There may be a relationship between the West African *kakaki* and the Maghribi *nafīr*, which Chottin (1927) suggested was devised by the Moors in Spain and introduced in the mid-14th century into Fez, from where it spread throughout the Maghrib. He also suggested that it was initially used as a military instrument but later acquired a religious role, being blown from the tops of minarets during the nights of Ramadan. However, he described the *nafīr* as producing only a single note, unlike the *kakaki*, whether blown singly or in pairs.

Ex.1 Drum and trumpet *take* for the head of Kusada District, Katsina Emirate



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ANTHONY KING/R

Kalabis, Viktor (*b* Červený Kostelec, nr Náchod, 27 Feb 1923). Czech composer. He studied with Hlobil at the Prague Conservatory (1945–8) and with Řídký at the Academy of Musical Arts (1952). During this period he also studied philosophy and musicology at Prague University, taking the doctorate there in 1991. Between 1953 and 1972 he was editor and music producer at Czechoslovak Radio. In 1972 he abandoned other commitments to devote his time to composition.

Kalabis's rapid rise to prominence as a composer is an accurate reflection of his intellectual and creative abilities. After an initial period characterized by his admiration for music of the late Romantic period his own music acquired a neo-classical sense of form and expressive means, as evidenced by the First Piano Concerto (1954). This new

development reached full maturity and poise in the First Symphony (1957). His compositional values and philosophical perspective have made him one of the leading figures in Czech music during the second half of the 20th century. Of his generation of composers he was the first whose music became known abroad. Many of his works have been composed to commission, including the Concerto for Orchestra for the Czech PO, the Fourth Symphony for the Dresden Staatskapelle, *Canticum canticorum* for the Gächinger Kantorei, the Second Violin Concerto for Josef Suk and *Dialogy* for János Starker; the First Piano Concerto and Harpsichord Concerto were commissioned for his wife Zuzana Růžičková. Kalabis's output – modest in size on account of his methodical and careful approach – contains music that is perfectly formed, displaying a feel for structure and proportion. Rather than goals in themselves, these technical considerations represent an expressive means of conveying content. Kalabis has a talent for producing striking sonorities and using timbre and large instrumental forces effectively (e.g. Concerto for Orchestra). His music enjoys wide recognition: the *Sinfonia pacis* is one of the most frequently performed contemporary Czech works worldwide and performances of the Harpsichord Concerto have been given at major international concert halls. He has received many awards from his homeland, including the State Prize (1969) and the honorary title Artist of Merit (1983).

WORKS
(*selective list*)

Stage: Dva světy [Two Worlds] (ballet, after L. Carroll: *Alice in Wonderland*), op.54, 1980

Orch: Conc. for Chbr Orch 'Hommage à Stravinski', op.3, 1948; Vc Conc., op.8, 1951; Pf Conc. no.1, op.12, 1954; Sym. no.1, op.14, 1957; Vn Conc. no.1, op.17, 1959; Sym. no.2 'Sinfonia pacis', op.18, 1961; Komorní hudba pro smyčce [Chbr Music for Str], op.21, 1963; Sym. variace, op.24, 1964; Conc. for Orch, op.25, 1966; Sym. no.3, op.33, 1971; Sym. no.4, op.34, 1972; Tpt Conc., op.36, 1973; Hpd Conc., str, op.42, 1975; Sym. no.5, op.43, 1976; Vn Conc. no.2, op.49, 1978; Tristium, concertant fantasie, va, str, op.56, 1981; Bn Concertino, wind, op.61, 1983; Bajka [Fable], chbr orch, op.59, 1983; Pf Conc. no.2, wind, op.64, 1985; Diptych, str, op.66, 1987

Choral: Vojna [The War] (chbr cant., folk poetry), op.45, SATB, cimb, fl, 1977; Canticum canticorum (cant., Vulgate), op.65, A, T, SATB, chbr orch, 1986

Str Qts: no.1, op.6, 1949; no.2, op.19, 1962; no.3, op.48, 1977; no.4 (Ad honorem J.S.B.), op.62, 1984; no.5, op.63, 1984; no.6, op.68, 1987; no.7, op.76, 1993

Other chbr: Divertimento, wind qnt, op.10, 1952; Suite 'Dudácka' ['Bagpiper'], op.11, ob, pf, 1953; Malá komorní hudba [Small Chbr Music], wind qnt, op.27, 1967; Sonata, op.28, vn, hpd, 1967; Sonata, op.29, vc, pf, 1968; Sonata, op.30, cl, pf, 1969; Variace, op.31, hn, pf, 1969; Sonata, op.32, trbn, pf, 1970; Pf Trio, op.39, 1974; Nonet no.2 'Pocta přírodě' [Homage to Nature], op.44, 1975; Jarní píšťalky [Spring Whistles], wind octet, op.50, 1979; Suite, op.55, cl, pf, 1981; Sonata, op.58, vn, pf, 1982; Inkantace [Incantation], 13 wind, op.69, 1988; Podivní pištci [Strange Pipers], op.72, 2 ob, 2 bn, 2 eng hn, dbn, 1990; 4 obrazy [4 Images], op.73, fl, hpd, 1991; Hallelujah, op.74, vn, pf, 1991; Dialogy, op.77, vc, hpd, 1994; Ludus per 4, op.82, pf qt, 1996

Solo inst: Sonata no.1, op.2, pf, 1947; Sonata no.2, op.4, pf, 1948; 6 dvouhlasých kánonických invencí [Six 2-Part Canonic Inventions], op.20, hpd, 1962; Symfonická freska [Sym. Fresco], op.22, org, 1963; Akcenty, cyklus, klavírních výrazových studií [Accents, cycle of études of interpretation], op.26, pf, 1967; 3 Pieces, op.35, fl, 1973; Entrata, Aria e Toccata, op.41, pf, 1975; Akvarely [Aquarelles], op.53, hpd, 1979; Reminiscences, op.46, gui, 1977; 3 Polkas, op.52, pf, 1979; Sonata no.3, op.57, pf, 1982; 4 Enigmas for Graham, op.71, pf, 1989; Preludio Aria e Toccata 'I casi di Sisyphos', op.75, hpd, 1992

Solo vocal: Ptačí svatby [Bird's Weddings] (folk poetry), song cycle, op.5, T, pf, 1949; 5 romantických písní o lásce [5 Romantic Love Songs] (R.M. Rilke), op.38, high v, str, 1973; Kolotoč života [Carousel of Life] (Rilke), song cycle, op.70, low v, pf, 1989

Principal publishers: ČHF, Panton, Schott, Supraphon, Zimmermann

Principal recording companies: Panton, Supraphon

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J. Macek: 'Nad klavírním koncertem Viktora Kalabise' [On Kalabis's piano concerto], *HRo*, x (1957), 407–9

J. Pilka: 'Violoncellový koncert Viktora Kalabise', *HRo*, xi (1958), 785–9

J. Pilka: *Viktor Kalabis: Život a dílo* (Prague, 1999)

JIŘÍ MACEK

Kalachevs'ky, Mykhailo Mykolayovych (*b* Popivtsi, Kirovohrad Province, nr Poltava, 2 October 1851; *d* nr Poltava, between 1910 and 1912). Ukrainian composer. He received degrees in both jurisprudence and music (composition and theory at the Leipzig Conservatory, graduating in 1876) before he settled in Kremenchytsi where he practised law and continued his musical activities. Unfortunately, by 1905, he had developed a serious debilitating disease that left him more or less paralyzed. An enigmatic figure, who lived in relative obscurity, he wrote a small number of works. Most of them are presumed to be lost (they include a Requiem, a String Quartet, a Piano Trio and a number of works for chorus). What have survived are the 'Ukrainian' Symphony (written as a diploma work in Leipzig), a collection of 19 songs on texts by various Russian poets, and four piano pieces. The piano pieces reveal a debt to Tchaikovsky, while the influence of Glinka and Dargomïzhsky is evident in his vocal settings. His artistic individuality infused all his work with a distinctive Ukrainian lyricism. Kalachevs'ky's major surviving work is his 'Ukrainian' Symphony, composed in 1876. The symphony is written in the traditional four movements and scored for a typical mid-19th-century orchestra. Although unquestionably influenced by the aesthetic tendencies of Robert Schumann's followers, it transforms such traditions by use of certain characteristics of Ukrainian national style: a clever use of folk romance, song and dance forms (such as the *kozachok*) in place of the usual *ABA* form, scherzo or rondo. For example, the theme of the introduction, a tranquil and lyrical melody in 4/4 which is based on the popular song *Viyut vitry, viyut buyni* ('Winds are blowing, violent winds'), is transformed into the turbulent and dance-like principal theme in 6/8 of the first movement. Kalachevs'ky's symphony belongs to that class of early symphonies by youthful composers, such as Bizet's Symphony in C, which, although lacking the maturity of the recognized masters of the genre, are nevertheless fully formed, with a subtle individuality that deserves repeated hearing. Due to the peculiar political circumstances of 19th-century Ukraine, it represents, along with Volodymyr Sokals'ky's Symphony in G minor (1892), one of only two symphonies of importance written by Ukrainian composers during the second half of the 1800s.

WORKS
(*selective list*)

Ukraïns'ka symfoniya [Ukrainian Symphony], orch, 1876; Barcarolle, pf (1955); Nocturne, pf (1955); Romance, pf (1955); Valse-Caprice, pf (1955); 19 songs (Russ. poems) (1966); Pf Trio, lost; Requiem, solo vv, chorus, str, org, lost; Str Qt, lost

Principal publishers: Muzychna Ukraïna, Mysteztvo

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M. Hrinchenko: 'Pervaya ukrainskaya simfoniya M. Kalachevskogo' [The first Ukrainian symphony by Kalachevs'ky], *SovM* (1946), no.11, pp.66–73

M. Hordyuchuk: *M.M. Kalachevs'ky* (Kiev, 1954)

VIRKO BALEY

Kalafati, Vasily Pavlovich (*b* Yevpatoriya, Crimea, 29 Jan/10 Feb 1869; *d* Leningrad, March 1942). Russian composer and teacher. In 1899 he graduated from the St Petersburg Conservatory where he studied composition with Rimsky-Korsakov. He later taught composition and polyphony there (1906–29, from 1913 as professor). Kalafati's pupils include Asaf′yev, Heino Eller, Kushnaryov, V. Shcherbachyov, A. Stepanian, Stravinsky, A. Ter-Gevondyan, M. Yudina and others. His symphonic poem *Legenda* ('A Legend'), written in memory of Schubert, was awarded a prize at the International Schubert Competition (Vienna, 1928). Kalafati published the dictionary *Sputnik muzïkanta* ('The musician's companion', St Petersburg, 1911); he also made four-hand piano arrangements of Skryabin's Second Symphony, various symphonic works by Lyadov (*The Enchanted Lake*, *Kikimora*, *Baba-Yaga*), and also for the vocal score of Spendiaryan's opera *Almast*. Kalafati's musical style comes close to the scholasticism of Rimsky-Korsakov and the Belyayev circle.

WORKS

Op: Tsïgani [The Gypsies] (after A.S. Pushkin), 1941
Choral: Reve ta stogne [Howling and Groaning] (Ukr. text), mus. picture, chorus, orch, after 1917
Orch: Fantasy-Ov.; Polonaise; Sym., a; Zvyozdï Kremlya [The Stars of the Kremlin], march, wind band (1942), awarded a prize at a competition during the siege of Leningrad
Chbr inst: Octet, ww, pf, str; Pf Qt; 2 pf sonatas; 2 str qts
Songs, choruses, folksong arrs.

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I. Musin: *Uroki zhizni* [The lessons of life] (St Petersburg, 1995)

MIKHAIL MISHCHENKO

Kalamos (Gk.; Lat. *calamus*). A term used in antiquity for various wind instruments, including the AULOS. For the use of the plural *kalamoi* to describe the syrinx or its separate pipes *see* THEOCRITUS, and VIRGIL; *see also* ISIS.

Kalangu [*kalanggual*, *kalungu*, *danko*]. Double-headed hourglass drum of West Africa (*see* DRUM, §I, 2(ii)(c)), known principally among the Hausa people of Nigeria, who call the drum *kalangu* or *kalungu* (*see* HAUSA MUSIC, §§1, 4). It is a variable tension drum, held under the arm and beaten with a hooked stick. The drum is of medium size for an hourglass drum, being about 35 cm long, 17 cm in diameter at each end and 8 cm in diameter at the waist. The past and present patrons of Hausa *kalangu* drumming are butchers. Originally the drum was associated exclusively with them, but today it is used for drumming not only their praise epithets but also those of boxers and of young people. It is also used to accompany young girls' dancing and by popular freelance professional musicians such as Alhaji Muhamman Shata. The main additional occasions of performance are at name and marriage ceremonies and during co-operative farm work; in the Sokoto and Zamfara areas the drum is used with single-string GOGE bowed lutes (fiddles) and calabash or metal percussion vessels in music and dance of the *bori* spirit possession cult.

In the performance of praise epithets, the Hausa drum may be used solo but is more often played with a fixed-pitch hourglass drum, *dan karbi*, and the small *kuntuku* kettledrum. The *dan karbi* is strapped to the thigh of the *kalangu* player, who beats both drums. A smaller version of the *kalangu*, the *karamar kalangu*, is played in the market both by amateur freelance musicians, sometimes to promote trade for butchers, and by professional satirists (*yan gambara*).

Many Nigerian peoples use such hourglass drums to accompany dancing, including the Bole (or Bolewa), Bariba (or Baatonun), Cishingini (or Kambari) and Gbari (who refer to the drum as *kalanggual*). The Busa and Tyenga (or Kenga) peoples employ the drum for *bori* dancing at the conclusion of a lengthy funeral feast. The Lela *kalangu* is used traditionally for drumming on the death of noted warriors and their immediate kin, and the Nupe version of the instrument, the *danko*, is used together with a very small *kalangu*-type drum, the *munugi*, by royal musicians on Muslim festivals, Fridays and other important occasions.

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D.W. Ames: 'Hausa Drums of Zaria', *Ibadan*, xxi (1965), 62–80
K. Krieger: 'Musikinstrumente der Hausa', *Baessler-Archiv*, new ser., xvi (1968), 373–430
P. Harper: 'A Festival of Nigerian Dances', *African Arts*, iii/2 (1970), 48–53
P. Newman and E.H. Davidson: 'Music from the Villages of Northeastern Nigeria', Asch Records AHM 4532 (1971) [disc notes]

K.A. GOURLAY/ROGER BLENCH

Kalaniemi, Maria (*b* Espoo, 27 May 1964). Finnish accordionist and composer. She started playing a five-row button accordion at the age of eight, then received a classical training for 11 years while developing an interest in traditional music. In 1983 she won the Golden Accordion award which resulted in her first recording. She then studied with Heikki Laitinen at the folk music department of the Sibelius Academy, forming the pioneering ensemble Niekku, which set out to reinvent Finnish folk music by modernizing through arrangement, texture and style. In 1989 Kalaniemi went to Paris to study with the accordionist Marcel Azzola. The next year she began to investigate the use of left-hand free bass melodies, used previously only in art music. She has become a master player, composing and performing her own music on the instrument. Kalaniemi has led her own group since the early 1990s, officially named Aldargaz in 1995 and including Timo Alakotila (piano), Olli Varis (guitars), Tapani Varis (double bass), Petri Hakala (mandolin) and Arto Järvelä (violin). They have reworked traditional Swedish and Finnish tunes, polskas and tangos, as well as interpreting Kalaniemi and Alokotila's original compositional work. Kalaniemi's work is distinguished by brooding melodies, striking dexterity of playing imbued with intensity, and a muted passion. In 1996 Kalaniemi and Aldargaz won the Finland Prize awarded by the Ministry of Education for artistic excellence, the first folk musicians in Finland to receive this award. In 1997 she was awarded a three-year artist's grant from the Finnish state to pursue her own compositional work. Kalaniemi has taught accordion at the Sibelius Academy since 1985.

RECORDINGS

Maria Kalaniemi, Olarin Musiikki OMCD 40 (1992)
Iho, perf. M. Kalaniemi and Aldargaz, Olarin Musiikki OMCD 57 (1995); reissued as Rykodisc HNCD 1396 (1997)

Ahma, perf. M. Kalaniemi and Aldargaz, Rockadillo ZENCD 2059 (1999)

JAN FAIRLEY

Kalaš, Julius [Kassal, Luis] (*b* Prague, 18 Aug 1902; *d* Prague, 12 May 1967). Czech composer. He studied composition with Foerster and Křička at the Prague Conservatory (1921–4) and in Suk's masterclasses there (1924–8). From 1925 until 1953 he was the pianist and artistic director of the popular male sextet 'The Teachers of Gotham', who satirized, parodied and caricatured social and artistic conditions, famous personalities, compositions and critics. They made more than 1300 live and broadcast appearances in Czechoslovakia, were in six films and made a successful visit to London on the occasion of the Czech Film Festival (1947). For the group Kalaš wrote 125 satirical ballads and songs, most of them to texts by Karel Hrnčíř. From 1948 he was also a professor at the film department of the Prague Academy of Musical Arts, where he also served as dean (1949–50) and vice-dean (1955–7). In addition, he held official positions in the Authors' Protection Union, the Theatre and Literary Agency and the Czech Music Foundation, of which he was first president (1954–60).

Kalaš wrote both light and serious music. In the former category he composed six operettas (of which the most successful was *Mlynářka z Granady*, 'The Miller's Wife of Granada'), 40 film scores, music for the stage and radio, music for the sports exercises at the Sokol Festival etc. Of his serious compositions, the most important are those for chamber forces or orchestra. His style is lucid and texturally straightforward though capable of humorous and grotesque moods. In his chamber and orchestral pieces the influence of Suk is discernible, particularly in the lyrical passages and in the use of instrumental colour, while the humorous atmosphere of his other works owes more to Křička.

WORKS
(*selective list*)

Stage: Mlynářka z Granady [The Miller's Wife of Granada] (operetta, K. Konstantin, K. Hrnčíř), op.78, 1954, Prague, 1954; Slavnost v Coqueville [Fête in Coqueville] (ballet, after E. Zola), op.80, 1955, Rostock, 24 Nov 1956; Nepokoření [The Proud Ones] (M.V. Kratochvil), 1960, Prague, National, 1961

Orch: Vzkříšení [Resurrection], op.51, sym. poem, 1945; Vc Conc., 1949; Va Conc., 1950; Slavík a růže [The Nightingale and the Rose], sym. poem, 1956; Bubny míru [Drums of Peace], sym. picture, 1960; Bohatýrská fantasie [Heroic Fantasy], op.73, vc, orch

Cants.: Ve jménem Páně [In the name of the Lord] (J. Týml), op.33, 1939; Kejklíř [Juggler] (O. Fischer), op.37, 1939; Jen dál [Still Further] (J. Neruda), op.70, 1951

Chbr: Str Qt, A, op.1, 1924; Quartettino, G, op.8, 1928; Str Qt, f, 1942

Film scores: Obrácení Ferdyše Pištory [The Conversion of Ferdyš Pištora], 1931; U nás v Kocourkově [At our House in Kocourkov], 1934; Jízdní hlídka [The Mounted Guard], 1936; Katakomby [Catacombs], 1940; Císařův pekař a pekařův císař [The Emperor's Baker and the Baker's Emperor], 1953

Principal publishers: Český Hudební Fond, Mojmír Urbánek

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A.M. Brousil: *Hudba v našem filmu* [Music in our films] (Prague, 1948), 33, 97

J. Kalaš: 'Jak jsem psal svůj violoncellový koncert' [How I wrote my Cello Concerto], *HRo*, iii/10–12 (1950–51), 72 only

OLDŘICH PUKL

Kalbeck, Max (*b* Breslau, 4 Jan 1850; *d* Vienna, 4 May 1921). German author, music critic and editor. He studied at the University of Breslau, first law, later philosophy. From 1872 to 1874 he was a private tutor in Munich, where he also wrote poetry and studied at the music school. In 1875 he returned to Breslau to become a music critic and columnist for the *Schlesische Zeitung* and an assistant director of the Schlesisches Museum; subsequently he worked as a music critic for the *Breslauer Zeitung*. He moved to Vienna in 1880 and, on the recommendation of Hanslick, joined the staff of the *Wiener allgemeine Zeitung*. He became the music critic of the *Neue freie Presse* in 1883, the *Neues Wiener Tageblatt* in 1886 and the *Wiener Montags-Revue* in 1890.

Kalbeck was an influential music critic in Vienna and, like Hanslick, a partisan of Brahms. While his earliest published critical studies are devoted to Wagner's music dramas, his main work of musical scholarship is the very large-scale biography of Brahms. He was a close friend of Brahms in the composer's latter years and his biography has been the basis of most subsequent Brahms scholarship; it will not be superseded (Kalbeck's Brahms is somewhat akin to Boswell's Johnson), though it will be supplemented (as Alfred Ehrmann has already done in his biography of 1933). Brahms set some of Kalbeck's poetry: the song *Nachtwandler* op.86 no.3 and the partsong *Letztes Glück* op.104 no.3. Kalbeck also edited seven of the 16 volumes in the collected correspondence of Brahms issued by the Deutsche Brahms Gesellschaft in Berlin. Besides his activity as a critic and scholar, he wrote new librettos for Mozart's *Bastien und Bastienne* and *La finta giardiniera*, made new translations of librettos (e.g. *Don Giovanni* and Gluck's *Orfeo*) and wrote librettos for contemporary opera and operetta composers. Some of his literary works appeared under the pseudonym Jeremias Deutlich.

WRITINGS

LIBRETTOS

Jakuba (1894): operetta by Johann Strauss (ii), Vienna, 1894

Das stille Dorf (1897): opera by A. von Fielitz, Hamburg, 1900

Nubia (1898): opera by G. Henschel, Dresden, 1899

Decius der Flötenspieler (1899): opera by E. Poldini

Die Hochzeit zu Ulfosa: opera by P. Caro, unperf., unpubd

BIOGRAPHY AND CRITICISM

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Das Bühnenfestspiel zu Bayreuth (Breslau, 2/1877)

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Gereimtes und Ungereimtes (Berlin, 1885)

Wiener Opernabende (Vienna, 1885)

Humoresken und Phantasien (Vienna, 1896)

Opern-Abende, i–ii (Berlin, 1898)

Johannes Brahms, i (Vienna, 1904, 4/1921/*R*); ii (Berlin, 1908–9, 3/1921/*R*); iii/1 (Berlin, 1910, 3/1922/*R*); iii/2 (Berlin, 1912, 2/1931/*R*); iv (Berlin, 1914, 2/1915/*R*)

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M.G. Musgrave: 'Brahms und Kalbeck: eine missverstandene Beziehung?', *Brahms Congress: Vienna 1983*, 397–404

ROBERT PASCALL

Kalcher [Kalchner], **Johann Nepomuk** (*b* Freising, Bavaria, 15 May 1764; *d* Munich, 2 Feb 1827). German organist and composer. He studied in Freising with the court organist J.G. Berger, and in Munich with Joseph Grätz (1790), who recommended him as Bavarian court organist in 1801. Weber studied with him at Munich between 1798 and 1800 and under his guidance began the so-called *Jugendmesse*, and wrote his first opera, *Der Macht der Liebe und des Weins*, which was possibly destroyed in a fire in Kalcher's house. However, the Six Variations on an Original Theme op.2 were printed in June 1800, with a dedication to Kalcher as 'famous Munich piano teacher and composer'. Shortly before his death Kalcher was appointed court organist of the Lutheran parish at Munich. Contemporary accounts describe Kalcher's organ playing as academically sound, powerful and solid, not that of a virtuoso. Although his compositions include keyboard concertos, symphonies, songs and church music which, according to Lipowsky, were all performed with great success, his only published works seem to be 15 songs printed by Falter in 1800.

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F.W. Jähns: *Carl Maria von Weber in seinen Werken* (Berlin, 1871/*R*)
J. Veit: *Der junge Carl Maria von Weber: Untersuchungen zum Einfluss Franz Danzis und Abbé Georg Joseph Voglers* (Mainz, 1990)

JOHN WARRACK/JOACHIM VEIT

Kaldenbach [Caldenbach], **Christoph** (*b* Schwiebus, Silesia [now Siebodzin, Poland], 11 Aug 1613; *d* Tübingen, 16 July 1698). German composer, poet, writer, teacher and educationist. His earliest musical training included singing in the local church choir and probably instruction from an uncle, Georg Lindner, a composer with a local reputation. While he was still a boy his family was forced by war to move to Frankfurt an der Oder. Here he attended the Pädagogium and in 1629 entered the university. In 1631 he went to the University of Königsberg but soon left and became a music tutor at the estate of Georg Reimer at Schtejki, north-east of Memel (now Klaipėda). In 1633 he returned to Königsberg, where he resumed his university studies and tutored the sons of patrician families. He received a broad education and was skilled in several languages, including Latin, Greek, Hebrew and Polish. He thus was qualified to be appointed, in 1639, Konrektor and, in 1645, Prorektor of the Lateinschule in the Old Town of Königsberg. After receiving the master's degree in philosophy in 1647, he was made professor of Greek at the university. In 1655 he was called to Tübingen University as professor of eloquence, poetry and history. He was also 'Paedagogarcha' for the schools of Württemberg 'ob der Staig', i.e. for the territory south of Stuttgart. He wrote a number of vocal works for various local occasions such as weddings, funerals and political ceremonies. His influence in Tübingen was long felt, for he continued to teach there until he was 83. An anonymous portrait of him dated 1660 (reproduced in *MGG1*) is at Tübingen University.

Kaldenbach wrote a large amount of poetry, and dramas, academic orations, speeches for various private and public occasions, a manual for teaching rhetoric, and commentaries on various Latin authors. Among these works is a disputation, *Dissertatio musica, exhibens analysin harmoniae Orlandi di Lasso*, which he wrote in his capacity as chairman for the examination of a student, Elias Walther, who was the respondent. Much of his text is taken from the well-known analysis by Joachim Burmeister in *Musica autoschediastikē* (Rostock, 1601) describing the musical-rhetorical structure and figures in Lassus's motet *In me transierunt*. His music is very little known and cannot yet be evaluated. His various secular and sacred vocal compositions are much in the style of the arias of Heinrich Albert; the latter set some of his poems to music, and he himself included works by Albert in his *Deutsche Sappho* of 1651.

WORKS

OCCASIONAL

Der 23. Psalm, wedding anthem, 5vv, bc (Königsberg, 1645)
Omnia possideat . . . oder die Selige Ewigkeit (Selig Ewigkeit, Lohn), funeral ode, 5vv (Königsberg, 1656); extract ed. in EDM, 2nd ser., *Ostpreussen und Danzig*, i (1939)
Christliches Begräbnuss-Lied (Meiner Hoffnung grund steht fest), 5vv (Tübingen, 1657)
Ode (Tuque pulcher, tristiorem lachrymarum), 1v, vn, bc, suppl. to Panegyricus memoriae ac honori Thomae Lansii (Tübingen, 1658)
Ode germanica (Herr, ich lige gantz darnieder), 2vv, bc, suppl. to Joachimus Wibelius, aeternum convalescens, seu laudatio ejus posthuma (Tübingen, 1661)
Klag- und Trauer-Lieder (Die Zeit und ihre Macht vergeht; Also fleucht der Zeiten Drang), 9 March 1668, 2, 5vv, bc (n.p., n.d.)
Glückwündschungs-Lied (Der verwaisten Tugend Stul), 2vv, bc (Tübingen, 1672)
Werther Stul, gelehrte Zimmer, unsterblicher Nachruhm des . . . Herren Georg Fridrichs, 3 May 1686, 1v, vn, bc, suppl. to Virtutum heroicarum idea (Tübingen, 1689) [music as for Tuque pulcher, 1658]
Christliches Lied (In einem finstern Thale), 5vv (?Königsberg, 1646); Christliche Sterbens-Lust (Bis zur Grabes-Kammer), 5vv (?Königsberg, 1654); Preiss der Hülffe Gottes (Der Herr ist meine Macht), 8vv (Königsberg, 1654); Braut-Tantz (Die Jugend sucht einmal), 5vv (Königsberg, 1654), extract ed. in EDM, 2nd ser., *Ostpreussen und Danzig*, i (1939); Geistliches Sühn-Opfer (Herr kehre dich doch wieder zu uns), 10vv (Königsberg, 1654); Hymnus (Judica me Deus), 9vv (Königsberg, 1656): all lost, cited in *EitnerQ*

OTHER VOCAL

Deutsche Sappho, oder Musicalische Getichte, 23 secular, 7 sacred works, 1651[4]
Deutsche Sappho, oder Dreystimmige musicalische Getichte, 3vv (Stuttgart, 1687) [incl. 7 pieces from 1651 edn; many of the texts by Kaldenbach, previously pubd without music, 1668]

WRITINGS ON MUSIC

Dissertatio musica, exhibens analysin harmoniae Orlandi di Lasso, 5 voc. cui textus est: 'In me transierunt', juxta leges & regulas musicae poeticae institutam, praeside Christophoro Caldenbacchio, El. Prof. Respondente Elia Walthero (Tübingen, 1664)

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GEORGE J. BUELOW

Kalevala. Finnish epic songs in trochaic tetrameters. *See* FINLAND, §II, 2.

Kalichstein, Joseph (*b* Tel-Aviv, 15 Jan 1946). Israeli pianist. He moved to the USA in 1962 to study at the Juilliard School of Music with Edward Steuermann and Ilona Kabos. In 1967 he made his New York recital début and won the Young Concert Artists Award; the following year he performed Beethoven's Piano Concerto no.4 in a

nationally televised concert with Bernstein and the New York PO. After winning first prize in the Leventritt Competition (1969), he made his European début with Previn and the LSO in 1970. Since then he has maintained an active career as a recitalist and soloist, appearing with the Cleveland Orchestra, Chicago SO, Boston SO, Berlin PO, LSO and LPO and the Israel PO, and in Japan, Australia and Latin America. He has performed regularly with the violinist Jaime Laredo and the cellist Sharon Robinson since 1976, and in 1981 the three officially formed the Kalichstein-Laredo-Robinson Trio; together with the Guarneri Quartet they presented Brahms's complete works for piano and strings in New York in 1983 to celebrate the 150th anniversary of the composer's birth. In 1992 the group gave the première of Pärt's Adagio for piano trio. Kalichstein specializes in the standard repertory of the 19th century, bringing to it creative interpretations that are sometimes lacking in fidelity to the score but are powerfully communicative and dazzling in their display of virtuoso technique.

JAMES WIERZBICKI/R

Kálik, Václav (*b* Opava, Silesia, 18 Oct 1891; *d* Prague, 18 Nov 1951). Czech composer and conductor. He studied history and art history at Prague University (1909–14) and composition with Vitězslav Novák (1911–13) and Suk (1924–6); in addition, he privately studied conducting. His studies took him to Germany and Italy, a bursary enabling him to stay in Rome (1926–7); some of his music, particularly that for orchestra, was based on his Italian experiences. In Czechoslovakia he devoted much energy to work with choirs: between 1911 and 1923 he directed the university choirs in Prague, the Prague Hlahol, the mixed choir of the Workers' Academy and the Southern Bohemian Teachers' Chorus, the last of which he toured with abroad. An honorary member of many other choirs, he became a member of the Czech Academy of Sciences and Art in 1946. His richly lyrical and expressive music found wide popularity, and his choral pieces were particularly well received. Technically, his style betrays the influences of Bach and the Italian Renaissance masters.

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(*selective list*)

Ops: Jarní jitro [Spring Morning] (1, Kálik), 1933; Lásky div [The Miracle of Love] (1, J. Zeyer), 1943; Posvěcení mládí [The Consecration of Youth] (3, J. Mahen), 1946

Choral: Můj kraj [My Countryside], male vv, 1916; Návrat [Return], female vv, 1916; Její kraj [Her Countryside], female vv, 1917; Návrat do vlasti [Return to the Fatherland], male vv, 1917; Letní den [Summer Day], male vv, 1919; Zimní den [Winter Day], female vv, 1919; Jarní den [Spring Day], 1935; Z domoviny [From the Homeland], male vv, 1936; 3 české tance [3 Czech Dances], 1940; 6 českých tanců, 1940; Malé rekviem [Little Requiem], female vv, 1946; Zpěv noci osvobození [The Song of Liberation Night], 1946; Pražské obrazy [Prague Scenes], male vv, 1943–50; Srdce [The Heart], male vv, 1951

Inst: Pf Suite, 1914–15; Fantasy, orch, 1915; Sonata, vn, pf, 1919; Moře [The Sea], sym. poem, 1924; Preludium, orch, 1931; Venezia, orch, 1932; Sym. no.2, 1943

Solo vocal: Zlá láska [Evil Love], S, vn, pf, 1919; Mírová symfonie [A Sym. of Peace], S, orch, 1926–7

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JAN VRATISLAVSKÝ

Kalimantan. The part of Borneo belonging to the Republic of Indonesia. *See* INDONESIA, §VII, 1.

Kalina z Chotěřiny, Matouš. *See* COLLINUS, MATTHAEUS.

Kalindula. Musical genre named after a one-string chordophone and derived from the traditional heptatonic Bemba rhythms of the Luapula province of north-eastern Zambia; it first came to national prominence in the late 1970s. The conscious return to traditional idioms arose in part from the highly influential, 1972 visit to Zambia by Osibisa, but perhaps more in response to President Kaunda's plea for more indigenous music to challenge the pre-eminence of imported Zairean rumba and Western popular music.

The challenge was picked up by record companies (Teal, DB Studios and Zambia Music Parlour), producers (Khuswayo, Skinner, Musingilo and Mulenga), as well as individual musicians who produced a uniquely Zambian dance style noted for its up-tempo rhythm, brash guitar work and rapid-fire bass lines. By the early 1980s a number of tight four- to six-piece guitar bands such as Amayenge, Shalawambe, Julizya, Serenje and Masasu had refined the style and attracted the attention of the growing World Music market. By the mid-1980s, *kalindula* was widely regarded as the national dance style of Zambia.

Inspired by the global, but short-lived, appeal of *kalindula*, a second wave of Luapula stylists turned their attention to the new idiom and, in a curious process of re-indigenization, produced a new wave of robust, rural roots style of *kalindula*. Now often featuring dance ensembles and drawing more on original Bemba rhythms, the new stars (who quickly rose to national prominence) included Mashabe, Makishi, Majoza and the Bwaluka Founders. By the early 1990s, the *kalindula* craze had passed, as Zambia entered deep economic recession and reverted to external and most often pirated musical entertainment. Yet, along with the pioneering work of Alick Nkhata 40 years earlier, the *kalindula* of the 1980s remains the most authentic expression of Zambian musical identity.

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RONNIE GRAHAM

Kaliningrad (Ger. Königsberg). City in Russia. Until April 1945, as Königsberg, it was the main city of the German province of East Prussia; after World War II it was named Kaliningrad, becoming part of the USSR in 1946 and of Russia since 1991. The name Königsberg originally designated a monastic castle (1255) on the river Pregel, and from 1286 also the settlement that grew up under its protection, which developed as three towns (Altstadt, Löbenicht and Kneiphof), unified in 1724. In 1525 the monastic settlement became the site of a princely court, that of the margraves and subsequently (from 1603) electors of Brandenburg, until 1701, when Berlin became their capital.

Königsberg's remote geographical position did not prevent close cultural contact with the German Empire and other parts of Europe; the influences of the Netherlandish style of Lassus and Sweelinck, of the English lute song, of Italian monody and of the French *air de cour* are more apparent than in many less remote German towns

and residences. Close musical connections naturally existed with Poland too. In the 18th century secular music flourished in Königsberg, and C.P.E. Bach and his contemporaries found an enlightened audience there. The philosophical revolution of the later 18th century was led by men born, educated or working in Königsberg: Kant, Hamann, Herder, and the writers on music J.F. Reichardt and E.T.A. Hoffmann.

Among the musical institutions of the city the three churches were the most consistently important. The cathedral already had a fine organ in the mid-15th century, and in 1587 a very large new one was installed; Heinrich Albert was organist from 1631 to 1651. The office of Kantor at the cathedral school was an esteemed position, held by such men as Johann Stobaeus and Günter Schwenkenbecher (1682–1714), as was that of the Altstadt church, held by Jonas Zornicht, Johann Weichmann, Conrad Matthaei and Georg Riedel.

The growth of the Königsberg Hofkapelle is closely connected with that of the large and skilled trumpet ensemble which was a prominent feature of the town's musical life around 1525. From about 1540 the office of Hofkapellmeister was permanently established; eminent among its holders were Johannes Eccard (1586–1608), Stobaeus (1627–46) and Johann Sebastiani (1661–83). Together with Albert, these figures constituted the 'Preussische Tonschule', devoting themselves chiefly to the lied, of which they composed numerous examples, generally in a serious vein. Among the resident princes, the 16th-century Margrave Albrecht was renowned as a patron and friend of musicians; this is demonstrated by his correspondence with Senfl and others, his collection of music and the Lutheran hymns he wrote. His successors Margrave Georg Friedrich (1578–86) and Elector Johann Sigismund (1611–19) had particularly magnificent court music at their disposal; the former brought his own orchestra from Ansbach, and the latter employed additional musicians from England.

Other important musicians employed by the Hofkapelle in the 16th century were Adrianus Petit Coclico (1547) and the trumpeters and composers Johann and Paul Kugelmann. In the 17th century the Kantors of the Altstadt church, Christoph Kaldenbach (from 1639) and Weichmann (1647–52), were important for the development of German song. Among musicians who visited Königsberg in the 16th century were the lutenists Valentin Bakfark and Matthäus Waissel, and, around 1600, the versatile Valentin Haussmann.

The Hofkapelle was disbanded in 1707, but in the course of the 17th century musical activity had become largely confined to such civic occasions as weddings, funerals and academic festivals; performances of dramatic allegories with words by Simon Dach and music by Albert – *Cleomedes* (1635) and *Sorbuisa, oder Prussiarchus* (1645) – are recorded. In the 18th century the musical life of the city was characterized by amateur concerts; in 1755 a theatre was built, although it did not have its own orchestra until 1793. Important figures of this period were the cathedral Kantor Schwenkenbecher and the Altstadt Kantor Riedel, who set to music the entire Gospel according to St Matthew, the Psalms of David and the book of Revelation.

In the 19th century Königsberg continued to maintain wide musical connections: the Kapellmeister F.E. Sobolewski corresponded with Schumann; Wagner worked at the theatre for a brief period in 1836–7; the university conferred an honorary doctorate on Liszt on 14 April 1842 (probably, however, recognizing him more as a virtuoso than as a composer); and Brahms visited the town in April 1880. Other visiting musicians were Zelter (1810), Joachim (1872), von Bülow (1890) and Busoni (1896). Otto Nicolai was born in the city in 1810. Musical societies flourished, including the Singverein (1818), the Liedertafel (1824) and the Philharmonische Gesellschaft (1838). A champion of 'New Music' in Königsberg was the writer, critic and teacher Louis Köhler (1849–86), whose pupils included Adolf Jensen and Hermann Goetz. Leading conductors of the opera were Dorn (1828–9), Sobolewski (1847–53) and Max Stägemann (1875–9).

In the 20th century the critic Erwin Kroll was active in Königsberg (1924–34) and attempted to 'convert the Brahms city . . . into a Pfitzner city' (see Kroll, p.221); the Band für Neue Tonkunst, founded on 10 February 1919 and later associated with Hermann Scherchen, also encouraged contemporary composers. Prominent conductors of the early part of the century were Max Brode (*d* 1917), Ernst Wendel and Paul Scheinpflug.

Königsberg University, founded by Albrecht in 1544 and later known as the Albertina, played an important part in the musical history of the city through its teaching of music and its use of music for academic ceremonies. In 1546 Thomas Horner edited a work on composition, *De ratione componendi*, for use in academic instruction, and at the beginning of the 19th century C.H. Saemann gave lectures on the history and theory of music. From 1922 musicology was taught.

Polyphonic music was first printed in Königsberg by Johann Daubmann in the mid-16th century; a century later Paschen Mense and Johann Reussner were the leading music printers. The most important library in the city was the Königliche und Universitätsbibliothek zu Königsberg in Preussen, which had the large music collection of F.A. Gotthold (*d* 1858), of which only a small portion remains.

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WERNER BRAUN

Kalinnikov, Vasily Sergeyevich (*b* Voina, Oryol district, 1/13 Jan 1866; *d* Yalta, 29 Dec/11 Jan 1901). Russian composer. The son of a police official, he belonged to an ecclesiastical family, and was therefore eligible to attend the seminary when the family moved to Oryol in 1879. His father, who played the guitar and sang in a local choir, encouraged his musical interests. He had taken violin lessons at Voina, and became director of the seminary choir at the age of 14. In 1884 he went to Moscow to enrol in the elementary classes at the conservatory, but he was unable to pay the fees and had to withdraw after only a few months. He then won a scholarship as a bassoon player at the Moscow Philharmonic Society Music School, where he studied with Il'yinsky and Blaramberg until 1892. During these years he lived in dire poverty, playing the violin, the bassoon and occasionally the timpani in theatre orchestras and finding employment as a copyist to eke out a meagre existence. He was much helped at this time, and later, by his sympathetic teacher and devoted friend S.N. Kruglikov. Tchaikovsky also thought highly of Kalinnikov and recommended him for the conductorship at the Malïy Theatre in 1892; in the following year he was appointed assistant conductor at the Italian Theatre. He also gave private lessons in music theory. In autumn 1893 his health, never robust and perhaps undermined by his privations as a student, broke down completely; he spent the rest of his life in the Crimea, depending mainly on his friends for financial support. In spite of his illness he composed regularly, and at the time of his death he had a small but enthusiastic following.

Kalinnikov made his name with his First Symphony. He sent the score to Kruglikov, the dedicatee, who was sufficiently impressed to submit it to leading Russian conductors. Rimsky-Korsakov, while admitting to finding in it evidence of real talent, maintained that it contained too many technical mistakes to make a performance worthwhile (it has been suggested that these 'mistakes' were in fact copyist's slips). However, Vinogradsky undertook to conduct the work at a Russian Musical Society concert in Kiev. It was a great success, and the second and third movements received an encore. Performances in Moscow, Vienna, Berlin and Paris followed, and it remains in the Russian repertory.

An admirer of Turgenev (also born in Oryol), Kalinnikov expressed a wish to emulate in musical terms the literary achievements of his fellow countryman, including the evocation of Russian country life and scenery. However, he was firmly opposed to descriptive music which follows a complex programme in every detail, and sought rather to conjure up the atmosphere of his native land with themes whose melodic contours and rhythmic patterns are characteristic of folksong, and by carefully planned textural effects and colourful orchestration. This attitude to composition finds its fullest expression in his First Symphony. This work, as in the more extended but less successful Second Symphony, shows a mature handling of the polyphonic techniques that were laboriously practised in a series of fugues written in the late 1880s. The skilful and lengthy development section of the first movement, mostly based on contrapuntally conceived melodic variation, includes a strictly ordered fugato passage. The influence of Borodin, apparent in the shape of the themes, is further suggested by several unexpected modulations and unusual key relationships. Another instance of Borodin's influence is seen in the string tremolandos and chromatically inflected melody at the beginning of *Kedr i pal'ma* ('The Cedar and the Palm'), which recalls *In the Steppes of Central Asia*. The drooping melodic lines are at times also strongly reminiscent of Tchaikovsky. However, in his best works – the two symphonies, *The Cedar and the Palm*, the incidental music to *Tsar Boris* – the handling of thematic material is entirely individual and results in an unmistakably personal style. Although several of his pieces would repay a hearing, it is on his symphonies alone (particularly the first) that Kalinnikov's slender reputation rests. In his own country his place in musical history is secure. Indeed, Asaf'yev considered that, had he lived out a normal life span, he might have been numbered in the first rank of Russian composers.

Kalinnikov's brother Viktor (1870–1927) was a composer, chiefly of choral music, and a professor at the Philharmonic School of Moscow.

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STAGE

Operetta, 1887, lost
Knyazhna Mara, ili Smert' Kashcheya [Princess Mara, or Kashchey's Death] (projected op, K.M. Fofanov), *c*1894, lib and sketch of 89 bars, *RUS-Mcm*
Tsar Boris (incid music, A.K. Tolstoy), 1898, Moscow, Bol'shoy, 1 Feb 1899, score, ov., 4 entr'actes, arr. pf 4 hands (1901)
V 1812 godu [In 1812] (op, S.I. Mamontov), 1899–1900, inc., *Mcm*, excerpts (1901)

INSTRUMENTAL

Orch: Fugue, d, ?1889, *Mcm*; Fugue, d, ?1889, orch pts *Mcm*; Nimfï [The Nymphs], sym. picture after I.S. Turgenev, ed. (1954); Serenade, str, 1891, ed. (1950), arr. pf 4 hands (1952); Suite, 1891–2, score and arr. pf 4 hands (1901); Bïlina [Epic Poem], ov., ?1892, ed. (1951), arr. pf 4 hands (1952); Ov., d, 1894, arr. pf 4 hands, *Mcm*; Sym. no.1, g, 1894–5 (1900); Sym. no.2, A, 1895–7 (1901); Intermezzo no.1, f♯, 1896 (1901): Intermezzo no.2, G, 1897 (1901); Kedr i pal'ma [The Cedar and the Palm], sym. picture after H. Heine, trans. Maykov, 1897–8 (1901)
Pf: Grust' [Sadness], begun 1884, lost; Scherzo, F, 1888–9, *Mcm*; Grustnaya pesenka [Chanson triste], g, ?1892–3 (1901) [?rev. of Grust']; Russkoye intermetstso, f, 1894, ed. V. Kiselyov in *V. Kalinnikov: p'yesï dlya fortepiano* (Moscow, 1950); Minuet, E, ?1894 (1901); Waltz, A, 1894, MS in private Gnesin collection; Nocturne, f♯, 1894 (1901); Elegy, b♭, 1894 (1901); Moderato, e♭, ed. V. Kiselyov in *V. Kalinnikov: p'yesï dlya fortepiano* (Moscow, 1950); Polonaise, B♭, pf 4 hands, *Mcm* [on a theme from Sym. no.1]; pieces for str qt, lost

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For 1v, pf: Kogda zhizn' gnetut i stradan'ya, i muki [When Life is Weighed Down with Suffering and Torment] (Polivanov), 1887 (1901); Na chudnoye plechiko miloy [On your Lovely Little

Shoulder Dear] (Heine, trans. V.A. Fyodorov), 1887 (1901); Na starom kurgane [On the Old Burial Mound] (I.S. Nikitin), 1887 (1901); Nam zvyozdï krotkiye siyali [The Gentle Stars Shone Down on Us] (A.N. Pleshcheyev), 1894 (1900); Zvyozdï yasnïye [Bright Stars] (K.M. Fofanov), 1894 (1901); Bïl starïy korol' [There Was an Old King] (Heine, trans. Pleshcheyev), 1894 (1901); Molitva [Prayer] (Pleshcheyev), 1900 (1900); Kolokola [Bells], 1900 (1901); Ne sprashivay, zachem unïloy dumoy [Do not Ask why I Smile in Thought] (Pushkin) (1901); Ya li tebya, moya radost' [I am Yours, my Darling] (Heine, trans. Fyodorov), *Mcm*; Ya zhelal bï svoi pesni sdelat' chudnïmi tsvetami [I would Like to Make my Songs into Wonderful Flowers] (Heine, trans. Fyodorov), *Mcm*; Prezent na l-oye yanvarya 1900 goda [A Present for 1 January 1900], *Mcm*; 16 musical letters, 1892–9, *Mcm*

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V.A. Kiselyov, ed.: *Vasiliy Kalinnikov: pis'ma, dokumentï, materialï* [Letters, documents, materials] (Moscow, 1959) [incl. list of works and bibliography]

V. Shevelyova: *Vasiliy Sergeyevich Kalinnikov: k 60-letiyu so dnya smerti russkogo kompozitora: kratkiy rekomendatel'nïy ukazatel'* [On the 60th anniversary of the death of a Russian composer: a short recommendatory index] (Oryol, 1960)

A.V. Nyurnberg: *Vasiliy Sergeyevich Kalinnikov: kratkiy ocherk zhizni i tvorchestva* [Kalinnikov: a short essay on his life and works] (Moscow and Leningrad, 1964)

G. Seaman: 'V.S. Kalinnikov (1866–1900)', *MR*, xxviii (1967), 289–99

G.A. Pozhidayev: 'Vasiliy Kalinnikov: novïye materialï k biografii russkogo muzykanta' [Kalinnikov: new biographical material], *Muzïkal'naya zhizn'* (1982), no.3, pp.16–17

G.A. Pozhidayev: *Vasiliy Kalinnikov: simfoniya zhizni v 4-kh chastyakh* [Kalinnikov: the symphony of his life in four movements] (Moscow, 1993)

JENNIFER SPENCER

Kalinnikov, Viktor Sergeyevich (*b* Voinï, Mtsensk district, 1870; *d* Saltïkovka, Moscow province, 23 Feb 1927). Russian composer and conductor. The brother of Vasily Sergeyevich Kalinnikov. In 1896 he completed his studies at the College for Music and Drama at the Moscow Philharmonic Society in the composition and theory class (under Pavel Blaramberg, Aleksandr Il'yinsky and Semyon Kruglikov and the oboe class (under Ye. Gurevich). On graduation from the college he ran the orchestral class there, becoming a teacher and later a professor of music theory; he ran the oboe class for a year from 1897. From 1899 to 1901 he was head of the music department and conductor at the Moscow Arts Theatre. He was also a teacher at the Moscow Synodal School (1897–1923, from 1917 known as the Choral Academy), and from 1922 until the end of his life he was a professor at the Moscow Conservatory. He was involved in the work of the ethnographic commission attached to the conservatory, conducted choral concerts, directed the student orchestra, and ran classes in choral singing at the junior teaching institutions of Moscow. He was one of the founders of the People's Conservatory of Moscow (1906). In Kalinnikov's small output choral works occupy a key place: they comprise 15 a cappella choruses set to the words of Russian poets, choral arrangements of Russian folksongs for two- and four-part choir, and children's songs with piano accompaniment and church music. He also made choral transcriptions of romances by Russian composers (Glinka, Borodin, Musorgsky, Arensky and others) and arrangements for choir of revolutionary songs (including the *Marseillaise* and the *Internationale*). Kalinnikov's works entered the repertories of Russia's leading choruses.

WORKS
(selective list)

Kontsertnaya uvertyura [Concert Ov.], orch, 1894, unpubd; 2 Miniatures, str qt, 1895, unpubd; Detskiye pesni [Children's Songs], 1v, pf; many choral arrs. of Russian folksongs incl.: Tï vzoydi, solntse krasnoye [Rise Up, Rise Up, Fair Sun]; U vorot, vorot batyushkinïkh [At the Gate, the Priest's Gate]; Zaigray, moya volïnka [Start up, My Bagpipes]; Vniz po matushke, po Volge [Downstream Along Mother Volga]; Ėy ukhnem! [The Song of the Volga Boatmen]; 15 a cappella choruses (Russ. poets)

Principal publishers: Jürgenson, Gosizdat (MuzSektor), Muzgiz, Muzïka

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V. Kalinnikov: 'O khorovom penii' [On choral singing], *Vestnik iskusstv* (1922), no.2

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A. Sergeyev: 'Master khorovoy kul'turï' [A master of the choral tradition], *SovM* (1950), no.5, p.95 only

M. Ivakin: 'Obrabotki V.S. Kalinnikova (1870–1927)' [The arrangements of V.S. Kalinnikov], in *Russkaya khorovaya literatura* [Russian choral literature] (Moscow, 1965), 132–8

K. Dmitrevskaya: 'Viktor Kalinnikov: k 100-letiyu so dnya rozhdeniya' [Kalinnikov: for the 100th anniversary of his birth], *Khorovoye iskusstvo*, ed. K. Ol'khov, ii (Leningrad, 1971), 53–67

IOSIF GENRIKHOVICH RAYSKIN

Kalisch, Paul (*b* Berlin, 6 Nov 1855; *d* St Lorenz am Modensee, 27 Jan 1946). German tenor. He studied in Italy with Leoni and the younger Lamperti, and in 1879 made his début in Rome (under the name of Paolo Alberti) as Edgardo. As Alberti he created Sandro in Giulio Litta's *Il violino di Cremona* at La Scala (1882), then (under his

own name) sang Raoul and the Duke of Mantua at Munich (1883). He was engaged at the Berlin Hofoper from 1884 to 1887, and made his Metropolitan début in the first New York performance of the Paris version of *Tannhäuser* (1889). At the Metropolitan he appeared frequently with his wife, the soprano Lilli Lehmann. With her he sang *Die Walküre*, *Fidelio*, *La Juive*, *Norma* and *Il trovatore*, but his lyric voice and refined style were perhaps better suited to Don Ottavio or to Nureddin, which he sang at the American première of Cornelius's *Der Barbier von Bagdad* (1890).

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H.E. Krehbiel: *Chapters of Opera* (New York, 1908)
I. Kolodin: *The Story of the Metropolitan Opera 1883–1950* (New York, 1951)

ELIZABETH FORBES

Kalish, Gilbert (*b* Brooklyn, NY, 2 July 1935). American pianist and teacher. A graduate from Columbia University (1956–8), he studied with Leonard Shure, Julius Hereford and Isabella Vengerova. In 1962 he gave his New York début (Carnegie Recital Hall, programming Bach and Schoenberg), and appeared for the first time in Europe (Wigmore Hall, London, playing Beethoven, Schubert and Chopin). A founder-member of the Contemporary Chamber Ensemble (active in New York during the 1960s and 70s), he was appointed pianist of the Boston Symphony Chamber Players in 1969, which position he still held in 2000. Artist-in-residence at Rutgers, the State University of New Jersey (1965–7), and Swarthmore College, Pennsylvania (1966–72), Kalish was for many years an influential faculty member of the Berkshire Music Center, Tanglewood (1968–97, chairman 1985–97). He has also appeared at the Banff Center and Steans Institute, Ravinia. In 1970 he was appointed professor at SUNY, Stony Brook, where he later become head of performing studies. With a discography of around 100 recordings (ranging from landmark Haydn sonatas to reference versions of Ives, Bartók, Carter and Crumb), Kalish is an admired modernist. His 30-year partnership with the mezzo-soprano Jan DeGaetani (with whom he recorded Ives songs), and his more recent collaboration with the soprano Dawn Upshaw both drew particular critical acclaim. In 1995 the University of Chicago presented him with the Paul Fromm Award for distinguished service to the music of our time.

ATEŞ ORGA

Kalistratov, Valery Yur'yevich (*b* Beloretsk, Bashkir ASSR [now Bashkortostan], 7 June 1942). Bashkir composer. He completed his studies at the Central School of Music in Moscow, and graduated from the choral conducting class of Boris Tevlin (1970) and the composition class of Vladimir Fere and Al'bert Leman (1974) at the Moscow Conservatory. He gained recognition comparatively early on owing to his unique, rhythmic and harmonically colourful choral arrangements of Russian folk music, in particular *Tanya-Tanyusha* (1970) and the wedding lament *Ya ne znala, ne vedala* ('I did not know, I did not understand'). He directed the chorus of the Central House of Art Workers (1967–82), the Pyatnitsky Russian Folk Choir (1991–2) and became conductor of the Moscow Male-Voice Chamber Choir in 1994.

The dual role, that of composer and performer, has concentrated Kalistratov's compositional activities; principally, his work ranges from song to oratorio, and from choral concertos to arrangements of traditional romances. A number of his works display a Russian characteristic: a combination of juxtaposing choral timbres and unusual means of execution (*Sibirskie pesni* ('Siberian songs'), for example, includes a part for a solo folksinger).

Certain works by Kalistratov are notable for their monumental and fresco-like writing, such as the oratorios *Sten'ka Razin* and *Zolotïye vorota* ('Golden Gates'), which have both been recorded. Here the choral writing is amplified by percussive and sonorous effects. However, the composer is at his most successful in miniature forms, in short lyrical pieces rather than in large-scale compositions demanding symphonic development. As part of the composer's widening interests in spiritual music, Kalistratov wrote a number of chants on Eastern Orthodox canonical texts during the 1990s.

WORKS
(*selective list*)

Orat: Sten'ka Razin (1, A.S. Pushkin, V.M. Shukshin, folklore), 1v, nar, chorus, 1977; Zolotïye vorota [Golden Gates] (2, Kalistratov, after *Laurentian Chronicle*, folklore), vv, B-nar, chorus, 1978; Yaroslavna (5, A. Prokof'yev, S. Ostrovoy, *The Lay of Igor's Campaign* (Russ. 12th century), folklore), female v, nar, chorus, orch, 1980; Kulikovskaya bitva [The Battle of Kulikovo Field] (8, B. Dubrovin), vv, nar, mixed chorus, children's chorus, 1981; Plach zemli [Lament of the Earth] (7, Russ. spiritual verses), vv, nar, chorus, 1994; Svyatoy Stepan [St Stephen] (3, Bible), vv, male chorus, vc, org, 1996

Vocal conc.: Lebyodushka [The Swan] (3, trad.), chorus, fl, ob, bn, vc, db, 1975; Russkiy kontsert [Russian Conc.] (6, folklore), chorus, 1977; Sibirskiye pesni [Siberian Songs], 1v, chorus, ob, 1981–4 [from folksongs]; Preobrazheniye [Transfiguration] (7, folklore, Bible: New Testament, historical chronicles and Russian Orthodox prayers), Tr, folksinger, male chorus, 1990; Dnes' musikiya [Music this Day], vv, chorus, 1992 [transcr. of 17th- and 18th-century Russ. chants]; Sentimental'nïy salon [Sentimental Salon] (Old Russ. romances), vv, chorus, vn, vc, pf, 1995

Other vocal: 3 svadebnïye pesni [3 Wedding Songs], chorus, 1972 [from folksongs]; Vokal'nïy triptikh [Vocal Triptych] (M. Tsvetayeva), 1v, pf, 1972; Ya ne znala, ne vedala [I did not know, I did not understand], chorus, 1975 [version of folksong]; Prelyudiya i Passakal'ya [Prelude and Passacaglia], girls' chorus, org, 1976

Inst: Conc., va, orch, 1974; 3 p'yesï [3 Pieces], vc, pf, 1978 [based on motifs from Russ. folk melodies]; Kartinï russkikh skazok [Pictures of Russ. Fairy Tales], pf, 1982

Principal publishers: Muzïka, Sovetskiy kompozitor (Moscow)

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A. Tevosian: 'Valeriy Kalistratov', *Kompozitorï Moskvï*, iii (Moscow, 1988), 83–104
A. Tevosian: 'Vziray s prilezhaniem . . .' [Gaze with application . . .], *MAk*, no.4 (1994), 16–22 [interview]

YURY IVANOVICH PAISOV

Kalitzke, Johannes (*b* Cologne, 12 Feb 1959). German composer and conductor. He studied at the Cologne Musikhochschule (1978–95), where his teachers included Aloys Kontarsky (piano), Wolfgang von der Nahmer (conducting) and York Höller (composition), with Globokar (1982–4) at IRCAM and with Hans Ulrich Humpert. He has served as Kapellmeister at the theatre in Gelsenkirchen (from 1984), chief conductor and director of the Forum für Neue Musik (from 1986) and artistic director of the ensemble Musikfabrik NRW (Nord-Rhein Westphalen, 1990–97). He has also appeared as guest conductor with European radio orchestras and contemporary music ensembles. His honours include first prize at the Ensemblia competition, Mönchengladbach (1981), the Johann Wenzel Stamitz prize (1986), the

Bernd Alois Zimmermann prize (1990) and commissions from the Donaueschinger Musiktage and opera houses in Wiesbaden and Kiel.

Kalitzke's music, frequently inspired by words and pictures, has been strongly influenced by electronic sound manipulation. His self-imposed limitations on material (some works are based on only a few notes) creates a high degree of coherence in his compositions. Explosive force generating from a single focal point often serves to integrate diverse facets of sound, causing both compression and extension to occur within each structural layer. Many of his compositions address questions arising from contemporary experience or tragedies stemming from what he has described as the 'universal condition of dualism in mankind'. The paradox of coexisting contradictions is continually revisited and reformulated in his music.

WORKS
(selective list)

Stage: Bericht über den Tod des Musikers Jack Tiergarten (music theatre, T. Brasch), 1990–91, Wiesbaden, 1992; Molière (Die Henker der Komödianten) (op, M. Bulgakow), 1995

Inst: Szenische Verwandlung, vc, pf, 1978–94; Spiegelbild, 2 pf, 1979; De profundis, chbr ens, 1980–86; Berceuse intégrale pour Hieronymus Bosch, orch, tape, 1982–3; Macchina d'autunno, pf, tape, 1982; Rotations-Etüde, 3 perc, tape, 1985–6; Trio infernal, va, vc, db, 1985; Salto-Trapez-Ikarus, 13 insts, 1990; Hände im Spiegel, pf conc., 1992–3; Chasse royale, orch 1995; Crucifications, 4 orch, 1997–8

Vocal: Die Hundertjahrfeier der Nacht (H. Heine, G. Trakl and others), 1v, pf, 1986; Jardins paradoxaux (various authors), A, T, 5 inst ens, tape, 1986; Das Labyrinth der Lieder (various authors), vocal qt, orch, cptr, 1987; Tübingen, Jänner (P. Celan), spkr, b fl, vc, 1988; Nachtschleife (J.L. Borges and others), vocal sextet, 1989; Die Rückseite der Tage (various authors), S, orch, tape, 1994; Circus Frenzy (various authors), S, B-Bar, orch, 1995

Principal publisher: Edition Gravis

Principal recording companies: Wergo, CPO, col legno, Koch, Sony

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J. Häusler: 'Musik der Integration: Johannes Kalitzke', *Spiegel der Neuen Musik, Donaueschingen* (Kassel, 1996), 402–4

FRIEDRICH SPANGEMACHER

Kalivoda, Jan Křtitel Václav. *See* KALLIWODA, JOHANN WENZEL.

Kalkant (Ger.; Fr. *souffleur*). An accessory ORGAN STOP used for communicating with the bellows-blower.

Kalkbrenner, Frédéric [Friedrich Wilhelm Michael] (*b* early Nov 1785; *d* Enghien-les-Bains, 10 June 1849). French pianist, teacher and composer of German extraction. He was born while his parents were en route from Kassel to Berlin. He presumably received his early musical education from his father, Christian Kalkbrenner, but the most important part of his training took place at the Paris Conservatoire, which he attended from 1799 to 1801, studying the piano with Nicodami and Louis Adam and harmony with Catel. In 1801 he won *premiers prix* in both piano and harmony. From 1803 to 1804 he visited Vienna, where he received guidance from Haydn and had the opportunity of hearing and making the acquaintance of Clementi. He met Clementi's pupil A. Klengel, with whom he performed his Concerto for two pianos, a work he revived (according to Fétis) for a performance in Paris with Hiller in 1831. On his journey home, he gave public performances at Munich, Stuttgart and Frankfurt, making an excellent impression with his playing. Yet on returning to Paris he does not seem to have been initially very active as a pianist, as his name hardly ever appeared on concert programmes between 1805 and 1814; however, his first works were published in Paris by Sieber. One of his piano concertos, although played in a public concert by pupils of the Paris Conservatoire on 1 June 1806, was not among his published works.

At the end of 1814 he decided to move to England, where he remained for ten years; there he won the reputation which placed him in the front rank of European pianists. He stayed first for a few weeks in Bath, where in January 1815 he gave four successful concerts. He then took up residence in London, where his rise to fame was rapid. Camille Pleyel, in a letter to his parents from London on 3 April 1815, wrote: 'Kalkbrenner is in great favour here, even eclipsing Cramer'. Kalkbrenner now became extremely active as a pianist, teacher and composer, and amassed a considerable fortune.

The year 1823 marked the starting-point of his great international career. On 5 May he performed his First Piano Concerto op.61 in the Argyll Rooms; he also went to Germany with the harpist Dizi, and the two artists enjoyed spectacular successes in Berlin and Vienna. Shortly after his return to London in the spring of 1824, Kalkbrenner embarked on a tour of Ireland and Scotland; he played at a festival in Edinburgh before an audience of more than 800. At the end of 1824 he finally settled in Paris. On his return there he joined the piano manufacturing firm of Pleyel in a largely financial capacity which proved lasting and rewarding: he was an excellent businessman as well as artist. Shortly afterwards he married Marie d'Estaing, a general's daughter. They had a son, Arthur (1828–69), who also became a pianist and composer but without attaining his father's celebrity.

The decade from 1825 to 1835 was the highpoint in Kalkbrenner's career. As a performer, he was then at the peak of his ability and popularity (see illustration). He not only reigned supreme in Paris, which had become a great centre for piano playing, but had won renown all over Europe. Official recognition came in the form of several honours and awards including the Légion



Frédéric Kalkbrenner: lithograph by Pierre Roch Vigneron

d'Honneur (1828), the Order of the Red Eagle of Prussia (1833) and the Order of Leopold of Belgium (1836). In 1831 Kalkbrenner published his *Méthode pour apprendre le piano-forte à l'aide du guide-mains* op.108. In the same year he started a further training course for 'young teachers'. When Chopin came to him after his arrival in Paris in November 1831, Kalkbrenner proposed that he should join this course which had just begun. Chopin, who had a high regard for Kalkbrenner but was already aware of the measure of his own talent, hesitated and finally declined; but the two artists remained on good terms, and Chopin dedicated his Concerto in E minor op.11 to him. Kalkbrenner played an active part in arranging Chopin's first concert in Paris, which took place in the Salons Pleyel on 26 February 1832.

The years 1835 to 1836 marked the beginning of Kalkbrenner's decline as a performer. A new generation of great pianists – Chopin, Liszt and Thalberg among them – was transforming the public's taste and demands. Moreover, Kalkbrenner's health was failing: he suffered from gout and nervous disorders. After 1839 he virtually ceased to perform in public although he remained active as a teacher and composer, continuing right up to his death (during a cholera epidemic).

Kalkbrenner undoubtedly had an overweening fondness for honours and a well-developed sense of his own superiority; he also had a mercenary streak to his nature. On the other hand, he was cultured, sociable and amiable. He was one of the first performers to achieve an independent international career and, for at least a decade, enjoyed unprecedented success. His playing was outstanding for its masterly clarity and beauty of tone. He embodied a classical ideal, despite his attraction to brilliance and his pandering to contemporary taste. His public performances were confined almost exclusively to his own works, as was customary at that time.

As a teacher he left a lasting influence. The hand-guide he invented consisted of an adjustable horizontal rail, parallel to the keyboard, on which the forearm rested. Its purpose was to rid the playing of any arm action and develop the independence of the fingers, the basic principle of Kalkbrenner's technique. The hand-guide is not essential to the use of his *Méthode* op.108 which contains a vast amount of good advice and excellent exercises, some of which are still included in modern teaching manuals. Kalkbrenner's most notable pupils were Mme Pleyel, George Osborne and Camille Stamaty. The latter two did a great deal to publicize his *Méthode*; Stamaty used it, hand-guide included, in teaching the young Saint-Saëns.

A prolific and varied composer, Kalkbrenner concentrated mainly on the piano. He always made concessions to virtuosity, even in his most 'serious' works (sonatas, chamber music). His style, which at first was similar to that of Clementi, Cramer and Dussek, developed rapidly after 1820 along lines that brought him closer to Hummel and Field; but he went further than these two from a technical point of view, especially in the use of the whole range of the keyboard and of octaves, particularly in the left hand. His work sometimes foreshadows Chopin, who later influenced him somewhat, but it shows less lyricism and a greater propensity for outward, dramatic effects. Although not remarkable for its originality, his musical thinking is always carefully and clearly developed and, especially after 1820, concise. His pianistic writing prefigures that of Saint-Saëns in its paucity of counterpoint, its abundance of traditional rhetorical formulae and its use of ornamentation and virtuoso figuration in an easily recognizable melodic framework.

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published in Paris, London and Leipzig unless otherwise stated

ORCHESTRAL

Concerto, C, 2 pf, orch, op.125 (Paris and Leipzig, 1835)

4 concs., pf, orch: d, op.61 (Paris, London and Bonn, 1823), e, op.80 [86] (1826), a, op.107 (1829), A♭, op.125 [127] (1835)

Other works, pf, orch: Grand rondeau 'Gage d'amitié', op.66 (Paris, London and Berlin, 1823); Grand rondeau brillant 'Les charmes de Berlin', op.70 (Berlin, 1824); Fantasia and Grand Variations, on 'My lodging is on the cold ground', op.70 [72] (1824); Variations brillantes, on Rossini's 'Di tanti palpiti', op.83 (1826); Variations, on 'God Save the King', op.99 (1828); Adagio e allegro di bravura, op.100 [102] (1828); Introduction et rondeau brillant, on 'Frère Jacques', op.101 (1828); Fantaisie 'Le rêve', op.113 (1833); Grand rondeau brillant 'Les charmes de Carlsbad', op.174 (1845)

CHAMBER

Septet, E♭, pf, 2 hn, str qt, op.15 (Paris and Bonn, 1814); Septet, A, pf, ob, cl, hn, bn, vc, db, op.132 (1835); Sextet, G, pf, str qt, db, op.58 (Paris, London and Bonn, 1821); Sextet, f, pf, 2 hn, bn, vc, db, op.135 (Paris and Leipzig, 1838)

Pf Qnt, C, op.30 (1817); Qnt, a, pf, cl, hn, vc, db, op.81 (1826); 2 pf qts: D, op.2 (Paris, 1808), e, op.176 (Paris, London and Berlin, 1845); 5 pf trios: e, op.7 (Paris and Bonn, 1810), A♭, op.14 (Paris and Bonn, 1814), B♭, op.26 (1817), D, op.84 [85] (1827), A♭, op.149 (Paris and Leipzig, 1841)

Vn, pf: Sonata, E♭, op.22 [27] (1816); Duo, b, op.44 [49] (Paris, London and Vienna, 1821); Grand duo, B♭, op.97 (Paris and Leipzig, 1828), collab. C.P. Lafont; Duo, on an Algerian theme, D, op.134 (Paris and Leipzig, 1835), collab. A.J. Artôt; various duos based on opera themes

Fl, pf: Sonata, B♭, op.39 (1818), vc ad lib; Grande valse, A, op.63 (1823); Nocturne, G, op.84 [86] (1827)

Other: Duo, d, vc, pf, op.11 (Paris, 1812); Grand duo, F, hp, pf, op.82 (Paris, 1827), collab. F.J. Dizi; Nocturne, f, hn, pf, op.93 [95] (1828); various shorter pieces

PIANO DUETS

For 2 pf: Grand duo, D, op.128 (1835)

For pf 4 hands: Sonata, C, op.3 (Paris, 1809); Grand Sonata, F, op.76 [79] (1826); variations, marches, waltzes etc

PIANO SOLO

13 Sonatas: f, C, G, op.1 (Paris, 1807); g, C, a, op.4 (Paris, 1809); g, op.13 (Paris, 1813); F, op.28 (1816); A, op.35 (1817); A♭, op.42 (1818); a, op.48 (1820); F, op.56 (1821); A♭, op.177 (1845)

Essais sur différents caractères [6 rondeaux], op.34 (1817); Elégie harmonique 'Les regrets', op.36 (1817); Grande fantaisie 'Effusio musica', op.68 (1823); Caprice, b, op.104 (1830); Scène dramatique 'Le fou', op.136 (1837)

*c*80 fantasias, variation sets and rondeaux on popular songs, romances, opera themes etc

Airs variés, romances, pensées fugitives, rondeaux, waltzes, other fantasias etc

Didactic: 24 études dans tous les tons, ded. Clementi, op.20 (Paris and London, 1816); 24 préludes dans tous les tons, op.88 (1827); Méthode pour apprendre le piano-forte à l'aide du guide-mains, op.108 (1831); 12 études préparatoires, op.126 (1835); 25 grandes études de style et de perfectionnement, op.143 (1839); 12 études progressives, op.161 (Paris, London and Mainz, 1843); Ecole du pianiste: 20 études faciles et progressives, op.169 (1843); 3 études en forme de toccata, op.182 (1847); Traité d'harmonie du pianiste, op.185 [190] (Paris and Leipzig, 1849); various individual études

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Countess of Bassanville [Anaïs Lebrun]: 'Le salon de Kalkbrenner', *Les salons d'autrefois*, iii (Paris, 1866), 216–99

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H. Engel: *Die Entwicklung des deutschen Klavierkonzertes von Mozart bis Liszt* (Leipzig, 1927/*R*), 197–202
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R. Benton: 'London Music in 1815, as seen by Camille Pleyel', *ML*, xlvii (1966), 34–47
H. Nautsch: *Friederich Kalkbrenner: Wirkung und Werk* (Hamburg, 1983)

PAUL DEKEYSER

Kallberg, Jeffrey (*b* Glencoe, MN, 17 Oct 1954). American musicologist. He took the AB at UCLA (1975) and the MA at the University of Chicago (1978); he took the doctorate under Philip Gossett in Chicago (1982) with a dissertation on Chopin sources. He joined the faculty of the University of Pennsylvania in 1982, and was named associate professor there in 1987. He has also held visiting appointments at SUNY, and Harvard and Princeton Universities. His main areas of study include Chopin, Verdi, critical theory, the history of sexuality, gender studies, and editorial theory. His theoretical interests have been particularly brought to bear on a number of articles on Chopin discussing style, formal structure, publication history and gender and ideological issues. He also prepared and wrote commentaries for the ten-volume facsimile series *Piano Music of the Parisian Virtuosos, 1810–60* (New York, 1993). With Anthony Newcomb he is founder and general editor of the monograph series New Perspectives in Music History and Criticism.

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Chopin at the Boundaries: Sex, History, and Musical Genre (Cambridge, MA, 1996)

EDITIONS

G. Verdi: *Luisa Miller*, The Works of Giuseppe Verdi, i/18 (Milan, 1991)

PAULA MORGAN

Kallimulin, Rashid (Fagimovich) (*b* Zelenodol'sk, Tatar Republic, 6 May 1957). Tatar composer. He graduated from B.N. Trubin's class at the Kazan' State Academy of Music in 1985, and completed postgraduate composition studies with A.B. Luppov in 1987 when he also joined the Composers' Union. He returned to the Kazan' Academy in 1988 to teach and was appointed head of the composition department in 1992. He has received various awards, including first prize at the Weber chamber music competition in Dresden in 1987 with his Third String Quartet 'In Memory of Gabdulla Tukay', and has served on several juries and committees. He is an Honoured Artist of the Republic of Tatarstan (1990) and an Honoured Artist of the RSFSR (1996). He first gained recognition in the mid-1980s with works such as the Third Quartet which combines the inner world of the national poet Gabdulla Tukay with a depiction of the epoch of the beginning of the 20th century. Organic fusion of different styles has become a characteristic principle of many of Kallimulin's important works; the rock-opera *Cry of the Cuckoo* juxtaposes 20th-century dynamism with the ancient roots of the Tatar people in the Volga Bulgariya epoch of the 10th to the 13th centuries. In this innovatory work, elements of the Romantic tradition are synthesized with the folk genre *bait* and elements of rock and jazz; the national tradition, rather than being destroyed, is enriched with new colour. In works written in the 1990s he has attempted to renew the harmonic language of Tatar music and has experimented with unusual combinations of timbre.

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(*selective list*)

Ww Qt, 1981; About Quiet (poem, N. Arslanov), Bar, pf, 1985; Cl Conc., 1985; Pf Sonata no.1, 1985; Bulgar, sym. poem, 1986; Sonata, fl, pf, 1986; Sonata, vc, 1986; About Happiness (poem, R. Mingalim), T, fl, 1987; Pf Sonata no.2, 1987; Quiet and Calm (sym. poem), vv, orch, 1987; Tukay (incid music), 1987; Cry of the Cuckoo (rock-op., I. Uzeyev), 1989; 3 str qts; songs and solo inst pieces

WRITINGS

with M. Samsutdinov: 'Vozvrashcheniye' [The return], *SovM* (1991), no.6, pp.3–36
with others: 'Muzïka druz' ya: materialï kruglogo stola' [Music of friends: materials from a round table], *MAk* (1995), no.3, pp.79–84

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M. Faizulaeva: 'You'll forget the past – the roots will dry up', *SovM* (1990)

MARGARITA PAVLOVNA FAYZULAYEVA

Kalliope [Kalliopeia, Calliope, Calliopea]. The Muse of heroic poetry and of playing on string instruments. *See* MUSES.

Kalliwoda, Johann Wenzel [Kalivoda, Jan Křtitel Václav] (*b* Prague, 21 Feb 1801; *d* Karlsruhe, 3 Dec 1866). Bohemian composer and violinist, active mainly in Germany. He entered the newly founded Prague Conservatory in 1811, studying violin with Friedrich Wilhelm Pixis (ii) and theory and composition with Bedřich Diviš Weber. After graduating with honours, he joined the Prague Theatre Orchestra in 1816, just as C.M. von Weber, its director, was about to move to Dresden. In 1821 he left Prague to embark on a career as touring virtuoso that took him to Germany, Switzerland and the Netherlands. Impressed by Kalliwoda's musicianship, Prince Karl Egon II von Fürstenberg invited the young artist to become Kapellmeister at his court at Donaueschingen; following a brief visit to Prague, where he

married the singer Therese Brunetti, Kalliwoda accepted the prince's offer and took up residence in Donaueschingen in December 1822. He conducted the court orchestra, appeared often as violin soloist, coordinated musical activities at the local cathedral, directed the court opera (including performances of Mozart's *Don Giovanni*, *La clemenza di Tito* and *Die Zauberflöte*, and Cherubini's *Les deux journées*), and gave musical instruction to the prince's children. He further enriched the town's cultural life by engaging such artists as Clara and Robert Schumann, Liszt, Thalberg and Dreyschock for appearances at court. He was also able to maintain his career as a violinist, performing in Germany, Switzerland, the Netherlands and his native Bohemia on the Stradivarius given him by Prince Karl Egon. At its height his playing was described as agile and spirited, but already in 1846 K.F. Brendel suggested that he was no longer in his prime (*NZM*, xxiv, 118–19).

During almost 40 years of service in Donaueschingen, Kalliwoda was also highly active as a composer, his reputation having been established as early as 1826 by performances of his Symphony no.1 op.7 in Leipzig and Prague. The esteem in which Kalliwoda was held is demonstrated by the offers he received from such musical centres as Cologne, Mannheim, Leipzig, Dessau and Prague, and by his election to honorary membership of musical societies in Germany, Sweden, the Netherlands and Bohemia. The revolutions of 1848 led to the disbanding of Karl Egon's Hofkapelle and to Kalliwoda's move to Karlsruhe, where his son Wilhelm (1827–93), a talented pianist, composer and conductor in his own right, was director of the court theatre. The destruction by fire in 1850 of the theatre in Donaueschingen dealt the court a blow from which it was unable to recover even after Kalliwoda's reinstatement at the behest of Karl Egon III in 1857. In July of the following year he appeared for the last time in Prague, conducting his Overture no.15 in E op.226 for festivities held to commemorate the founding of the conservatory. He retired to Karlsruhe in 1866 and died there later that year.

Kalliwoda composed over 450 works (243 published with opus numbers, 44 without and 170 in manuscript), ranging from opera, concerted Mass, symphony, overture and concerto, to Lieder, choral partsongs, instrumental chamber music, salon and character pieces, as well as instructional works for violin. Of the seven symphonies (composed 1825–43), the first three formed a regular part of the repertory of orchestras until the mid-19th century and received considerable attention from contemporary critics. The symphonies also provide an interesting case study in the problems faced by a composer whose allegiance to late 18th-century ideals was tinged by an incipient Romantic spirit. Several writers, G.W. Fink (*SchillingE*, iv, 36; *AMZ*, xxxiv, cols.223–4) among them, praised their clarity of form, graceful, at times italianate melodies, skilful developments, finely wrought contrapuntal textures and deft orchestration. Schumann, who maintained cordial relations with Kalliwoda and in 1833 accorded him the dedication of his Intermezzos op.4, took a more critical stance in a series of reviews published in the *Neue Zeitschrift für Musik* between 1834 and 1841 and predicted that only his earlier symphonies would endure, dimissing his overtures, solo works with orchestra and salon pieces as charming but ultimately shallow compositions. Although Kalliwoda's two operas also received favourable notices from contemporary journalists, neither work established itself in the repertory.

History has proven even less generous to Kalliwoda. The only one of his works to endure in 20th-century concert life was the *Deutsches Lied* for male chorus, which until the 1930s served as an unofficial national anthem for Germans in Bohemia.

WORKS

(selective list)

printed works published in Leipzig unless otherwise stated

MSS in D-KA

OPERAS

Prinzessin Christine von Wolfenburg (3, Keller, after H. Zschokke), Donaueschingen, 1827, vs (1840)

Blanda, die silberne Birke (3, J.F. Kind), Prague, 29 Nov 1847

ORCHESTRAL

7 syms.: no.1, f, op.7 (1825–6); no.2, E♭, op.17 (1829); no.3, d, op.32 (1830); no.4, C, op.60 (1835); no.5, b, op.106 (1840); no.6, g (1841); no.7, F (1843)

18 ovs., incl. no.1, d, op.38 (1838); no.2, F, op.44 (1834); no.6, E♭, op.85 (1838); no.8 'Ouverture pastorale', A, op.108 (1843); no.9 'Ouverture solennelle', C, op.126 (n.d.); no.10, F, op.142 (1846); no.11, B♭, op.143 (1846); no.15, E, op.226, 1858; no.18, ov. to Blanda (1847)

With solo insts: 18 works, incl. Concerto, vn, op.9 (1821); Variations brillantes, 2 vn, op.14 (1829); Concertino no.1, E, vn, pf, op.15 (1830); Grosses Rondo, pf, op.16 (1830); Concertante, 2 vn, op.20 (1832); Introduction et Rondo, F, hn, op.51 (1834); Grand Divertissement, G, fl, op.52 (1834), Concertino, F, ob, op.110 (1844); Concertino no.6, vn, op.151 (1848); Variations et rondo, bn, op.57 (1856)

OTHER WORKS

Chbr: 3 pf trios, no.1, op.61 (1835), no.2, op.130 (1845), no.3, op.200 (1854); Duet, A, vn, pf, op.111 (1842); 3 str qts; vn duets

Pf 2 hands: Rondo, A, op.11 (1828); Rondo passionata, g, op.49 (1834); Variationen über ein eigenes Thema, F, op.53 (1834); Scherzo, op.141 (1845); Sonata, E♭, op.176 (Magdeburg, 1851); 6 Phantasiestücke, op.10 (1859)

Pf 4 hands: Divertissement, G, op.47 (1835); Grosse Sonate, op.135 (1846); Konzertouverture, f, op.142 (1846); Introduction et rondo, op.168 (1850); Allegro, op.162 (1852); Grosses Divertissement, G, op.203 (1854)

Vocal: choruses, incl. Wenn sich der Geist auf Andachtsschwingen (Das deutsche Lied); songs; 10 masses

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MGG1 (W. Kramolisch); *SchillingE*

J.W. von Wasielewski: *Die Violine und ihre Meister* (Leipzig, 1869; enlarged 8/1927/*R* by W. von Wasielewski), 352

K. Strunz: *Johann Wenzel Kalliwoda* (Vienna, 1910)

J. Bušek: *Leopold Jansa, Jan Václav Kalivoda, Jan Vaňhal* (Prague, 1926), 13–42 [with list of works]

H. Kaller: 'Johann Wenzel Kalliwoda zu seinem 150. Geburtstag', *Musica*, v (1951), 160–61

R.L. Todd: 'On Quotation in Schumann's Music', *Schumann and his World* (Princeton, NJ, 1994), 102–3

JOHN DAVERIO (text), ALENA NĚMCOVÁ (work-list)

Kallman, Chester (*b* Brooklyn, NY, 7 Jan 1921; *d* Athens, 18 Jan 1975). American poet, librettist and translator. Auden said he 'was the person responsible for arousing my interest in opera, about which previously … I knew little or nothing'. Their collaborative works are discussed under W.H. AUDEN. Independently, Kallman – a witty, resourceful and most 'musical' poet, and an operatic erudite – wrote a libretto for Carlos Chávez, *The Tuscan Players*, and made singing translations of, among other operas, Monteverdi's *L'incoronazione di Poppea*, Verdi's *Falstaff* and Bartók's *Bluebeard's Castle*.

ANDREW PORTER

Kallmann, Helmut (*b* Berlin, 7 Aug 1922). Canadian musicologist and librarian of German birth. He studied the piano, first with his father then privately in London (1940) and Toronto (1944–8), where he also took the BMus in 1949 under Arnold Walter. After working at the CBC music library in Toronto as a clerk (1950), librarian (1951), senior librarian (1961) and supervisor (1962), he was appointed chief librarian of the music division of the National Library of Canada in 1970. He was made an adjunct research professor at Carleton University in 1975 and he retired in 1987.

Kallmann was one of the founders (1956) and chairman (1957–8, 1967–8) of the Canadian Music Library Association, and was a member of the Canadian Music Council (vice-president, 1971–6); he also co-founded the Canadian Musical Heritage Society (1982) and served as chair from its inception. His major interests are Canadian music history and bibliography; his publications include a book on music in Canada and articles on Canadian music in the 18th and 19th centuries. He received an honorary doctorate from the University of Toronto in 1971 and was made a Member of the Order of Canada in 1986.

WRITINGS

ed.: *Catalogue of Canadian Composers* (Toronto, rev., enlarged 2/1952/*R*)

'A Century of Musical Periodicals in Canada', *Canadian Music Journal*, i (1956–7), no.1, pp.37–43; no.2, pp.25–36

'Organs and Organ Players in Canada', *Canadian Music Journal*, iii/3 (1958–9), 41–7

A History of Music in Canada 1534–1914 (Toronto, 1960/*R* 1987 with corrections)

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'Joseph Quesnel: Pioneer Canadian Composer/Ancêtre des compositeurs canadiens', *Canadian Composer/Compositeur Canadien*, no.3 (1965), 22–3, 36, 44

with L. Murray and G. Pincoe: *Musical Canadiana: a Subject Index* (Ottawa, 1967) [list of pieces pubd in Canada up to 1921; compiled by the Canadian Library Association]

'Historical Background', *Aspects of Music in Canada*, ed. A. Walter (Toronto, 1969), 26–61

'James Paton Clarke, Canada's First Mus. Bac.', *Cahiers canadiens de musique/Canada Music Book*, no.1 (1970), 41–53

'Beethoven and Canada: a Miscellany', *Cahiers canadiens de musique/Canada Music Book*, no.2 (1971), 107–17

'Toward a Bibliography of Canadian Folk Music', *EthM*, xvi (1972), 499–503

'The Mysteries of "O Canada"/Les mystères d'"O Canada"', *Musicanada*, no.43 (1980), 18 only

ed., with G. Potvin and K. Winters: *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992; Fr. edn 1983, 2/1993) [2/1990 with G. Potvin only]

'The Canadian League of Composers in the 1950's: the Heroic Years', *Célébration*, ed. G. Ridout and T. Kenins (Toronto, 1984), 99–107

'Music in Upper Canada', *SMC*, ix (1984), 37–53; repr. in *The Shaping of Ontario from Exploration to Confederation*, ed. N. and H. Mika (Belleville, ON, 1985), 220–27

'Canada and the Music of the Grand Siècle', *Musicanada*, no.58 (1986), 3–4

'The Music Collection of the National Library of Canada', *FAM*, xxxiv (1987), 174–84

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F.A. Hall and J. Beckwith, eds.: *Musical Canada: Words and Music Honouring Helmut Kallmann* (Toronto, 1988) [incl. R. Johnston: 'Homage to Helmut', 134–42 and list of writings, 315–24]

□

Kallmeyer. German firm of music publishers. In 1821 C.P.H. Hartmann founded a book and music shop in Wolfenbüttel, and this was extended by Ludwig Holle from 1837 to 1874. Julius Zwisler, who had founded a publishing firm in Brunswick in 1872, took over Holle's firm and moved to Wolfenbüttel, but sold Holle's business in 1894 to C.F. Siegel of Leipzig. In 1913 Georg Kallmeyer became a partner and in 1916 sole owner of the Zwisler publishing house, which he renamed Georg Kallmeyer Verlag in 1925. After Kallmeyer's death, Karl Heinrich Möseler (*b* Hildesheim, 11 Jan 1912) bought the firm in 1947 and gave it his own name. In 1951 Georg Kallmeyer (*b* Brunswick, 29 June 1924), a son of the previous owner, retrieved the rights of his father's book and art publishing house from Möseler.

Although the Holle music publishing business had made a name for itself for its numerous editions of the classics, within Zwisler's publishing programme music retired into the background. It was only through Kallmeyer's initiative that music publishing was re-established after World War I. Scholars such as Friedrich Blume (Praetorius complete edition, Das Chorwerk, Kieler Beiträge zur Musikwissenschaft), Fritz Jöde (Der Musikant, Das Chorbuch, *Der Kanon*) and Adolf Hoffmann (Deutsche Instrumentalmusik) have determined the publishing programme, which Möseler extended after World War II and which now encompasses all areas of secular music-making, contemporary choral music, musicological editions and music journals.

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C. Vinz and G. Olzog, eds.: *Dokumentation deutschsprachiger Verlage* (Munich and Vienna, 1962, 12/1995)

Musikverlage in der Bundesrepublik Deutschland und in West-Berlin (Bonn, 1965), 132

THEODOR WOHNHAAS

Kallos, Sandor (Aleksandr Ernestovich) (*b* Chemortsï, Ukraine, 23 Oct 1935). Ukrainian composer, violinist and lutenist. He graduated in 1961 from L'viv Conservatory where he studied composition and theory with Adam Soltis; he then undertook postgraduate studies at the Moscow Conservatory with Yury Shaporin (composition) and Sergey Skrebkov (theory) which he completed in 1964. He appears regularly as a performer: as a violinist in symphony and opera orchestras (1954–63), as a lutenist (since 1971) and from 1975 as a conductor. Since 1975 he has also been a soloist of the Moscow PO. He is a member of the Association of Contemporary Music, and a member of the Moscow Union of Composers.

The many years which Kallos devoted to the lute were no accident: the basic trend in his work is a latter-day interpretation of the philosophy and the musical style of the Middle Ages. This has given rise to his predilection for instrumental monodic writing (the orchestral *Ėlegiya*, *Posidelki* ('Village Gatherings') for ensemble) and his preference for writing multi-movement Baroque-style sonatas for solo istruments (trio sonatas and the sonata for horn, viola, double bass and harpsichord). This interest also lies at the root of his interpretations of ancient Greek and mediaeval texts in his cantatas and has equally influenced settings of Villon, Ronsard and other Renaissance poets in which period instruments are employed.

WORKS

(*selective list*)

Stage: Milaya Dzhakomina [Darling Jacomina] (op), 1980; Makbet [Macbeth] (ballet), 1984; Deystvo o Fauste [A Play about Faust], 1985, rev. 1991; Deystvo o Tristan i Izol'de [A Play about Tristan and Isolde], 1985; Mono (op), 1990

Orch: Sym. no.1, 1957; Sym. no.2, 1960; Elegiya, 1961; Sym. no.3, 1961, Vn Conc. no.1, 1964; Vn Conc. no.2, 1969; Posidelki [Village Gatherings], suite no.1, 1971, suite no.2, 1972; Sym. no.4, 1976; Conc., va, db, orch, 1977
Chbr and solo inst: 3 sonatas, vn, pf, 1960, 1962, 1963; Richerkar no.1 [Ricecar no.1], va, 1969; Sonata-improvizatsiya, va, pf, 1969; Richekar no.2, va, 1972; Richekar no.3, va, 1974; Sonata, vn, pf, 1974; 2 trio sonatas, va, db, hpd/hp, 1974, 1975; Sonata, fl, 1976; Richekar no.4, va, 1977; Sonata, hn, va, db, hpd, 1977; sonatas for solo inst, tape; lute music, organ works, 1986–91
Settings of ancient Greek and Latin texts, chorus, ensemble
Songs (for 1v, old insts) to texts by F. Villon, P. de Ronsard, other Rennaisance poets
Incid music

ALLA VLADIMIROVNA GRIGOR'YEVA

Kallstenius, Edvin (*b* Filipstad, 29 Aug 1881; *d* Danderyd, 22 Nov 1967). Swedish composer. He studied natural sciences at Lund University (1898–1903) and music at the Leipzig Conservatory (1904–7). From 1928 to 1946 he was music librarian to Swedish radio, and he was a committee member of the Society of Swedish Composers (1932–61) and of its international music bureau (STIM, 1932–57). A pioneer of novel techniques in Sweden, he developed a pungent harmony, organized in later works by an adapted 12-note method. This harmonic style, demanding a constantly flexible tempo, caused difficulties in performance: not until the mid-1960s was he able to hear his music played to his satisfaction.

WORKS
(*selective list*)

Syms.: op.16, 1926; op.20, 1935; op.36, 1948; op.43, 1954; Sinfonia su temi 12-tonici, op.52, 1960
Other orch: Sista striden [The Last Battle], ov./tone poem, op.5, 1908; En serenad i sommarnatten, tone poem, op.10, 1918; Pf Conc., op.12, 1922; Sinfonietta, 1923; Dalarapsodi, op.18, 1931; Lustspelsuvertyr, op.19, 1934; Dalslandsrapsodi, op.22, 1936; Romantico, ov., op.24, 1938; Musica gioconda, op.27, str, 1942; Sinfonietta, op.34, 1946; Sinfonietta 'dodicitonica', op.46, 1956; Sinfonietta 'semi-seriale', op.50, 1958
Choral: När vi dö [When we are dying], requiem, op.11, 1919; Hymen, o Hymenaios, cant., op.45, solo vv, chorus, orch, 1955
Chbr: 8 str qts incl. no.3, c, op.8, 1914; Vc Sonata, op.6, 1908; Vn Sonata, op.7, 1909; Cl Qnt, op.17, 1930
Solo vocal music

Principal publishers: Gehrmans, Hansen, Nordiska musikförlaget, Suecia, Universal

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'Edvin Kallstenius om sig själv', *Musikvärlden*, iv/3 (1948), 66–70 [incl. list of works]
'Edvin Kallstenius' "Min första symfoni", *Modern nordisk musik*, ed. I. Bengtsson (Stockholm, 1957), 29–45 [incl. list of works, 27–8]
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N.L. Wallin: 'Edvin Kallstenius: en första introduktion', *Nordisk musikkultur*, i (1952), 176–81; also in *Musikrevy*, vii (1952), 296–301; also in *DMt*, xxvii (1952), 344–9
F. Lindberg: 'Sveriges radios musikbibliotek', *STMf*, xliii (1961), 227–37
B. Wallner: 'Edvin Kallstenius: en Profilteckning', *Musikrevy*, xxxvi (1981), 6–9

ROLF HAGLUND

Kálmán, Emmerich [Imre] (*b* Siófok, 24 Oct 1882; *d* Paris, 30 Oct 1953). Hungarian composer. At an early age he showed musical talent and an interest in the theatre, being a frequent visitor to the summer theatre in Siófok. He had high hopes of becoming a concert pianist, but he had to abandon these studies due to the onset of chronic neuritis. In 1900 he joined Koessler's composition class at the National Hungarian Royal Academy of Music, where for a time he was a fellow student of Bartók, Kodály and Leó Weiner, as well as the future operetta composers Albert Szirmai and Viktor Jacobi. He also pursued law studies for a time. From 1904 to 1908 he was music critic for the daily *Pesti napló*, meanwhile presenting himself as composer of 'serious' works such as the symphonic poems *Saturnalia* (1904) and *Endre és Johanna* (1905). In 1907 he received the Franz Josef Prize of Budapest for his compositions, and was thereby enabled to visit Bayreuth. That same year the popularity of some humorous cabaret songs led him towards the composition of his first operetta, *Tatárjárás* ('The Gay Hussars', 1908). This achieved enormous success throughout Europe and the USA, and its reception in Vienna led to his settling there.

In Vienna, Kálmán began a sequence of successful works that in due course ranked him with Lehár as the leading exponent of the Viennese operetta genre in the period after World War I. *Die Csárdásfürstin* (1915) and *Gräfin Mariza* (1924) were the most successful, being produced around the world and remaining today among the best-loved examples of that time. Kálmán also created new works for Budapest, London, New York and Zürich, being forced to leave Vienna after the Anschluss. He then moved to Paris in 1939 and, on the German occupation of that city, to the USA, where he worked unsuccessfully with Lorenz Hart on a musical. He retained his Hungarian nationality until 1942, becoming an American citizen only when the Hungarian government aligned itself definitely with Hitler. He returned to Europe in 1949, finally settling in Paris. His posthumously performed operetta, *Arizona Lady* (1954), was given its final form by his son Charles Emmerich Kálmán (*b* Vienna, 17 Nov 1929), himself the composer of various light pieces and musicals.

Kálmán's librettos were always carefully chosen – sometimes after years of searching – and were equally carefully set. Yet he managed to produce a rich vein of seemingly natural melody. In *Die Herzogin von Chicago* (1928) he experimented with jazz-flavoured American popular music, and in *Kaiserin Josephine* (1936) he attempted a more ambitious work, of which a projected production at the Vienna Staatsoper with Richard Tauber and Jarmila Novotná had to be abandoned for political reasons. However, Kálmán's most successful and typical works are those in which the Viennese waltz is mixed with the Hungarian popular style. His major international operetta successes all had Hungarian settings, while other works had sub-plots with opportunities for music in the Hungarian manner. Even in his last work, set on a ranch in Arizona, the heroine is a Hungarian. Thus he was able to add to his fund of melody an almost obsessive taste for Hungarian popular rhythms, set off by a penchant for opulent orchestral colouring and instrumental counterpoint. His orchestrators used a full orchestra, incorporating such distinctive instruments as glockenspiel, harp, celesta, tam-tam, cimbalom, banjo, guitar and (in *Die Bajadere* and *Der Teufelsreiter*) the native Hungarian tárogató. He provided some particularly rewarding solos for tenor and soprano, especially in *Gräfin Mariza* and *Die Zirkusprinzessin* (1926). His works also give important opportunities for the chorus, while his finales, often recapitulating themes heard earlier, are particularly well constructed and crafted to achieve maximum dramatic effect in the theatre.

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(selective list)

DRAMATIC – ALL OPERETTAS

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Az obsitos [The Soldier on Leave] (3, Bakonyi), Budapest, Vig, 1910; rev. as Der gute Kamerad (2, V. Léon, after Bakonyi), Vienna, Bürger, 27 Oct 1911; rev. as Gold gab ich für Eisen [Her Soldier Boy] (Léon, after Bakonyi), WW, 16 Oct 1914
Der Zigeunerprimas [Sari] (3, F. Grünbaum and J. Wilhelm), Vienna, Johann Strauss, 11 Oct 1912
The Blue House (1, A. Hurgon), London, Hippodrome, 28 Oct 1912
Der kleine König (3, Bodanzky, after Bakonyi and F. Martos), WW, 27 Nov 1912
Kivándorlók [The Emigrants] (1, Gábor), Budapest, Modern, 1913
Zsuzsi kisasszony [Miss Springtime] (3, Martos and M. Bródy), Budapest, Vig, 23 Feb 1915
Die Csárdásfürstin [The Riviera Girl; The Gipsy Princess] (3, L. Stein and B. Jenbach), Vienna, Johann Strauss, 17 Nov 1915
Die Faschingsfee (3, A.M. Willner and R. Oesterreicher), Vienna, Johann Strauss, 21 Sept 1917 [partial musical reworking of Zsuzsi kisasszony]
Das Hollandweibchen [A Little Dutch Girl] (3, Stein and Jenbach), Vienna, Johann Strauss, 30 Jan 1920
Die Bajadere [The Yankee Princess] (3, J. Brammer and A. Grünwald), Vienna, Car, 23 Dec 1921
Gräfin Mariza (3, Brammer and Grünwald), WW, 28 Feb 1924
Die Zirkusprinzessin (3, Brammer and Grünwald), WW, 26 March 1926
Golden Dawn (2, O. Harbach and O. Hammerstein II), Wilmington, Oct 1927, New York, Hammerstein's, 30 Nov 1927; collab. H. Stothart
Die Herzogin von Chicago (2, Brammer and Grünwald), WW, 5 April 1928
Das Veilchen vom Montmartre [Paris in Spring] (3, Brammer and Grünwald), Vienna, Johann Strauss, 21 March 1930; rev., WW, 25 July 1930
Ronny (film operetta, R. Schünzel, E. Pressburger, R. Schanzer and E. Welisch), Berlin, Gloria-Palast, 22 Dec 1931
Der Teufelsreiter (3, Schanzer and Welisch), WW, 10 March 1932
Kaiserin Josephine (8 scenes, P. Knepler and G. Herczeg), Zürich, Stadt, 18 Jan 1936
Miss Underground, 1943 (P. Gallico and L. Hart), inc.
Marinka (K. Farkas and G. Marion), New Haven, 1945, New York, Winter Garden, 18 July 1945
Arizona Lady (2, Grünwald and G. Beer), broadcast, Munich, Bayerische Rundfunk, 1 Jan 1954; stage, Berne, Stadt, 14 Feb 1954; completed C. Kálmán

OTHER WORKS

Orch: Scherzando, str, 1903; Saturnalia, scherzo, 1904; Endre és Johanna, sym. poem, 1905
Large-scale vocal: Mikes bucsuja [Mikes's farewell] (Mezey), sym. melodrama, chorus, orch, 1907
Other works: pf pieces, 1903; art songs, 1902–7; cabaret songs 1907
Principal publisher: Weinberger

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R. Oesterreicher: *Emmerich Kálmán: der Weg eines Komponisten* (Vienna, 1954, 2/1988 as *Emmerich Kálmán: Das Leben eines Operettenfürsten*)
V. Kálmán: *Grüss' mir die süssen, die reizenden Frauen: mein Leben mit Emmerich Kálmán* (Bayreuth, 1966)
A. Lamb: 'Emmerich Kálmán – a Centenary Tribute', *Opera*, xxxiii (1982), 1009–15
R. Traubner: *Operetta: a Theatrical History* (New York, 1983)
V. Klotz: 'Nach-Kakanische Operette um '33 und '38 am Beispiel von Emmerich Kálmán und Ralf Benatzky', *Österreichische Musiker im Exil: Vienna 1988*, 66–72
V. Klotz: *Operette: Porträt und Handbuch einer unerhörten Kunst* (Munich, 1991)

ANDREW LAMB

Kalmár, László (*b* Budapest, 19 Oct 1931; *d* Budapest, 27 May 1995). Hungarian composer. He began composition studies with Ervin Major at the Budapest Conservatory and was then a private pupil of Ferenc Farkas (1958–60). He worked as an editor for Editio Musica of Budapest, as head of music at this publishers (1987–91) and as vice-president of the Association of Hungarian Composers. His *Senecae sententiae* won first prize in a competition organized by Boosey & Hawkes in association with the Kodály Foundation, and his Trio was performed at the 1969 ISCM Festival. He was awarded the Erkel and Bartók-Pásztory prizes in 1985 and 1991 respectively.

WORKS
(selective list)

Orch: Cicli, str, 1971; Horae, 1982; Olvasmányok [Lectures], chbr orch, 1982; Hermes, 1983–4; Ballet des fleurs blanches, str, 1984–5; Ballet des amphores, 1985–6; Chbr Conc., 1986; 3 szimfonikus kép [3 Sym. Pictures], 1986–7; Hommage à Johannes Brahms, variations, chbr orch, 1988; Janus kapujában [At Janus's Gate], 1988; Sym. for Str, 1995
Choral: Senecae sententiae, chorus, 1959–65; Memoriale, chorus, str orch, perc, 1969–71; Cantus, 2A, cl, vc, hp, 1969–72; Szivárvány havasán [On Rainbow Mountains], chorus, 1982–3; O vos omnes, chorus, 1983; A tölgyek alatt [Under the Oak Trees], chorus, 1985; Ecce servus meus, chorus, 1988–9
Chbr and solo inst: 4 Kánon, pf, 1966; Monologo, gui, 1968; Trio, mar, fl, gui, 1968; Sonata, fl, pf, 1970–71; Triangoli, pf, hp, perc, 1970–71; Distichon, pf, hp, perc, 1970–71; Qt, eng hn, viol, vib, hp, 1972; 2 duett, 2 tpt, 1972; Str Trio, 1972; Combo, gui, conga, db, 1971–3; Sotto voce, hmnm, vib, hp, 1973; Sereno, vc, hp, 1974–5; Trio Sonata, cl, hn, vc, 1981; Ad blasium, brass qnt, 1982
Principal publisher: Editio Musica Budapest

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I. Szigeti: 'Az írott zene számomra többet jelent, mint a hallható' [The written music means more to me than the audible], *Muzsika*, xxxv/4 (1992), 15–18 [interview with Kalmár]

F. ANDRÁS WILHEIM/ANNA DALOS

Kalmus, Alfred (August Uhlrich) (*b* Vienna, 16 May 1889; *d* London, 25 Sept 1972). British music publisher of Austrian birth. He graduated in law at Vienna University, gaining the doctorate of letters in 1913. In addition he studied music under Guido Adler. His career in music publishing started in 1909 when he joined the young and enterprising Viennese firm Universal Edition, where he became associated with some of the seminal figures of the earlier part of the 20th century, Schoenberg, Berg, Webern, Bartók and Janáček. In April 1923 he founded the WIENER PHILHARMONISCHER VERLAG, an independent company in which Universal Edition was a shareholder. It was purchased by Universal in 1925 and Kalmus returned to his old firm. Driven by political events to leave Austria, he went to London in 1936 and inaugurated the London branch of Universal Edition. He was actively concerned in running this branch up to his death, his publishing career thus spanning well over 60 years.

With the outbreak of World War II Universal Edition, London, operated under the aegis of Boosey & Hawkes, where Kalmus added a new concern, the Anglo-Soviet Press, to propagate the music of leading Soviet composers including Prokofiev and Shostakovich. By 1949 Universal Edition, London, was again independent and there Kalmus was able to carry on the enterprise shown earlier by the parent company, with particular attention to younger and more radical composers. Of those from abroad, he was particularly associated with Berio, Boulez and Stockhausen, while in his English catalogue he fostered notably Richard Rodney Bennett, Harrison Birtwistle, David Bedford and Hugh Wood. A remarkable tribute was paid to Kalmus on his 80th birthday when 11 composers, including all of the foregoing, wrote works

dedicated to him which were performed at a London concert under the title 'A Garland for Dr. K'. No publisher in the 20th century could have pursued more assiduously the task of gaining recognition and financial reward for composers of new music.

ALAN FRANK/NIGEL SIMEONE

Kalmus, Edwin F. (*b* Vienna, 15 Dec 1893; *d* New York, 30 April 1989). American music publisher. He founded his firm in New York in 1926. With his son-in-law, Lawrence Galison, who became the vice-president and manager in 1961 and later chairman of the board, the firm began printing its own music, established an art and camera department, and later added a complete bindery; it is one of the largest self-contained publishing houses in the USA. Kalmus publishes orchestral music, as well as music for piano, organ and solo instruments, and reprints of standard classics. With the exception of its orchestral department, Kalmus was purchased by Belwin-Mills in 1976. The company's headquarters in Boca Raton, Florida, continues to handle orchestral music and offers a rental service.

W. THOMAS MARROCCO, MARK JACOBS/R

Kalniņš, Alfrēds (*b* Cēsis, 23 Aug 1879; *d* Riga, 23 Dec 1951). Latvian composer and organist. He studied the organ with Louis Homilius and music theory with Lyadov at the St Petersburg Conservatory (1897–1901) before working as an organist, teacher and conductor in various Estonian and Latvian cities. In 1919 he settled in Riga, where he continued to perform and conduct and became a member of the directorate of the Latvian National Opera and head of the ministry of education's music section. During the period 1927–33 he held an appointment at New York, where he staged concerts and played an active role in American music societies; his works set to American poetry date from this period. Following an invitation to become organist at the Dome cathedral, Riga, he returned to Latvia in 1933 and in the following year began giving a series of organ recitals on Latvian Radio; he continued to give Radio performances until 1945. In 1944 he became professor at the Latvian State Conservatory and was rector there between 1944 and 1948.

Kalniņš was a pre-eminent composer of vocal music and the founder of Latvian opera. He completed a large number of works in all genres, including folksong arrangements and over 250 songs. His compositional style ranges from the idyllic Romanticism favoured by Grieg to the Expressionism and Constructivism of the 1930s. Although Kalniņš generally refrained from using folk tunes (except for arranging), the melodiousness of his work is imbued with a specifically Latvian spirit. In its reflection of Latvian landscapes, folklore and literature, and of the national Romantic trend, his music has become as important for Latvian culture as the contributions made by Grieg and Dvořák in their respective countries. He completed an autobiography in 1950 and wrote approximately 350 articles for Latvian and Estonian journals.

WORKS

(*selective list*)

Stage: Baņuta (op, 4, A. Krūmiņš), 1918–9, Riga, 29 May 1920; Salinieki [The Islanders] (op, 4, Krūmiņš), 1922–5, rev. 1933, Riga, 10 Feb 1926; Staburags [The Rock] (ballet, E. Leščevskis), 1939–43, Riga, 24 Nov 1943

Orch: Mana dzimtene [My Motherland], sym. idyll, 1906; Dziesma par dzimteni [Song of the Motherland], suite, 1915; Latvija, sym. poem, 1919; In memoriam, 1949; Desmit latviešu tautas dziesmas [10 Latvian Folksongs, suite], 1951; other works, incl. 9 suites from stage works

Choral: Mūzikai [To Music] (cant.), 1913; Pastardiena [Judgment Day], 1917; Darbs un dziesma [Work and Song] (cant.), 1924; The Sea (cant.), 1929; *c*100 choral songs incl. Šurp, brāļi!, [Come, brothers!], 1907; Brīvība [Freedom], 1924; Karogs [The Flag], 1943; Ziedoņa rits [Spring Morining], 1946, Ave Sol, 1947, *c*100 folksong arrs.

Chbr and solo inst: Elegy, vn, pf, 1904; Suite, vc, pf, 1912; *c*30 org pieces; *c*130 pf pieces

Other, incl. *c*250 songs incl. Bernības rīti [Mornings of Childhood], 1903; List klnsi [It is raining quietly], 1904; Pļāvēja diendusa [The Midday Rest of the Mower], 1913; Indu serenāde [The Indian Serenade], 1930; Ūdens lilija [A Water-lily], 1943, *c*100 folksong arrs. (1v, pf), incid music

Principal publishers: Latvijas valsts izdevniecība, Liesma, Muzyka

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E. Dārziņš: 'Alfrēds Kalniņš', *Zalktis*, ii (1907), 127–45
J. Vītoliņš: *Alfrēds Kalniņš* (Riga, 1968)
A. Klotiņš: *Alfrēda Kalniņa klaviermūzika* (Riga, 1970)
V. Briede-Bulavinova: *Latviešu opera* [Latvian opera] (Riga, 1975), 53–106
V. Briede-Bulavinova: *Opernoye tvorchestvo latïshskikh kompozitorovy* [Operas of Latvian composers] (Leningrad, 1979), 14–25
A. Klotiņš: *Alfrēds Kalniņš* (Riga, 1979)
A. Klotiņš: *Alfrēds Kalniņš: komponista dzīve un darbs* [The composer's life and work] (Riga, 1979)
J. Vitolin: *Alfreds Kalnin* (Leningrad, 1980)

ARNOLD KLOTIŅŠ

Kalniņš, Imants (*b* Riga, 26 May 1941). Latvian composer. He graduated from Skulte's composition class at the Latvian State Conservatory, Riga, in 1964. Until 1973 he worked as music director for the State Theatre in Liepāja. Thereafter he was leader of a rock group in Riga. He taught at the conservatory (1986–7) and became an elected member of the Latvian parliament in 1991.

Kalniņš has cultivated an individual style that combines innovation with classical tradition, sometimes incorporating elements of rock music, as in the Fourth and Fifth Symphonies and the dramatic vocal works. In his music he has radically and successfully brought closer the 'high' and popular genres, using diatonic melodicism, consonance and simple harmonic progressions. Kalniņš is also author of many popular songs.

WORKS

(*selective list*)

Stage: Princis un ubaga zēns [The Prince and the Pauper] (musical, after M. Twain), Liepāja, 1968; Ei, jūstur [Hello, Out There] (rock-op, 1, after W. Suroyan), Liepāja, 1971; No saldenās pudeles [From the Sweet Bottle] (operetta, after R. Blaumanis), 1975; Quo vadis, my Guitar (operetta, M. Tetere), 1976; Spēlēju, dancoju [I Play, I Dance] (op, 3, after J. Rainis), Riga, 1977; Ifiğēnija Aulda [Ifigenie in Aulis] (op, 2, after Euripides), Riga, 1982

Choral: Oktobra oratorija (Ye. Yevtushenko and others), 1967; Dzejnieks un nāra [The Poet and the Water Nymph] (I. Ziedonis) (orat), 1973; Rīta cēliens [Morning Hours] (orat, after A. Upītis), 1977

Orch: Vc Conc., 1963; Sym. no.1, 1964; Sym. no.2, 1965; Conc. for Orch, 1966; Sym. no.3, 1968; Sym. no.4 'Rock-Symphony', 1973; Sym. no.5, 1979

Rock music, choral songs, incid music, film scores

Principal publishers: Liesma, Muzyka

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V. Briede-Bulavinova: *Opernoye tvorchestvo latïshskikh kompozitorov* [Operas of Latvian composers] (Leningrad, 1977), 140–48
L. Mūrniece, ed.: *Muzïka sovetskoy Latvii* [Music of Soviet Latvia] (Riga, 1988), 87–94

ARNOLDS KLOTIŅŠ

Kalniņš, Jānis (*b* Pärnu, Estonia, 3 Nov 1904). Canadian composer and conductor of Latvian parentage. He received initial instruction in the piano and organ from his father, Alfrēds Kalniņš, and studied composition with Vītols at the Latvian Conservatory (1920–24). In 1923 he began working at the National Theatre in Riga as music adviser and conductor, and in 1933–4 was conductor at the National Opera. His works from the 1930s include three operas, two ballets and music for some 20 plays, as well as orchestral and chamber music. Kalniņš achieved recognition as a composer both at home and abroad, his style retaining Latvian national characteristics while following contemporary trends as represented by Hindemith, Stravinsky and Prokofiev. He fled from the advancing Soviets in 1944 and later settled in Canada, where he took appointments as professor at the Fredericton College of Music, New Brunswick (1949–68), and conductor of the Fredericton SO (1952–68); in 1981 he received an honorary doctorate from Mount Allison University. During his émigré years he has concentrated on orchestral and chamber music.

WORKS
(*selective list*)

Ops: Lolitas brīnumputns [Lolita's Wonderbird] (1, after A. Brigadere), 1930–34, Riga, 6 Dec 1934; Hamlets (3, after W. Shakespeare), 1934–5, Riga, 17 Feb 1936; Ugunī [In the Fire] (3, after R. Baumanis), 1936, Riga, 20 March 1937

Ballets: Lakstīgala un roze [The Nightingale and the Rose] (1, after O. Wilde), Riga, 1938; Rudens [Autumn] (1, O. Lēmanis), Riga, 1938

Orch: Brāļu kapi [Soldiers' Graves], 1931; Latvian Rhapsodie, 1934; Sym. no.1, 1943; Vn Conc., 1946; Sym. no.2, 1950; Sym. of the Beatitudes, B, chorus, orch, 1953; Music for Strings, 1965; New Brunswick Rhapsody, 1966; Sym. no.3, 1973; Sym. no.4, 1978

Chbr and solo inst: Str Qt, 1947; Sonata, ob, pf, 1962; Pf Trio, 1966; Org Sonata no.1, 1971; Sonata, vn, pf, 1975; Str Trio, 1978; 2 pf sonatas, 1978, 1980; Org Sonata no.2, 1982

Other vocal works, incl. *c*10 cantatas, *c*80 songs, *c*20 choral pieces; incid music

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J. Sakss: 'Jānis Kalniņš', *Latvju mūzika*, iii (1970), 210–31

JOACHIM BRAUN/ARNOLDS KLOTIŅŠ

Kalomiris, Manolis (*b* Smyrna, 14 Dec 1883; *d* Athens, 3 April 1962). Greek composer, teacher and administrator. As a composer he was the most imposing figure of what he managed to create as his own conception of the Greek national school, and as an administrator highly influential, if also controversial. His strong predilection for music was evident during his school years in Athens (1894–9) and Constantinople (1899–1900); he studied the piano with Timotheos Xanthopoulos in the former city, and with Sophia Spanoudi in the latter. Also in Constantinople he came into contact with two of the earliest scholars of Greek folk music: Pachtikos and Aramis. He spent the years 1901–6 in Vienna, studying at the Gesellschaft der Musikfreunde with Wilhelm Rauch and August Sturm (piano), Hermann Grädener (theory and composition) and Eusebius Mandyczewski (history).

His first appointment was to teach the piano at the Obolensky Lyceum in Kharkov, Russia (1906–10). He returned to Athens for the first concert of his works at the Athens Conservatory in June 1908, and he settled there permanently in 1910. From 1911 to 1919 he was professor of piano and a teacher of advanced harmony and counterpoint at the Athens Conservatory. He was inspector general of military music (1918–20, 1922–36), and in 1919, after a clash with Georgios Nazos, the head of the Athens Conservatory, he resigned in order to found the Hellenic Conservatory in Athens, directing it until 1926 when he founded the National Conservatory, which he directed until 1948. Kalomiris was president of the Union of Greek Composers (1936–45, 1947–57), becoming its honorary president in 1958. He was also general director (1944–5) and later chairman (1950–52) of the administrative board of the National State Opera in Athens. He was a prolific writer on music, publishing a number of textbooks and acting as critic for the Athens daily *Ethnos* (*c*1926–58). He received the National Award for Arts and Letters in 1919 and was elected a member of the Academy of Athens in 1946.

Anoyanakis suggested that Kalomiris's creative personality was shaped by four factors: his native environment and the folksong he heard there; his Viennese studies and his acquaintance with German music, particularly that of Wagner; his stay in Kharkov, when he heard the works of the Russian nationalists; and his participation in the struggle in favour of demotic Greek, as opposed to *Katharevousa*, which was associated with the cultural establishment. This struggle united the leading Greek creative artists; Kalomiris formed a close association with the nationalist poet Palamas, whose work he often set, and he was also drawn to the poetry of Kazantzakis and Sikelianos. Considering ancient Greek civilization to be too distant from the consciousness of his audience, Kalomiris based most of his work on the folklore, spirit and mythology of late Byzantine and, more particularly, post-Byzantine Greece. His veneration of folk music enriched his profound melodic feeling, evident principally in his operas and his numerous songs. The operas, which make use of Wagnerian leitmotivic techniques, exploit well-known folksongs in a dramatically effective manner, while the songs (and the song-cycles especially) are among the most beautiful in the 20th-century Greek musical literature. His style, instantly recognizable, has had an effect on several younger Greek composers. Kalomiris's music often exhibits a rich (sometimes over-rich) polyphonic texture which is brilliantly orchestrated and driven forward exuberantly, frequently with a powerful sense of dramatic impact. A melodic pathos is achieved through the skilful expansion of folksong modality into chromaticism. The flamboyant and epic scale of his work forms a counterpart to similar tendencies in contemporary Greek literature.

As an administrator, Kalomiris was associated with turning private conservatories, previously marginal, if not impoverished institutions, into financially thriving enterprises. However, he has been accused of having channelled more of his energy into polemics against 19th-century Ionian composers (whom he deprecated as 'italianate'), and into promoting his own music and his own conception of the national school, than into raising the general standards and conditions of music-making in Greece.

WORKS

STAGE

Ops: O Mavrianos ki o vassilias [Mavrianos and the King] (comic-op, 2, Kalomiris, after a Gk. folksong), 1907–8, inc.; O Protomastoras [The Master Builder] (music drama, 2 and int, Myrtiotissa [T. Drakopoulou], N. Poriotis and Y. Stefopoulos, after N. Kazantzakis), 1915, Athens, Municipal, 11 March 1916; To dakhtylidi tis manas [The Mother's Ring] (music drama, 3, A. Orfikos [Y. Stefopoulos], after Y. Kambyssis), 1917, Athens, Municipal, 8 Dec 1917, rev. Berlin, Volksoper, 10 Feb 1940; Anatoli [Sunrise] (musical fairy-tale, 2, Kalomiris, after Kambyssis), 1945, Athens, Olympia, 18 Dec 1945, rev. 1948; Ta

xotika nera [The Shadowy Waters] (musical dramatic poem, prol, 1, Kalomiris, after W.B. Yeats, trans. V. Pezopoulou), 1950, Athens, Olympia, 4 Jan 1951; Konstantinos o Palaeologos, i Piran tin Poli (Constantin Palaeoglogue, or They Took the City] (musical tragedy-legend, 3, after Kazantzakis), 1961, Athens, Herod of Atticus Theatre, 12 Aug 1962

Other stage: O thanatos tis andriomenis [The Death of the Valiant Woman], ballet, 1943–5; incid music

VOCAL

Choral: I elia [The Olive Tree] (Palamas), female chorus, orch, 1907–9, rev. 1944; Sym. 'Levendiá' [Valour], chorus, orch, 1920, rev. 1937, 1952; I eleftheroi poliorkimenoi [The Free Besieged] (D. Solomos), 1v, chorus, orch, 1926; I symphonia ton anidheon ke ton kalon anthropon [Sym. of Simple and Kind-Hearted People] (J. Richepin, trans. Z. Papantoniou), chorus, orch, 1931; To traghoudi tis irinis [The Song of Peace] (S. Myrivilis), S, female chorus, orch, 1940; Embrós [Forward] (Sikelianos), male chorus, orch, 1940; 69 choruses a cappella or with pf

Solo vocal: Iamvoi ke anapaestoi II: Mayovotana [Magic Herbs] (Palamas), 1v, orch, 1912; O pramateftis [The Pedlar] (I. Gryparis), 1v, orch, 1920, rev. 1924; Iamvoi ke anapaestoi I (Palamas), 1v, orch, 1918–25, rev. 1943; From Sikelianos's Lyric Poems, 1v, orch, 1936, rev. 1937; Vassiliki prostazei [Vassiliki Commands] (after folksong), 1v, orch, c1937; St' Hossiou Louka to monastiri [At St Luke's Monastery] (Sikelianos), nar, orch, 1937; Astrapsen i anatoli [The East is Glowing] (trad.), 1v/unison chorus, orch, 1940

Apo ti zoi ke tous kaimous tou Kapetan Lyra [From the Life and Longings of Captain Lyras] (Kalomiris), nar, S, S/Mez, T, Bar, orch, 1941–3, rev. 1946, 1956–7; Stis traghoudhistras technis ta palatia [To the Palaces of the Art of Song] (Palamas), nar, fl, str, 1943, rev. 1946; I katastrofi ton Psaron (Solomos), nar, orch, ?1949; Sym. no.3 'Palamiki' (Palamas), nar, orch, 1955

Songs (1v, pf unless otherwise stated): 3 Songs (Kalomiris), 1902; Apo hores ke horia [From Countries and Villages] (Kalomiris), 1904–9; Ores [Hours] (M. Malakassis), 1906; Tambouras ke kopanos [Lute and Stick] (A. Pallis), 1908; I katara [The Curse] (trad.), 1909; Qnt with voice (L. Mavilis, trad.), female v, pf qnt, 1912; 3 kopelles lygheres [3 Young Maidens] (Palamas), 1913, rev. 1943; 2 adherfadhes [2 Sisters] (I. Damverghis), 1914/1915; To thama [The Miracle] (N. Papagheorghiou), 1915; Venizelos (A. Doxas), 1917

Vradhynoi thryloi [Evening Legends] (K. Hatzopoulos), 1940–41; Sotto voce (Carthaeos), 1943; To palio dhendro [The Old Tree] (Carthaeos), 1943; Pentasyllavoi (Palamas), 1943; Kýklos tón tetrástichon [Cycle of Quatrains] (Palamas), 1v, va, 1943; Kapoia loghakia [Some Tender Words] (Palamas), 1v, cl, hp, 1943; 5 Songs (Palamas), 1944; Pérases [You Passed By] (Hatzopoulos), 1944; 23 folksong arrs.

INSTRUMENTAL

Orch: Romeiki, suite, 1907, rev. 1910, 1936; Rhapsody, pf, orch, 1925, orchd Pierné; Nissiotikes zografies [Island Pictures], vn, orch, 1928, rev. 1939; 3 Greek Dances, 1934; Sym. Conc., pf, orch, 1935, arr. 2 pf; Triptych, 1937, rev. 1940; Minas o rebelos, sym. poem, after K. Bastias, 1940; Concertino, vn, small orch, 1955, arr. vn, pf; To dachtylidi tis manas, suite [from op]

Chbr: Anatoliki zografia [Oriental Picture], pf, 1902; Ya ta hellinopoula [For Greek Children], 3 vols., pf, 1905–49; Ballades, pf: no.1, e, 1905, rev. 1933, no.2, A♭, 1905, no.3, e♭, 1906, rev. 1958; Nocturne, pf, 1906, rev. 1908; Patinadha, pf, 1907; Prelude and Fugue, 2 pf, 1908; 2 rhapsodies, pf, 1921; Pf Trio, 1921; Fantasy Qt, fl, eng hn, va, hp, 1921, rev. 1954; 5 Preludes, pf, 1939; Sonata, vn, pf, 1948

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Principal publishers: Breitkopf & Härtel, Gaitanos, Kalomiris, Senart

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G. Leotsakos: 'About a bitter musical feud which began in 1908', *Lychnos ypo ton modion* [Light under a bushel], Crete University Press CUP 11 (1999) [disc notes], 8–24, 56–7

P. Tsalahouris: *Manoli Kalomiri: érga* [Manolis Kalomiris: works] (forthcoming)

GEORGE LEOTSAKOS

Kalophonic chant (from Gk.: 'beautiful sound'). A genre of ornate liturgical chant found in post-14th-century Byzantine AKOLOUTHIAI and other musical manuscripts. The kalophonic technique of embellishment was applied to traditional melodies, which from the 14th century onwards were regarded as 'ancient', and in newly composed florid settings. Kalophonic chants gradually replaced the more limited centonate asmatikon chants of the 13th century.

Two types of text are generally interwoven within a kalophonic chant: one or more lines from a Greek liturgical text combined with *teretismata* (passages of meaningless syllables). In those chants with texts drawn from the psalms, composers would often juxtapose lines and edit verses to suit their own purposes (*anagrammatismoi*). The chant melodies are melismatically embellished and frequently amplified by *kratēmata* (independent melodic units made up of *teretismata*), resulting in a rhapsodic assemblage of melodic fragments linked sequentially. A characteristic of the kalophonic style, occurring particularly in the highly prolix *kratēmata*, is the use of series of repeated pitches – a repercussive vocal effect often accompanied by rapid changes of pitch at the interval of a 4th or 5th. The performance of the kalophonic repertory would have required not only a professional cathedral or monastic choir but also highly trained soloists; that singers existed who possessed the necessary vocal abilities is evidence of the flowering of Byzantine chant during the late empire.

The tendency towards virtuoso decoration and expansion was confined first of all to those musical items in the Byzantine rite that gradually acquired new and prominent positions, such as the *doxastika*, *kontakia*, *allēlouïaria* and processional chants; but in time the new style came to dominate all categories. More specifically, the Palaeologan composers understood this idiom in terms of the *kratēmata*, which they believed improved and enhanced the older hymns and psalms. A special kind of kalophonic chant in the akolouthiai is the 'composite' setting, in which a short texted *prologos* precedes a *kratēma*; the latter functions as an effusive coda and can be described as a single, long *teretisma*. Although most kalophonic chants are by a single composer, 'composite' chants may combine the work of two; for example, the *prologos* may be by one composer and its appended *kratēma* by another.

Since kalophony enabled composers to express their own creative preferences, the technique eventually became a medium for free composition, independent of traditional models. Nevertheless, the innovation was not without a theoretical foundation: the melismatic flourishes operated within a system of standardized ornaments known as

theseis, which indicated the nature and extent of the embellishment. Below the diastematic neumes Byzantine composers added a subsidiary line of notation for the *theseis*, enabling singers to supply the required dynamic refinement and melodic extension to the chants.

See also BYZANTINE CHANT, §12.

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DIMITRI CONOMOS

Kalous, Václav (bap. Solnice, nr Rychnov nad Kněžnou, 27 Jan 1715; *d* Rychnov nad Kněžnou, 22 July 1786). Czech composer. He is best known under his monastic name, Simon à Scto Bartholomaeo (or simply Simon). After studying at the Piarist Gymnasium in Rychnov nad Kněžnou, he began serving his novitiate in Lipník nad Bečvou (17 October 1736), where with special dispensation he was able to take his vows after a year, on 23 October 1737. Thereafter he worked in colleges and schools of his order as priest, teacher, organist and choirmaster. His best-known pupils were F.X. Brixi and Antonín Brosmann. He taught in Strážnice (1737–8, 1761–9), Vienna (1738–9, 1741–2), Horn (1739–41, 1742–4), Mikulov (1745–6), Kosmonosy (1746–8, 1756–7), Lipník nad Bečvou (1748–50), Benešov (1750–52), Prague (1752–6), Slaný (1757–9) and Kroměříž (1759–61). In 1769 he began working in Rychnov nad Kněžnou, where he remained until his death, even though the local Piarist Gymnasium was closed in 1783.

Kalous is one of the prolific Czech composers of the 18th century who mastered the technique of church music but had little individuality. The mingling of Baroque elements (mainly from the works of Caldara and J.J. Fux) with incipient Classical traits (simplification of the harmony and the preponderance of homophonic writing) is typical of Kalous's work. His melody is vocal, rich in Baroque sequences and coloratura, but almost without chromaticism and dotted rhythms. He composed mostly for one or four voices accompanied by two violins, viola, bass and organ, occasionally with added oboes, horns and trumpets. He introduced into Czech church music the type of three-sectional Italian offertory made up of a homophonic vocal tutti, solo arias and a concluding vocal fugue prefaced by a short homophonic introduction. Kalous's works were popular in Bohemia and Moravia up to the first two decades of the 19th century. A thematic catalogue compiled by Straka lists 103 items, but does not include (for instance) the music for school plays which Kalous presumably wrote but which has not been found.

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MSS, mostly in CZ-Bm, KRa, Pnm, SK-BRnm

27 masses; Requiem

2 Vespers; 8 litanies; 11 Regina coeli; 5 Salve regina; 4 Stationes theophoricae; Sepolcro Affectus erga Christum in sepulcro (on parts of the Stabat mater text)

44 offertories, graduals and other smaller church compositions

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JIŘÍ SEHNAL

Kalsons, Romualds (*b* Riga, 7 Sept 1936). Latvian composer and conductor. He graduated from Skulte's composition class (1960) and from Lindberg's orchestral conducting class (1971) at the Latvian State Conservatory. From 1957 to 1973 he was a producer for Latvian radio and television; he then joined the teaching staff at the conservatory, becoming a professor in 1987 and head of the composition department in 1992. A versatile, individual and searching composer, he has concentrated on symphonic and vocal genres. His early symphonic pieces, neo-romantic in character, also bear the marks of Expressionism. During the 1970s he was greatly influenced by the neo-classical tradition, while folk music features prominently in his music of the 1980s. His orchestral works are characterized by intense emotional expression and rich, pointed orchestration. His perception, especially in the song cycles, is highly romantic and incorporates elements of irony, satire and the grotesque.

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(selective list)

Op: Pazudušais dēls [The Prodigal Son] (after R. Blaumanis), 1995

Orch: Sym. no.1, 1965; Pirms aiziešanas [Before the Departure], sym. episode, 1966; Sym. no.2 'In modo classico', 1968; Romantiska poēma, 1969; Vc Conc., 1970; Sym. no.3, 1972; Sym. no.4 'Jauni sapņi no vecām pasakām' [New Dreams from Old Tales], after O. Vācietis, orch, nar, 1974; Poem-fantasia, 1975; Conc. grosso, 1977; Variations, pf, 1978; Vn Conc., 1978; Kāzu dziesmas [Wedding Songs], suite, 1979; Retrospection [Retrospekcija], sym. poem, 1980; Chbr Sym., 1981; Conc., cl, chbr orch, 1982; Variations, 1982; Gadskārtu ieražu dziesmas [Calendar Songs], suite, 1985; Mosaic, suite, 1991; Chbr Sym. no.2 'Finnish' ['Somn'], 1992; Concertino 'Serio ê buffo', 2 pic tpt, chbr orch, 1993

Choral: Atvadvārdi [Parting Words] (cant.), 1971; Halleluja, 1989; Petrus (orat), 1993

Chbr and solo inst: Str Qt, 1973; 12 Latvian Folksongs [12 latviešu tautasdziesmas], pf, 1980; Mosaic, pf 4 hands, 1982; Trio Piccolo, vn, vc, pf, 1985; Dialoghi quasi sonata, cl, vc, 1987; 5 movimenti, pf, 1987; Ostinato Variations [Harmoniskas ostinato variācijas], hpd, 1991

Song cycles: early works (Omar Khayyām, J. Prévert, F. García Lorca, Ye. Yevtushenko, M. Carème), 1958–69; Daži prātīgi dialogi [Some Sensible Dialogues] (I. Ziedonis, I. Auziņš, U. Leinerts, V. Lirzemnieks), 1967; Ķēžu dziesmas [Chain Songs] (M. Čaklais), 1974; Vienkāršās dziesmas [Simple Songs] (L. Briduka, D. Avotiņa, M. Losberga, A. Bergmanis, M. Bārbale, M. Kerliņa), 1976; Mīlestība [Love] (Vācietis), 1977; Mātei [To Mother] (Ā. Elksne), 1981; 8 Latvian Folksongs [8 latviešu tautasdziesmas], 1983; Tēma ar variācijām, 1987; Visa mūža garumā [All Life Long] (K. Skujenieks), 1987; Triptych '1941. . .1949. . .1989', 1990

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JĒKABS VĪTOLIŅŠ/ARNOLDS KLOTIŅŠ

Kalter [Aufrichtig], **Sabine** (*b* Jarosław, 28 March 1890; *d* London, 1 Sept 1957). Polish mezzo-soprano. She studied in Vienna and made her début at the Volksoper in 1911.

From 1915 to 1935 she was engaged at Hamburg, and was especially successful in Verdi and Wagner, and as Delilah, Gluck's Orpheus, Fidès (*Le prophète*) and Marina (*Boris Godunov*). Being Jewish, she had to leave Germany in 1935; she settled in London, where she sang with much success at Covent Garden, 1935–9, as Ortrud (the role of her début there), Fricka, Waltraute, Brangäne, Herodias (*Salome*) and Háta (*The Bartered Bride*). From 1939 she sang in concert and recital and taught in London. She had a warm, beautiful voice and strong dramatic ability. She made few recordings, among them Brangäne in a complete 1936 *Tristan* with Melchior and Flagstad.

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HAROLD ROSENTHAL/R

Kalthum, Ibrahim Um. *See* UMM KULTHŪM.

Kalwitz, Seth. *See* CALVISIUS, SETHUS.

Kamal, Trisutji (Djuliati) (*b* Jakarta, 1936). Indonesian composer. She grew up in the Sultanate of Langkat in Binjai, Sumatra, which was renowned for its appreciation of Western classical music. Unusually for an Indonesian woman, Kamal trained in Europe, studying the piano and composition with Badings at the Amsterdam Conservatory, then attending the Ecole Normale de Musique in Paris and the Rome Conservatory. Returning to Indonesia in 1967, she joined Frans Haryadi and Jaya Suprana at the forefront of Indonesian contemporary music during the Suharto regime. In 1969 she was commissioned to write the work for percussion ensemble *Dari Celah-celah Kehidupan* ('From the Spaces of Life'). Pentatonic gamelan music began to influence Kamal's works in the 1950s and 60s, as in the ballet suite *Gunung Agung* (''Mount Agung', 1963–70). Inspired by the call to prayer, she began to incorporate elements of Islamic culture into her music in 1974. These dual influences have caused her to move away from tonal music. Her religious experiences in Mecca are reflected in the piano piece *Menara Mesjid Nabawi* ('The Minaret of the Nabawi Mosque'), in which she transcends her preoccupation with sophisticated playing technique, attempting instead to find a musical language appropriate to her expressive needs. While echoes and silences attest to her economy of material, the soft, long-flowing unaccompanied melodies recall the Islamic call to prayer. One of the most prolific of Indonesian composers, she has written music for opera, ballet and film as well as orchestral, chamber and choral works. Performances of her works in Europe and Asia have often involved the ensemble of two pianos and traditional percussion instruments that she founded to perform her works.

FRANKI RADEN

Kamāncheh [k'aman, kamancha, kamanche, kamanja, k'emanch'a, kemanche, kemence] (Pers.: 'little bow'). Term applied to various types of fiddle found mainly in Iran, the Caucasus and Turkey. The word *kamāncheh* is documented from the 10th century, and the instrument probably reached Byzantium in the 11th or 12th century via Anatolia. Related instruments are found in Arab countries (*kamanja*, but alternative terms are more common) and in the Balkans.

1. Spike fiddles. 2. Short-necked fiddles.

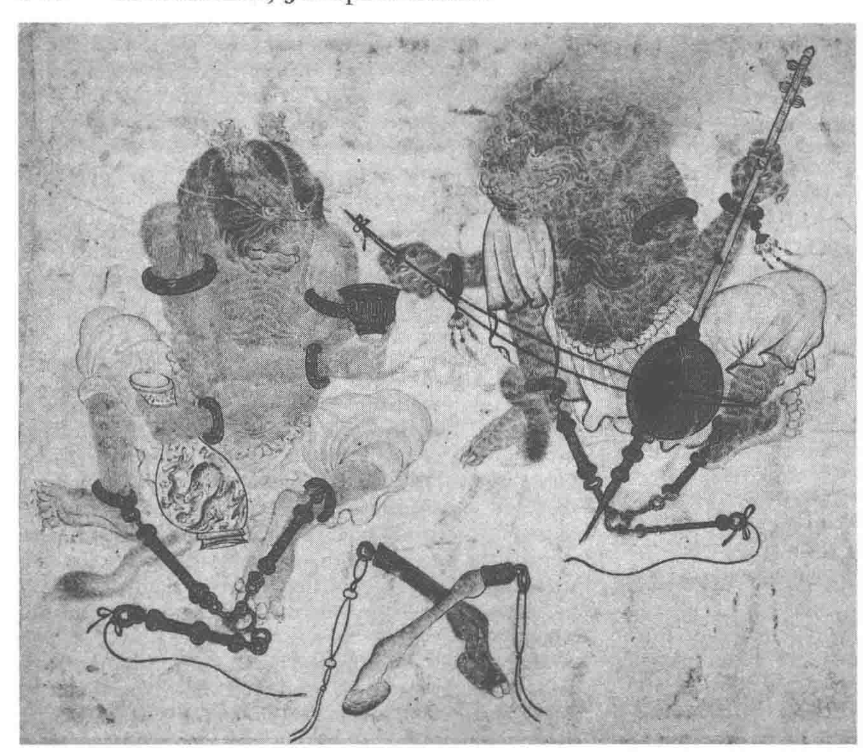
1. SPIKE FIDDLES. The *kamāncheh* is the spike fiddle of Iran, Armenia (*k'emanch'a*), Azerbaijan (also *kamancha*) and Georgia (*kemanche*). This instrument has a spherical body built of tapering wooden sections or carved in one piece; the type used in popular music may have a cone-shaped body open at the back, or be made of a spherical gourd. It is often decorated with mother-of-pearl and bone. The bridge rests on a circular sound-table which is made of animal membrane or fish-skin. The rounded neck is fixed to a spike which passes through the body and acts as a support for the instrument; the total length is usually 65 to 90 cm. Formerly the *kamāncheh* had three silk strings, while the modern classical instrument has four metal strings attached to wooden pegs. Originally in Armenia they were tuned in 4ths; contemporary tuning is in 4ths and 5ths: *a–e′–a′–e″*. This tuning was standardized in Armenia by the virtuoso *k'emanch'a* player Sasha Oganezashvili (Aleksandr Oganyan) at the beginning of the 20th century. During performance the player rests the instrument vertically on the knee, and turns the instrument to meet the bow rather than guiding the bow across the strings, as in Western practice. The bow hair is tightened by inserting the fingers between the horsehair and the wood.

The classical *kamāncheh* in Iran dates from the 15th century or earlier (see illustration), and was mentioned in Azerbaijan by Nezāi Ganjavi (1141–1203). It is used for light music (*motrebi*), and is the only bowed string instrument in the classical tradition of Iran. The Turkmen regard it as their principal instrument alongside the *dotār*, as do the Lors in south-west Iran, and it is also found among the Kurds in the north, and in Khorāssān. The 18th-century Armenian *ashugh*-poet Sayat'-Nova celebrated the instrument in a poem called *K'amancha*.

Because of its soft, beautiful timbre and technical possibilities, the *kamāncheh* is used equally as a solo or an ensemble instrument. At the end of the 1920s, the Armenian master Vardan Buni (Buniatyan) created a *k'emanch'a* family (soprano, alto, bass and double bass) which he used in the Yerevan Oriental Symphony Orchestra.

The four-string spike fiddle of Iraq, currently called *joza* (Arab.: 'coconut'), is also known as *al kamāna-l-baghdādiyya*. It consists of a small resonator made from a hollowed-out coconut cut off at both ends. One opening is covered by the skin of a still-born lamb or a fish; the other remains open. The shape and size of the instrument, which is usually between 60 and 70 cm long, are dictated by those of the coconut; on average the diameter of the membrane is from 5 to 7 cm and that of the opposite opening is between 10 and 13 cm. The neck, between 50 and 60 cm long, is of apricot or bitter orange wood; there are four pegs (*mafātīḥ*), two on each side. A metal spike at the other end passes through the coconut. Steel strings of different gauges are attached to the spike and pass over a grooved wooden bridge (*ghazāla*) on the membrane. The bow is made of pliable wood – bitter orange, oak or white beech – and is slightly curved; lengths of horsehair are attached to each end and drawn tight.

The *joza* is traditionally tuned in perfect 4ths, usually *a–d′–g′– c″*, but sometimes the alternative tuning *g–d′–g′–c″* is used. A tuning in 5ths is also found, akin to that of the Western violin family. The exact pitch is chosen to suit the voice it accompanies, and transposition is often effected by a *capo tasto* made of thread. The compass is



Kamāncheh played by a fettered demon: Persian painting, Turkmen or Timurid period, 15th century (Freer Gallery of Art, Washington, DC)

about two octaves. It is possible to increase the instrument's range by using Western tuning, but as a result the traditional sonority associated with the instrument is sacrificed. The instrument rests at an angle on the knee of the player, who grasps the neck in his left hand. To reach certain positions, the player must swivel the neck while playing.

The *joza* is used to accompany urban classical music (*al maqām al 'iraqi*) as part of the local traditional ensemble, *al chālghī al baghdādī*. Recently the instrument has been played solo. Its technique is transmitted orally; more recently it has also been taught in music institutes where Western methods have had increasing influence.

2. Short-necked fiddles. In Turkey the *kemençe* has a box resonator carved in the shape of a trough with rounded ends and covered with a coniferous wooden sound-table. The short neck, with or without fingerboard, tapers to a flat pear-shaped pegbox. There are three strings of gut or metal which are tuned in 4ths and played underhand with a short horsehair bow. The *kemençe* is played either sitting, with the lower part of the body resting on the knee, or standing. Sometimes the player leads a dance while playing. The instrument is used solo and to accompany song as well as dance.

The *kemençe* of the eastern Black Sea coastal region is sometimes called the *karadeniz kemençesi* ('Black Sea fiddle'); in western Turkey the *kemençe* is similar to the Greek *lira* of the eastern Aegean type, and is sometimes called the *fasıl kemençesi* ('classical *kemençe*) or *kemençe rumi* ('Greek *kemençe*'). It has a pear-shaped body and three metal or gut strings which are stopped from the side with the fingernails. It is rested on the player's knee or held against the chest and played with underhand bowing. This type of *kemençe* is used mainly in classical *fasıl* (Turkish art music) and is becoming rarer as the *keman* (European violin) gains in popularity.

The short-necked fiddle of Armenia, the *k'aman* or *k'amani*, was one of the favourite instruments of the Armenian *ashugh*, but has now become rare. It has a narrow rectangular body with a wooden belly and fingerboard, and is played held vertically on the knee. The three (sometimes four) metal strings do not have a fixed tuning, but are often tuned in 4ths. A special characteristic of the *k'aman* is the presence of sympathetic strings under the fingerboard, which are tuned either in unison with the main strings or an octave above them.

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JEAN DURING, ROBERT AT'AYAN, JOHANNA SPECTOR, SCHEHERAZADE QASSIM HASSAN, R. CONWAY MORRIS

Kamburov, Ivan (*b* Lyaskovets, 26 Sept 1883; *d* Sofia, 23 Jan 1955). Bulgarian musicologist. After schooling in Ruse he studied with Reger, Krehl and Schering at the Leipzig Conservatory (1905–9, with interruptions), and on returning to Bulgaria taught music and trained choirs in Plovdiv and (from 1918) in Sofia, where he began his career as a critic and popularizer of music. He worked with the ethnomusicologist Vasil Stoin (1926–8) as editor of the journal *Muzikalen zhivot* (1928, 1930–31) and as director of the music section of the chamber of folk culture

(1945–7). His publications are mainly about Bulgarian music and include about 800 articles.

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LADA BRASHOVANOVA

Kamel, Antonín. *See* KAMMEL, ANTONÍN.

Kamieński [Kamięski, Kamenický, Kamenský], **Maciej** (*b* Slovakia, 13 Oct 1734; *d* Warsaw, 25 Jan 1821). Polish composer of Slovak origin. He studied music in Sopron under the patronage of Count Henckl von Donnersmarck, after whose death in 1760 he continued his studies in Vienna; there, in 1762, he heard the young Mozart play. His first visit to Warsaw appears to have been in 1773, when the publishing house of J. Engel issued a number of his works for harpsichord (no longer extant). He supported himself by giving piano and singing lessons. For many years he was the proprietor of a Warsaw inn (on Świętojerska street) and he organized public concerts at the so-called Dulfowski manor house.

Kamieński composed eight operas, two to German texts. His place in the history of Polish music is assured primarily on account of his opera *Nędza uszczęśliwiona* ('Poverty made Happy') (1778), the first Polish opera performed in a public theatre. This was a reworking and extension of his earlier two-act cantata of the same title. The opera made a considerable impact in Warsaw and opened a new, golden era for Polish musical theatre. Kamieński referred to his operas as operettas. His musical language comprised a mixture of styles, including elements of Baroque opera, *galant* and Classical styles, together with some characteristics of *opera buffa*; each of these is well represented in *Nędza uszczęśliwiona*.

In his subsequent operas, particularly in *Zośka, czyli Wiejskie zaloty* ('Sophia, or Country Courtship') (1780), which was received with even greater acclaim (76 performances in Warsaw up to 1820), Kamieński turned more and more towards folklore, adapting structures drawn from authentic Polish folk music. In addition to extended coloratura arias, and arias of the *expressivo* type, there now appeared typical village songs and various Polish dances, above all the polonaise. Kamieński's overall creative achievement in his operas is defined by his good understanding of the stage, by his melodic ingenuity and by his skilful choice of musical techniques. His *Krótki rys o egzystencji najpierwszej oryginalnej opery polskiej* ('A Short Outline of the Original Polish Opera') was edited in *Biblioteka Warszawska*, iv (Warsaw, 1878). Kamieński also composed instrumental music. Early Romantic tendencies are present in his piano piece *Duma na kształt ronda* ('Duma in the form of a rondo'), which opened the way for a new Polish lyric instrumental style.

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first performed in Warsaw unless otherwise stated

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Zośka, czyli Wiejskie zaloty [Sophia, or Country Courtship] (operetta, 1, S. Szymański), 17 Oct 1780, lost
Prostota cnotliwa [Virtuous Simplicity] (operetta, 3, Bohomolec), 8 Feb 1781, lost
Balik gospodarski [The Burgher's Ball] (comic op, 3, F. Zabłocki, after C.-S. Favart), 14 Sept 1783, lost
Anton und Antoinette, 1785 (1, A. Słowaczyński, after J. Desboulmiers), unperf., lost
Tradycia dowcipem załatwiona [Tradition Resolved by Humour] (operetta, 1, Zabłocki), 27 May 1789 [ov. by Antoni Wejnert, Kamieński's brother-in-law], *Wtm**; ed. J. Prosnak, *Kultura muzyczna Warszawy XVIII wieku* [Music in Warsaw in the 18th Century] (Kraków, 1955)
Słowik czyli Kasia z Hanką na wydaniu [The Nightingale, or Kasia and Hanka, Two Marriageable Girls] (operetta, 2, M. Witkowski), 19 Jan 1790 [ov. by Wejnert], *Wtm**
Sultan Wampum, oder Die Wünsche, 1794 (op, 3, A. Kotzebue), unperf., lost

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Duma na kształt ronda [Ballad in the Form of a Rondo], pf; Andante, pf; Czy to nie jest udręczenie [Isn't it Anguish?], 1v, pf: all in Wybór pięknych dzieł muzycznych i pieśni polskich [Collection of the Finest Musical Works and Polish Songs], ix–xii (Warsaw, 1805), Duma na kształt ronda also ed. H. Feicht, *Muzyka staropolska* [Old Polish Music] (Kraków, 1966)
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BARBARA CHMARA-ŻACZKIEWICZ

Kaminski, Heinrich (*b* Tiengen, nr Waldshut, 4 July 1886; *d* Ried, nr Benediktbeuren, 21 June 1946). German composer of Polish descent. Kaminski's musical talent emerged relatively late. In 1909 he went to Berlin where he took composition lessons with Juon, H. Kaun and W. Klatte, but he was otherwise largely self-taught. In 1914 he retired to Ried near Lake Kochel, where he remained, taking private pupils (including Carl Orff), until 1930, when he was given charge of a masterclass in composition at the Prussian Academy of the Arts in Berlin, in succession to Pfitzner. In 1933 he resigned his appointments. An invitation to return to Berlin in 1938 foundered because Kaminski's origins were not 'pure Aryan', and for the same reason, performances of his music in Germany were made difficult, or even forbidden. His last major work was an opera, *Das Spiel vom König Aphelius*, which had its first performance in Göttingen five years after his death.

For Kaminski, music was not a 'craft', but a revelation of the fundamental laws of the universe and of life. This standpoint resulted in insularity, and Kaminski's esoteric art has not had wide appeal, except for a few successes in the 1920s. Among his first works was the Clarinet Quartet (1912), a piece that is close to Brahms and shows little sign of Kaminski's later austerity, and a setting of Psalm cxxx (1912), a late-Romantic view of Bach. However by the beginning of the 1920s these traits, together with a connection with late Beethoven evident in the String Quintet in F♯ minor (1916), were left behind. While titles such as that of his most successful orchestral work, the Concerto grosso, suggest contemporary neo-classical trends, Kaminski was far from adopting old forms, although he had a deep affinity with the counterpoint of the Baroque. His organ toccata *Wie schön leucht' uns der Morgenstern* takes Reger as its point of departure, but goes beyond him in the intricacy of the counterpoint and the decidedly non-orchestral handling of the instrument (for example, the swell and crescendo pedals are not used). Other organ pieces – the *Choralsonate* and the Toccata and Fugue – show his struggle to achieve organic development without dependence on formal schemes. The songs, which are richly melismatic and have freely polyphonic accompaniments, have been described as solo motets. Of the choral works, the *Magnificat* suggests a return to the spirit of the Gothic period. Kaminski was essentially an untheatrical composer; his first opera, *Jürg Jenatsch*, characterized by a mixture of spoken and sung dialogue, was first staged in Dresden in 1929; the second, *Das Spiel vom König Aphelius*, is a drama of ideas rather than action.

WORKS

VOCAL

Passion (incid music, Old Fr., trans. W. Schmittbonn), perf. 1920
Jürg Jenatsch (op, Kaminski, after C.F. Meyer), perf. 1929
Das Spiel vom König Aphelius (op, Kaminski), ?–1946
Choral: Ps cxxx, 1912; Ps lxix, chorus, orch, 1914; 6 Chorales, 4vv, 1915; O Herre Gott, 8vv, 1918; Introitus und Hymnus, chorus, orch, 1919; 3 Poems (J. von Eichendorff), male chorus 6vv, 1924; Mag, S, chorus, va, orch, 1925; Der Mensch, A, 6vv, 1926; Prelude and Prologue: Der Mensch, chorus, orch, 1926; Die Erde, 6vv, 1928; Die Messe deutsch (1947), inc.; Sylvesterchoral, 4vv (1949); other motets, folksong arrs.
Songs incl. Brautlied, S, org, 1911; Cantiques bretons, 1v, pf, 1923; 3 geistliche Lieder, S, cl, vn, 1924; Triptychon, A, org, 1926–9; Lied eines Gefangenen, 1v, pf, 1936; Weihnachtsspruch, 1v, pf, 1938; Hochzeitsspruch, 2A, org, 1940; In memoriam, A, vn, orch, 1940; Dem Gedächtnis eines verwundeten Soldaten, 2S, pf, 1941

INSTRUMENTAL

Orch: Concerto grosso, double orch, 1922; Werk für Streichorchester [version of Str Qnt], 1927; Dorische Musik, 1933; Orchesterkonzert mit Klavier, 1936; Tanzdrama, 1942
Chbr: Qt, cl, vn, vc, pf, 1912; Str Qt, F, 1913; Str Qnt, f♯, 1916, rev. 1927, orchd 1927; Qnt, cl, hn, vn, va, vc, 1924; Prelude and Fugue on 'Abegg', str qt, 1927; Musik, 2 vn, hpd, 1931; Prelude and Fugue, va, 1934; Musik, vc, pf, 1938; Hauskonzert, vn, pf, 1941; Ballade, hn, pf, 1943
Organ: Wie schön leucht' uns der Morgenstern, 1923; Choralsonate, 1926; 3 Chorale Preludes, 1928; Toccata and Fugue, 1939; Andante, 1939; Chorale Prelude 'Mein' Seel' iststille', 1940; small pieces for vn, org
Pf: Klavierbuch, 3 vols., 1934; 10 kleine Übungen für das polyphone Klavierspiel, 1935; Klavierbüchlein (1948)

Principal publisher: Universal

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E. Krieger: 'Heinrich Kaminski's Drama "Jürg Jenatsch"', *ZfM*, Jg.100 (1933), 992–5
K. Schleifer: 'Heinrich Kaminski, Leben und Werk', *Musica*, i (1947), 70–81
R. Schwarz-Schilling and K. Schleifer: *Heinrich Kaminski: Werkverzeichnis* (Kassel, 1947)
H.F. Redlich: 'In memoriam Heinrich Kaminski', *MMR*, lxxvii (1947), 185–8
W. Abegg and others: *Heinrich Kaminski* (Tutzing, 1986)
H. Hartog: *Heinrich Kaminski: Leben und Werk* (Tutzing, 1987)

KLAUS KIRCHBERG

Kaminski, Joseph (*b* Odessa, 17 Nov 1903; *d* Tel-Aviv, 14 Oct 1972). Israeli composer and violinist. The son of the Jewish actress Esther Rachel Kaminska, he grew up in Warsaw. After working as a violinist he studied composition in Berlin with Friedrich Koch (1922) and in Vienna with Gál. On his return to Warsaw he was made leader of the Polish RO and he founded the Warsaw String Quartet, which won the Marshal Pilsudski Competition in 1934. In 1937 Kaminski was invited by Bronislav Huberman to become one of the leaders of the Palestine Orchestra (later the Israel PO), then in its second year. He settled in Tel-Aviv and stayed with the orchestra until his retirement in 1969. His creative work was influenced by a range of sources from Gregorian chant to the music of Richard Strauss, and including the oriental elements of Israeli folk music.

The best of Kaminski's work is found in the progressive Triptych for piano and two concertante pieces: the witty Trumpet Concertino and the Violin Concerto, a more powerful and dramatic work although its last movement is lighter, with a Jewish theme and Sephardi dance rhythms. Kaminski played the solo part at the work's première in 1954, and in the same year was awarded the Engel Prize of the Tel-Aviv municipality.

WORKS
(*selective list*)

Tpt Concertino, 1941; Ballad, hp, orch, 1944; Str Qt, 1945; A Comedy Ov., 1946; Vn Conc., 1947–8; Israeli Sketches, orch, 1955; Triptych, pf, 1959; Sym. Ov., 1960

Principal publishers: Boosey & Hawkes, Israel Music Institute, Israeli Music Publications

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Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976, pt. ii of rev. edn of M. Brod: *Die Musik Israels*)
P. Gradenwitz: *Music and Musicians in Israel* (Tel-Aviv, 3/1978), 31–2
Z. Keren: *Contemporary Israeli Music* (Ramat-Gan, 1980), 35–6, 61–2
Y.W. Cohen: *Neimej smiroth Israel* [The heirs of the psalmist: Israel's New Music] (Tel-Aviv, 1990), 92–3

URI TOEPLITZ

Kamisangō, Yūkō (*b* Otaru, 1 April 1935). Japanese musicologist. After graduating from the department of French studies at the University of Tokyo (BA 1959), he entered the department of Japanese language and literature to study Japanese music, which he had practised since childhood. After receiving a second BA in 1963, he continued to carry out research on Japanese music while working as a part-time Japanese language lecturer and a general assistant at various universities. In 1969 he joined the faculty of Tōhō Gakuen College of Music as lecturer in Japanese music, and was promoted to the rank of associate professor in 1971. After helping to form a department of musicology at the Musashino Academia

Musicae (1975–84), he moved to the Tokyo National University of Fine Arts and Music in 1984 as associate professor; he was promoted to full professor in 1990. His administrative abilities have been a great asset to all these universities as well as to scholarly societies such as the Musicological Society of Japan and the Society for Research in Asiatic Music.

Reflecting his training in Japanese philology, his research methodology is based upon the close examination of written sources (both manuscript and printed sources) and detailed interpretations of song texts. As a result of this research tendency, he has co-edited facsimile editions of Edo-period music books with critical commentaries (1978). At the same time, profiting from his unusual skills in Western languages, he has contributed significantly to the introduction of Japanese musics to foreign countries and has published several important works in English.

WRITINGS

with others: 'Kyōdō tyōsa: Tayasu-Tokugawa ke zō gakusyo mokuroku-sono siryôuteki igi' [A catalogue of books on Gagaku and Ch'in in the Tokugawa Collection], *Tōyō ongaku kenkyū*, nos.41–2 (1977), 57–138

with K. Hirano: 'Kaisetu', *Nihon kayō kenkyū syūsei 3*, ed. K. Asano and others (Tokyo, 1978), 323–48 [critical commentaries on Sitikusyosinsyū, Sitikudaizen and Sitikukokinsyū]

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'Traditional Elements in the Compositions of Miyagu Michio', *Preservation and Development of the Traditional Performing Arts: Tokyo 1980*, 143–7

'Xīnjiāpō de huárén defānbxì yīnyuè' [Local Chinese performing arts in Singapore], *Guānyú Dōngnányǎ huárén chuántǒng xìjù: qǔyì zōnghé diàochá: yánjiù*, ed. K. Onoe (Tokyo, 1984), 17–92

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with C.Y. Blasdel: *The Shakuhachi: a Manual for Learning* (Tokyo, 1988)

'Kinsei kigaku no gassō no yōsiki' [Styles of ensemble in *ziuta* and *sōkyoku*], *Iwanami kōza: Nihon no ongaku, Azia no ongaku*, ed. S. Gamo and others, v (Tokyo, 1989), 289–311

ed.: *Heike biwa: katari to ongaku* [Heike biwa: its narratives and music] (Urawa, 1993)

Sitikuron zyosetu [Introduction to the musics of silk and bamboo] (Tokyo, 1995) [collection of essays, with short biography and complete list of writings up to 1995]

YOSIHIKO TOKUMARU

Kamkars. Iranian ensemble formed by a Kurdish family of seven brothers, one sister and her son. The Kamkars were all born in Sanandaj [Sina], Iran, and were introduced to music by their father, Hasan Kamkar, who was in charge of the music division of the Iranian army in Sanandaj. The sister, Qashang Kamkar (*b* 1953), studied the violin and the *setār* and taught the latter instrument in Tehran. Houshang Kamkar (*b* 1947) is a composer, violinist and *kamānche* player. Bizhan Kamkar (*b* 1949) plays the *tār*, the *rubāb*, the *tombak* and the *def* and sings in Kurdish and Persian. Early in his career he played in the children's programme broadcast by Radio Sanandaj and in the Culture and Art Orchestra of his home town; he later moved to Tehran to study music and was one of the founders of the Shaida and 'Arif ensembles. Pashang Kamkar (*b* 1951) is a composer and *santur* player and broadcast on Radio Sanandaj for five years before moving to Tehran to continue his musical career. Arzhang Kamkar (*b* 1956) is a painter as well as a *tombak* player; Arsalan Kamkar (*b* 1960) plays the violin and the *'ūd* in the Tehran SO and is a composer of Kurdish and Persian melodies. Ardeshir Kamkar (*b* 1962) plays the *kamānche* and Ardawan Kamkar (*b* 1968) the *santur*. Omid Lotfi (*b* 1977), the son of Qashang Kamtar and Mohammad Reza Lotfi, frequently performs with his mother and uncles.

The work of the Kamkars has flourished in an environment of official hostility towards music. This is due partly to the ensemble's interest in both Persian and Kurdish music and partly to the tolerance shown by the state for folk-based Iranian music as an alternative to the allegedly corrupting influence of Western music. Although some Kurdish nationalists have criticized the Persian influence on the ensemble's Kurdish music, their work is very popular among Kurds both within and beyond Iran. Their concerts and recordings often include compositions associated with earlier Kurdish musicians.

RECORDINGS

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Kurdish Music by the Kamkars Ensemble, Shahram SITC–173 (1993)

The Kâmkârs: the Living Fire, Long-Distance 122 157 (1995)

Nightingale with a Broken Wing, Womad WSCD 009 (1997)

Kani Spei/Kanî spî [The white spring], Kereshmeh CD–110 (1999)

The Kamkars: Chant of Dreams, Quarter Tone QTCD–1004 (1999)

AMIR HASSANPOUR, STEPHEN BLUM

Kammel [Kamel, Kammell, Kamml, Khaml, Cammell], **Antonín** (*b* Běleč, bap. 21 April 1730; *d* ?London, 5 Oct 1784). Bohemian violinist and composer. His father was a forester on the Wallenstein estate. He studied at the Patres Piares College, Slaný (1746–51), where he received a thorough musical education. From 1751 to 1753 he probably studied philosophy at Prague University; in 1753–4 he was enrolled in the faculty of law. Kammel's marked musical talent, however, determined his career. At an unknown date Count Vincent of Waldstein sent him to Italy, where he was a pupil of Tartini in Padua. After returning to Prague Kammel excelled, according to contemporary witnesses, in the playing of adagios. By early 1765 (not 1774, as has often been maintained) he was in London; he is mentioned among London musical personalities in Leopold Mozart's travel notes from that year. In 1766 he published his first compositions in London, at his own expense. He made his first known public appearance that year and his second on 6 May 1768, at a concert arranged by J.C. Bach and C.F. Abel in Almack's Assembly Rooms. Kammel obviously had close ties with these musicians, as is indicated by the programmes of their concerts in the following years and the joint publication of quartets by Bach, Abel and Kammel. Apparently Kammel was not a member of the royal orchestra, but he was probably a royal chamber musician, as a number of his contemporaries (e.g. Forkel) mentioned. He appeared at court in chamber ensembles as a violinist and viola player, and gave annual benefit concerts in London up to 1782. He also played in Stamford, Lincs, in Bath in 1768 and 1769, and made many appearances at Blandford as well as the Salisbury and Winchester festivals in the 1770s. He may have also played in Newbury *c*1775 (he wrote a composition 'for the Assembly in Newberry'). Traditional stories about his marriage to a rich woman do not seem to be based on fact. On 20 January 1768 he was married by special licence to Ann Edicatt, who was not of age and could not write; they had six children. From 1771 they lived in the parish of St George, Half Moon Street. Kammel's will, made on 18 March 1784 in favour of his wife, their daughter and three of their sons, was taken up on 15 October the same year by two of the three executors. (The

third, Charles [Carl] Christian Besser, who was in Germany at the time, was the husband of Ann Kammel's sister Lydia, mentioned in Kammel's letters as an outstanding singer.)

Kammel composed exclusively instrumental works (reports of masses by him have not been confirmed), mostly for strings: violin sonatas, duos, string trios, quartets and violin concertos, as well as sinfonias and divertimentos, where he also used wind instruments. In style these works belong to the final stages of early Classicism. They have many features in common with Haydn's early works, and in particular with the works of J.C. Bach. Kammel's simply-phrased melodies flow smoothly and have a charm bordering on oversweetness in places, with a variable degree of individuality. In many of his works, particularly in the minuets and the second themes of the sonata movements, melodic patterns reminiscent of elements of Czech folk music can be found.

From the technical point of view, Kammel's works vary in their degree of difficulty, from compositions obviously meant for amateurs or for teaching purposes to works containing exacting concertante parts (especially in the violin concertos and certain of the duets). A number of works, mainly those with higher opus numbers, have elaborate dynamic markings for all the instruments, and his inventive scoring in his music for strings also suggests a striving for originality in the use of sonorities. The works using keyboard and wind instruments show considerably less self-assurance in style.

In his time Kammel was a very successful composer, as is indicated by the number of works he published and their numerous re-editions. Most of his works were published between 1770 and 1777 in London, Paris, Amsterdam, The Hague and Berlin; only rarely were they published after 1786. A number of copied manuscripts of his works dating from the second half of the 18th century are to be found in castle and monastery collections in Bohemia; they include both copies of compositions in print as well as other, unpublished works.

WORKS

op.

1 Sei trii, 2 vn, b (London, 1766)
2 Six Duets, 2 vn (London, 1770)
3 A Second Sett of 6 Sonatas, 2 vn, b (London, *c*1770)
4 Six Quartettos, 2 vn, va, vc (London, *c*1770)
5 Six Duets, 2 vn (London, *c*1768)
6 Six Notturnos, 2 vn, b (London, *c*1770)
7 Six Quartettos, 2 vn, va, vc (London, *c*1775)
7 Concert de violon, acc. 2 vn, va, vc (Paris, *c*1770)
7 Six sonates, 2 vn (The Hague, *c*1770)
8 Six Solos, vn, hpd (London, *c*1775)
9 Six Sonatas, pf/hpd/harp, vn, vc (London, *c*1776)
9 Six sonates, vn, bc (The Hague, *c*1775); 1 ed. in MVH, xviii (1967)
10 Six Ouvertures, 2 vn, 2 ob/fl, 2 hn, hpd (London, 1775); 1 ed. in The Symphony, 1720–1840, ser. B, xiii (New York, 1984)
10 Six sonates, vn, b (Paris, *c*1772); ed. S. Gerlach and Z. Pilková, *Böhmische Violinsonaten*, i (Munich, 1982)
11 Concerto violons (Paris, *c*1772)
11 Six duos, 2 vn (Paris, *c*1780)
12 Six Divertimentos, a 4 (London, *c*1790)
13 Six sonates, vn, b (Paris, *c*1774)
14 Six Divertimentos: 3, 2 vn, va, vc; 3, ob/fl, va, vc (London, *c*1780)
14 Six quatuors, 2 vn, va, b (Paris, *c*1774)
15 Six Duetts: 4, 2 vn; 2, vn, va (London, *c*1785)
16 Six Sonatas, 2 vn, vc (London, *c*1785)
16 Six sonates, hpd/pf, vn, vc (Paris, *c*1776)
17 Six Divertimentos, vn, vn/va (London, *c*1781)
18 Six Duettos, 2 vn (London, *c*1785)
18 Six simphonies, 2 vn, va, b, 2 ob, 2 hn ad lib (Paris, 1782)
19 Six Notturnos, 2 vn, vc (London, *c*1785)
19 Six duos, 2 vn (Paris, n.d.)
20 Six duos, 2 vn (Paris, *c*1777)
21 Six divertimentos, a 4 (Paris, 1777)
22 Six duos, 2 vn (Paris, 1782)
23 Six trios, 2 vn, b (Paris, 1782)
25 Six notturnos, 2 vn, b (Paris, 1786)
26 Six duos, 2 vn (Paris, 1786)

Further duplication of op. nos. between London, Paris and Amsterdam cannot be ruled out. Op.24 is missing.
6 Sonatas, 2 vn, b, arr. C. Roeser (Paris, *c*1770)
A Third Sett of Trios or Ballo, consisting of 2 acts, with a short introductory ov. to each act and a collection of airs (London, *c*1770)
6 Dancing Minuets, 2 vn, b (London, *c*1775)
6 quatuors concertants … de vari autori (Paris, *c*1778)
6 duetti notturni, 2 vn (Paris, *c*1780)
6 sonates, hpd, vn, b (Paris, *c*1780)
6 duos concertants, 2 vn (Paris, n.d.)
4 sonates, in 6 Sonatas, 2 vn, vc, bc, by Bach, Abel, Kammel (London, *c*1780)
Other works (some copied from prints) in MS *A-Wgm*, *B-Bc*, *CZ-Pnm*, *D-Dl*, *F-Pn*, *GB-Lbl*; 1 sym. ed. in The Symphony, 1720–1840, ser. B, xiii (New York, 1984)
Edns: 6 ouvertures, a 8 [by composers incl. J. Stamitz, Vanhal, Haydn] (London, 1773)

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Portefeuille für Musikliebhaber: Charakteristik von 20 Componisten und Abhandlung über die Tonkunst (Leipzig, 1792)
G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* (Prague, 1815/*R*), ii, 38ff
C.F. Pohl: *Mozart und Haydn in London* (Vienna, 1867/*R*)
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ZDEŇKA PILKOVÁ

Kammermusik (Ger.). *See* CHAMBER MUSIC.

Kammermusikaufführungen zur Förderung Zeitgenössischer Tonkunst. Festival of modern chamber music held in DONAUESCHINGEN from 1921 to 1926.

Kammerorgel (Ger.). *See* CHAMBER ORGAN.

Kammersymphonie (Ger.). *See* CHAMBER SYMPHONY.

Kammerton (Ger.: 'chamber pitch'). The modern spelling of CAMMERTON, a term used today to denote a pitch of a′ = 440. *See also* PITCH §I, 3.

Kamml, Antonín. *See* KAMMEL, ANTONÍN.

Kampa, Johannes de. *See* ŁODZIA Z KĘPY, JAN.

Kampanus, Jan. *See* CAMPANUS, JAN.

Kämper, Dietrich (*b* Melle, Lower Saxony, 29 June 1936). German musicologist. After piano, organ and music theory lessons with Karl Schäfer in Osnabrück he studied music at the Cologne Staatliche Hochschule für Musik and musicology at Cologne University under K.G. Fellerer (from 1956); he also studied under Kurt von Fischer in Zürich. He took the doctorate at Cologne in 1963 with a dissertation on Franz Wüllner. From 1965 he was director of the department of Rhenish music history and of the

Max-Bruch-Archiv at Cologne University, where he completed his *Habilitation* (1967) with a work on 16th-century instrumental ensemble music. He was appointed lecturer (1970) and subsequently professor (1995) at Cologne University; he was also made professor of musicology at the Cologne Musikhochschule in 1986. Kämper's main areas of research are 16th-century Italian music, 20th-century music (particularly Futurist composers) and the music history of the Rhineland. He edited the sixth and seventh volumes of the music dictionary *Rheinische Musiker* (Cologne, 1969–81). A Festschrift was published in honour of his sixtieth birthday (*Musik, Kultur, Gesellschaft: interdisziplinäre Aspekte aus der Musikgeschichte des Rheinlandes: Dietrich Kämper zum 60. Geburtstag*, ed. N. Jers, Kassel, 1996).

WRITINGS

Franz Wüllner: Leben, Wirken und kompositorisches Schaffen (diss., U. of Cologne, 1963; Cologne, 1963)

ed.: *Richard Strauss und Franz Wüllner im Briefwechsel* (Cologne, 1963)

'Zur Frage der Metronombezeichnungen Robert Schumanns', *AMW*, xxi (1964), 141–55

Studien zur instrumentalen Ensemblemusik des 16. Jahrhunderts (Habilitationsschrift, U. of Cologne, 1967; AnMc, no.10 (1970); It. trans., 1976, as *La musica strumentale nel rinascimento*)

ed.: *Max Bruch-Studien: zum 50. Todestag des Komponisten* (Cologne, 1970) [incl. 'Verzeichnis des Kölner Max-Bruch-Archivs'], 142–7

'Fortunae rota volvitur: das Symbol des Schicksalrades in der spätmittelalterlichen Musik', *Der Begriff der Repraesentatio im Mittelalter*, ed. A. Zimmerman (Berlin, 1971), 357–71

'Über die Uraufführung von Rheingold und Walküre', *Richard Wagner: Werk und Wirkung*, ed. C. Dahlhaus (Regensburg, 1971), 65–74

'Das deutsche Verdi-Schrifttum: Hauptlinien der Interpretation', *Verdi–Wagner: Rome 1969* [*AnMc*, no.11 (1972)], 185–99

'Kriterien der Identifizierung instrumentaler Sätze in italienischen Chansonniers des frühen 16. Jahrhunderts', *Formen und Probleme der Überlieferung mehrstimmiger Musik im Zeitalter Josquins Desprez: Wolfenbüttel 1976*, 143–63

'Uno sguardo nell'officina: gli schizzi e gli abbozzi del *Prigioniero* di Luigi Dallapiccola', *NRMI*, xiv (1980), 227–39

'Die Kanzone in der norddeutschen Orgelmusik des 17. Jahrhunderts', *Gattung und Werk in der Musikgeschichte Norddeutschlands*, ed. F. Krummacher (Kassel, 1982), 62–78

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'Die *114 Songs* von Charles E. Ives', *Amerikanische Musik seit Charles Ives: Interpretationen, Quellentexte, Komponistenmonographien*, ed. H. Danuser, D. Kämper and P. Terse (Laaber, 1987), 135–48

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ed.: *Frank Martin: Das kompositorische Werk* (Mainz, 1993) [incl. 'Entwicklungs linien in Frühwerk Frank Martins', 11–20]

'Alfredo Casella und Gustav Mahler', *Mf*, xlvii (1994), 118–27

'Klaviersonate B-Dur "Hammerklaviersonate" op.106', *Beethoven: Interpretationen seiner Werke*, ed. A. Riethmüller, C. Dahlhaus and A. Ringer, ii (Laaber, 1994), 136–49

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'La distruzione della quadratura": Richard Wagners Kunstschriften und die Musikästhetik des Futurismus', *Festschrift Klaus Hortschansky*, ed. A. Beer and L. Lutteken (Tutzing, 1995), 449–62

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HANS HEINRICH EGGEBRECHT/WOLFRAM STEINBECK

Kämpfer, Joseph (*b* Pressburg [now Bratislava], 1735; *d* after February 1796). Austro-Hungarian double bass player. While serving in the Austrian army he taught himself the double bass with the help of a violin method, and developed an amazing technical quality and a beautiful tone hitherto unknown on this instrument. After resigning his commission he moved to Vienna in the 1760s; Gerber and others place him in the Esterházy orchestra around 1765, but there is no proof of this. He was, however, a member of the Salzburg court orchestra (1774) and later served with Cardinal Batthyány's orchestra in Pressburg (1777–81). With the support of Joseph von Mannl, an amateur violone player, Kämpfer began a career as a soloist during which he played throughout Europe, notably in Germany in 1777 and in Germany, St Petersburg, Copenhagen and London in 1781–4. In 1784 he joined the Hofkapelle at Burgsteinfurt, and in 1787 made a public appearance in Paris; despite critical acclaim for his artistry in the *Mercure de France*, however, the double bass did not gain favour in France. His last two officially recorded public concerts took place in March 1796 in Stockholm. The whereabouts of his final years are unknown. In general, Kämpfer made an important contribution to the popularization of the double bass as a solo instrument. His works, now lost, included concerted pieces with double bass and chamber music.

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MARY TÉREY-SMITH

Kamphuysen, Dirk Rafaelszoon. *See* CAMPHUYSEN, DIRK RAFAELSZOON.

Kamu, Okko (Tapani) (*b* Helsinki, 7 March 1946). Finnish conductor and violinist. The son of a double bass player in the Helsinki PO, he was given violin lessons and entered the Sibelius Academy at the age of six as a pupil of Onni Suhonen. He became a violinist in the Helsinki Youth Orchestra, and at 18 the leader of the Suhonen Quartet. A year later he joined the Helsinki PO as associate principal second violin, and became leader of the Finnish National Opera Orchestra (1966–8), where he also gained experience as third conductor with the opera company. Self-taught as a conductor, he won the first Herbert von Karajan International Competition at Berlin (1969), which led to engagements with major orchestras in Europe, the USA, Israel and Japan, and to recordings; these brought him a reputation for youthful spontaneity tempered by sensitivity and disciplined feeling. His British début was with the NPO at the Festival Hall in 1970. Kamu was chief conductor of the Finnish RO from 1971 to 1977, and conductor and artistic director of the Oslo PO from 1975 to 1979, musical director of the Helsinki PO, 1981–8, and principal conductor of the Netherlands RSO, 1983–6. In 1988 he was appointed permanent conductor of the Zealand SO, Copenhagen. Kamu conducted the premières of Sallinen's operas *The Red Line* (1978, Helsinki) and *The King Goes Forth to France* (1984, Savonlinna), the latter a joint commission with Covent Garden, where he conducted the work's British

première in 1987. He also gave the first performances of Sallinen's second and third symphonies (1973, 1975), and has made authoritative recordings of many of the composer's major orchestral works. His other recordings, mainly of Scandinavian music, include works by Tor Aulin, Berwald, Larsson and Adolf Lindblad.

NOËL GOODWIN

Kamu-purui [gammu burui]. PANPIPES of the Cuna Indians of the San Blas Islands of Panama.

Kanai [née Kawahira], **Kikuko** (*b* Okinawa, 13 March 1911; *d* Tokyo, 17 Feb 1986). Japanese composer. She studied singing at the Nihon Music School and composition with Shimofusa and Hirao at the Tokyo Music School, graduating in 1938, and became one of the first Japanese women composers. In 1954 she studied 12-note techniques with Koellreutter in Brazil while participating in the International Ethnomusicological Conference in São Paulo. Her musical style involves the extensive use of melodic material from Okinawa and Ryūkyū Islands. Her collection of folksongs, published as *Ryūkyū no min'yō* ('Folksongs of Ryūkyū') (Tokyo, 1954), won a Mainichi Prize of Cultural Publication (1955); her opera *Okinawa monogatari* was awarded a prize by the Okinawan government (1968).

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Dramatic: Miyako-jima engi [Legend of Miyako Island] (ballet), 1949; Ryūkyū hiwa [A Hidden Story of Ryūkyū] (jazz ballet), 1951; Hiren Karafune [Love Tragedy on Tang Boat] (op, 4, Kanai and K. Yano), 1960, rev. as Okinawa monogatari [Tale of Okinawa], Tokyo, Metropolitan Hall, 1 June 1997

Orch: Sym. no.1, 1938; Okinawa buyō kumikyoku [Okinawan Dance Suite]: no.1, 1940, no.2, 1946; Ryūkyū kyōsōkyoku [Ryūkyū Rhapsody] no.1, 1946; Sym. no.2, 1946; Uruma no shi [Poem on Uruma], 1952; Festival Ov. 'Hishō', 1972

Chbr and solo inst: Ryūkyū kyōsōkyoku no.2, pf octet, 1950; Ryūkyū Ballade, pf, 1951; Sonata, vn, pf, 1952; Brazil Rhapsody, pf, 1955; Hamachidori hensōkyoku [Variations on Hamachidori], koto, Electone, perc, 1970

Vocal: Okinawa min'yō niyoru gasshōkyoku-shū [Choral Pieces on Okinawan Folksongs], 1953–60; Haha to ko no Okinawa no uta [Okinawan Songs for a Mother and Children], 1965

MASAKATA KANAZAWA

Kanawa, Kiri Te. *See* TE KANAWA, KIRI.

Kanazawa, Masakata (*b* Tokyo, 6 Jan 1934). Japanese musicologist. Raised in an environment that emphasized both Japanese and Western music, he began piano lessons at the age of 13 and his interest in music led him to study musicology. He took the BA at the International Christian University, Tokyo (1953–7) with Charles Burkhart and continued his studies at Harvard University (MA 1961, PhD 1966 with a dissertation on polyphonic music), influenced by John M. Ward and Nino Pirrotta. He began his teaching career at Harvard University (1963–6) before returning to Japan and joining the International Christian University in 1966, where he was appointed professor of musicology and director of Sacred Music Centre in 1982. His area of interest in early music; his research on Anthony Holborne and the Montecassino manuscript are highly regarded and he was able to further his research on Italian Renaissance music during a research fellowship at the Harvard University Center for Italian Renaissance Studies, Florence (1970–71). He has taught Medieval and Renaissance music at various universities in Japan, increasing awareness of these styles by organizing concerts and lecture-concerts for the general public. His interest in early keyboard music, particularly the organ, led him to encourage churches and music halls to install the instrument and promote organ music. His chief efforts were centred on the International Christian University church, where a Rieger organ was installed in 1970. Kanazawa has been active in promoting Japanese musicology and building bridges between Japanese and foreign musicologists. Since the 1970s he has been involved in supervising and editing encyclopedias, notably the Japanese versions of *The New Grove Dictionary of Music and Musicians* and *Larousse de la musique*.

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'Tasei sanka ni mirareru Renaissance yōsiki no seiritu' [Beginning of Renaissance style as seen in polyphonic hymns], *On'gaku-gaku* [special issue] (1977), 26–39

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EDITIONS

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YOSIHIKO TOKUMARU

Kancheli, Giya [Gia] (*b* Tbilisi, 10 Aug 1935). Georgian composer. He performed as a popular musician before studying composition at Tbilisi Conservatory under Iona Tuskiya, graduating in 1963, and later teaching orchestration there (1971–8). He has served as musical director at the Rustaveli Theatre in Tbilisi (1971–90) and General Secretary of the Georgian Union of Composers. In 1991 he was invited to Berlin through DAAD for a year, where he lived until 1995 when he went to Antwerp as guest composer of its SO. Kancheli has been awarded the USSR State Prize (1977), the Rustaveli State Prize of the Georgian SSR (1981), the Nika Prize for film music (1987) and the National Order of Merit (1995). He became a National Artist of the Georgian SSR in 1980.

Kancheli has breathed new life into Georgian music. Among the composers of the former Soviet Union he is one of the few who, thanks to the originality of his musical thought, has been able to find his own place in late 20th-century music and to become known worldwide.

Although he has never lost contact with his roots in Georgian culture, he has grasped stylistic innovations of 20th-century Western music. His music has been influenced, both subconsciously and organically, by Eastern Christian spirituality. While absorbing the widest range of new influences, no originality has been lost. Kancheli's work displays stylistic coherence while embracing almost every genre; he is also recognized as a leading composer of film and theatre music.

His only opera, *Da ars musika* ('Music for the Living'), represents an important stage in his fusing of abstract and applied forms; written in the form of a mystery play, a moment of life reflects eternity, the music – itself like a kind of mysterious matter – both flows out of life and its history, and in towards it. The conflicting drama and extreme emotional states prevalent in his symphonies, which form the core of his output, are also a feature of his chamber works and the opera. Form is organized through sound and silence: silence is almost omnipresent, with sounds growing from it, building over it, but not suppressing it. Arising out of the silence, the music is mostly slow, static and mysterious, with mystical and ritual overtones. Placing slow sections along the framework of the structure makes for a predominance of meditative elements. Borrowing Stravinsky's principle of dynamic statics Kancheli fuses this with his own type of collision between episodes of quiet music and sudden aggressive intrusions of orchestral tutti. Precise quasi-geometrical calculation in combination with free development of episodes brings a concentration and deepening of ideas and emotional content, in the context of an extremely transparent Webernesque style and the acoustically ethereal effect of the sounds.

The fragmentary, discrete developmental logic – ontologically related to cinematography – gives rise to separate and independent episodes or groups which are quite short, highly concentrated and, as a rule, incomplete in themselves. Once the genre prototype is established, Kancheli simply marks it with some of its stylistic features, so that one is reminded of the whole: in consequence, episodes freely confronting each other are necessarily highly cohesive.

A distinctive quality of Kancheli's music is its controlled lyricism, with the composer reflecting not on himself but on music itself and its sound, born out of silence. His world view conforms to the aesthetic norms of his epoch; however, it contains information about the history of the culture of past times. The collision of styles of past and present gives rise to a conception of a 'lost' harmony, whose basis serves as a motif of nostaliga and memories, with tonal reminiscences acquiring particular shades of meaning. It is as though, in aspiring to interpret history and antiquity for oneself in music, and having transformed them within, the themes of wandering, so characteristic of the Western intellectual heritage, emerge in an original interpretation. The eras of human history, as embodied in music, and the time scale of psychologically perceived reality become absolutely conditioned: now they are compressed into 'instant', now stretched into 'eternity'.

The spiritual and ethical essence of Kancheli's instrumental music is removed from the social or cultural nuances typical of Western symphonism. At their basis lies a religious-philosophical idea of the integrity of the world and of a man within it, in the poetic idea of eternity, expressed in contemplation of ancient epic strata of national cultures that are also consonant with the present. A particular instance of this can be found in the appearance of a Georgian canticle, used in his work as part of a general sound-picture of the world, growing out of silence like a symbol of higher spirituality. Such supertemporal ideas are characteristic of Kancheli from his ealiest works; he constantly returns to universal ideas and tries to penetrate the mysteries of the eternal and of beauty through the exposing of new possibilities of sound.

Kancheli's world of sound, with its inspired simplicity, its metaphorical nature and deep, multi-faceted cultural links, did not come to him at once. He had found a model, of a one-movement rondo-like form based on the dynamic statics principle and on open, associative activity, by the time of his Third Symphony. In each subsequent work the conception appears a little different, more multi-layered under the influence of the principles that were taking root in it such as the sonoristic organization of sounds and techniques of the Western avant garde. An important influence on Kancheli in the 1990s was also the improvisatory Caucasian instrumental folk music, whose unfamiliar sounds were used by the composer in a new context to increase the possibilities of the normative instruments. The complex simplicity inherent in Kancheli's musical and spiritual world has gradually become largely characteristic of much 20th-century Western music. Though several analogies could be made with minimalist composers, the course chosen by Kancheli is still at the beginning of its creative path.

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7 syms.: 1967; 'Sagaloblebi' [Canticles], 1970, 1973; 'In memoria de Michelangelo' 1975; 1977; 1980; 'Epilog', 1986

Other orch: Sevda nateli; [Light Sorrow] (J.W. von Goethe, A.S. Pushkin, W. Shakespeare, G. Tabidze), 2 solo vv, children's chorus, orch, 1985; Karit datirebuli [Mourned by the Wind], A, orch, 1989; Noch einen Schritt [One More Step], tape, orch, 1992; Bez kril'yev [Wingless], 1993; Trauerfarbenes Land [Land of the Colour of Sorrow], 1994; Lament, funeral music in memory of Luigi Nono, S, vn, orch, 1994; Simi [Chord], vc, orch, 1995; ... à la Duduki, brass ens, orch, 1995; Valse Boston, pf, str, 1996; Diplipito, vc, Ct, chbr orch, 1997

Chbr and solo inst: Ww Qt, 1961; Sitsotskhle Shobisgareshe [Life Without Christmas]: Dilis lotsvebi [Morning Prayers], tape, chbr orch, 1990, Dg is lotsvebi [Midday Prayers], cl, S, chbr ens, 1991, Sagamos lotsvebi [Evening Prayers], fl, chbr ens, 1992, Gamis lotsvebi [Night Prayers], str qt, tape, 1992, arr. s sax, str, tape, 1994; Abii ne viderem, fl/A, chbr orch, 1992–3; Exil, S, ens, tape, 1994; Caris mere, S, va, 1994; Magnum ignotum, ww, tape, 1994; Nach dem Weinen, vc, 1994; V & V, vn, recorded v, str, 1994; Rag-Gidon-Time, vn, pf, 1995; Instead of a Tango, vn, bandoneon, pf, db, 1996; Time ... and Again, vn, pf, 1997, Pf Qt, 1998

Incid music

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A. Schnittke: 'Real'nost' kotoruyu zhdal vsyu zhizn'' [Reality I have waited for all my life], *SovM* (1988), no.10, pp.17–28
L. Nono: 'Nayti svoyu zvyozdu' [To find your star], *SovM* (1989), no.2, pp.109–14
N. Zeyfas: *Pesnopeniya: o muzïke Gii Kancheli* [Canticles: the music of Giya Kancheli] (Moscow, 1991)

LEAH DOLIDZE

Kancionál (Cz.). *See* CANTIONAL, §1.

Kandela, Philipp. *See* CAUDELLA, PHILIPP.

Kander, John (Harrold) (*b* Kansas City, MO, 18 March 1927). American composer. He studied music at Oberlin College, where he composed songs with James Goldman (a childhood friend) and at Columbia University, where he studied with composers Jack Beeson, Otto Luening and Douglas Moore, while working as a vocal accompanist. After serving as the dance music arranger for *Gypsy* (1959) and *Irma La Douce* (1960), Kander was given the opportunity to compose *A Family Affair* (1962) for Broadway with James Goldman and his brother William. Publisher Tommy Valando introduced him to Fred Ebb (*b* New York, 8 April 1932) in 1962, and the new team immediately produced two hit songs, *My Coloring Book* and *I Don't Care Much*, both recorded by Barbra Streisand. From 1965 to 1997 Kander and Ebb produced ten musicals on Broadway, including the Tony Award-winning *Cabaret* (1966; revived 1987 and 1998) and *Kiss of the Spider Woman* (1993), and at least two other major successes, *Zorba* (1968; revived 1983) and *Chicago* (1975; revived 1996). They have had numerous song hits in films, 'Maybe this Time', 'Money, Money', and 'Mein Herr' (*Cabaret*, 1972), 'How lucky can you get?' (*Funny Lady*, 1975), 'And the World Goes Round' and 'New York, New York' (*New York, New York*, 1977).

The careers of several major female stars were greatly aided by Kander and Ebb's special material and star turns, in particular Liza Minnelli, who received a Tony Award in her début at the age of 19 in the title role of their first Broadway show, *Flora, the Red Menace* (1965), an Emmy for her one-woman television broadcast, *Liza with a Z* (1972), and an Oscar for her portrayal of Sally Bowles in the film version of *Cabaret* (1972). She played the starring roles in their shows *Chicago* (in the role originally created for Gwen Verdon), *The Act* (1977) and *The Rink* (1984). Other featured female stars cultivated by Kander and Ebb included Chita Rivera (*Chicago*, *The Rink*, *The Kiss of the Spider Woman*), Lauren Bacall (*Woman of the Year*) and, in film, Streisand (*Funny Lady*). Despite several commercial failures (*Flora*, *70, Girls, 70* and *The Rink*).

Kander is almost invariably praised for his tuneful scores, his professionalism, and his ability to compose music that serves the show at hand. His impressive mastery of styles range from Weill pastiches (*Cabaret*), Greek bouzouki music (*Zorba*) and popular styles of the 1920s and 30s (*Flora*, *Chicago* and *Steel Pier*), to the glittery musical spectacles of Las Vegas floor shows (*The Act*). In 1991 about 30 Kander and Ebb songs formed the centrepiece of a popular Broadway revue, *And the World Goes 'Round*; the following year another revue anthology of Kander and Ebb songs appeared in London, *Sing Happy*. Kander's singular collaboration with one partner – they work almost every day and compose together in the same room – is as constant as Richard Rodgers's 40-year creative serial monogamy with Lorenz Hart and Oscar Hammerstein II.

WORKS
(*selective list*)

STAGE

unless otherwise stated, all are musicals, and dates are those of first New York performances; librettists and lyricists are listed in that order in parentheses

A Family Affair (J. and W. Goldman), orchd R. Ginzler, Billy Rose, 27 Jan 1962
Never Too Late (incid. music, play by S.A. Long), 27 Nov 1962
Flora, the Red Menace (G. Abbott and R. Russell, F. Ebb, after L. Atwell:*Love is Just Around the Corner*), orchd D. Walker, Alvin, 11 May 1965 [incl. A Quiet Thing; Sing happy]
Cabaret (J. Masteroff, Ebb, after J. van Druten: *I Am a Camera* and C. Isherwood), orchd Walker, Broadhurst, 20 Nov 1966 [incl. Wilkommen, Meeskite, Cabaret]; film 1972 [incl. Maybe this Time, Money, Money, Mein Herr]
The Happy Time (N.R. Nash, Ebb, after R.L. Fontaine), orchd Walker, Broadway Theatre, 18 Jan 1968 [incl. The Happy Time, I don't remember you]
Zorba (J. Stein, Ebb, after N. Kazantzakis: *Zorba the Greek*), orchd Walker, Imperial, 17 Nov 1968 [incl. Life Is]
70, Girls, 70 (Ebb and N.L. Martin, Ebb, after J. Masteroff: *Make Mine Mink*), orchd Walker, Broadhurst, 15 April 1971 [incl. Yes]
Chicago (Ebb and B. Fosse, Ebb, after M.D. Watkins), orchd R. Burns, 46th Street, 1 June 1975 [incl. And All That Jazz, Roxie]
The Act (G. Furth, Ebb), orchd Burns, Majestic, 29 Oct 1977 [incl. City Lights]
Madwoman of Central Park West (P. Newman and A. Laurents), 22 Steps, 13 June 1979; [one song with Ebb]
Woman of the Year (P. Stone, Ebb, after R. Lardner and M. Kanin), orchd M. Gibson, Palace, 29 March 1981 [incl. The grass is always greener]
The Rink (T. McNally, Ebb), orchd Gibson, Martin Beck, 9 Feb 1984 [incl. Colored Lights]
Kiss of the Spider Woman (McNally, Ebb, after M. Puig), orchd Gibson, London, Shaftesbury, 20 Oct 1992; [incl. I do miracles, Kiss of the Spider Woman]
Steel Pier (D. Thompson, Ebb), orchd Gibson, Richard Rodgers Theatre, 24 April 1997
Over and over (J. Stein, Ebb, after T. Wilder: *The Skin of our Teeth*), orchd M. Gibson, Arlington, VA, Signature, 6 Jan 1999

FILM AND TELEVISION

Film: Cabaret, 1972 [collab. Ebb]; Funny Lady, 1975 [collab. Ebb]; Lucky Lady, 1975 [collab. Ebb]; French Postcards, 1979; Kramer Vs. Kramer, 1980; The Still of the Night, 1982; Blue Skies Again, 1983; Places in the Heart, 1984; Stepping Out, 1991; Norman Rockwell: a Short Subject
Television: Liza with a Z, 1972 [collab. Ebb]; An Early Frost

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K. Mandelbaum: *Not Since 'Carrie': 40 Years of Broadway Musical Flops* (New York, 1991)

GEOFFREY BLOCK

Kandinsky, Aleksey Ivanovich (*b* Moscow, 24 Feb 1918). Russian musicologist. He was born into an artistic family (his grandfather was the artist Wassily Kandinsky). He studied with V.N. Argamakov at the Ippolitov-Ivanov College of Music, Moscow (1935–9), but his postgradute study was interrupted by war service (1941–5). He took the MA in 1948 at the Moscow Conservatory, where he studied with Yury Keldïsh. He became a lecturer at the Moscow Conservatory in 1948 and took the doctorate there in 1956 with a dissertation on problems of national roots in the operas of Rimsky-Korsakov; he rose to the rank of professor (1958) and head of the Russian music history department (1959–92). His main areas of study are Russian music of the 19th and early 20th centuries,

and the works of Dargomïzhsky, Balakirev and Rachmaninoff. His publications include an important book on Rimsky-Korsakov (1984); he has also written numerous critical articles on Russian musical life. He was made a Merited Artist of Russia in 1969.

WRITINGS

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N.I. Peyko i yego balet 'Zhanna d'Ark' [Peyko and his ballet *Zhanna d'Ark*] (Moscow, 1958)
'Rimskiy-Korsakov', *Russkaya muzïkal'naya literatura*, iii, ed. E.L. Frid (Leningrad, 1959), 3–179
'S.V. Rakhmaninov', *Russkaya muzïkal'naya literatura*, iv, ed. M.K. Mikhaylova and E.L. Frid (Leningrad, 1960), 192–255
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ed., with N.P. Savkina: *Voprosï dramaturgii i stilya v russkoy i sovetskoy muzïke* (Moscow, 1980)
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'Tsena podlinnika' [The value of the original], *SovM* (1990), no.8, pp.42–8 [on *Boris Godunov*]
'"Vsenoshchnoye bdeniye" Rakhmaninova i russkoye iskusstvo rubezha vekov' [Rachmaninoff's All-Night Vigil and Russian art at the turn of the century], *SovM* (1991), no.5, pp.4–9; no.7, pp.91–7
'O russko-serbskikh muzïkal'nïkh svyazyakh v XIX veke' [Russian-Serbian musical relations in the 19th century], *Zbornik matica srpska za scenske umetnosti i muziku*, nos.10–11 (1992), 57–74
ed.: *O kompozitorskom i ispolnitel'skom tvorchestve russkikh muzïkantov* [On the composition and performance of Russian musicians] (Moscow, 1993) [incl. 'O tragicheskom v "Borise Godunove" Musorgskogo', 88–106]
ed.: *S.V. Rakhmaninov: Moscow 1993*

YELENA SOROKINA

Kandler, Franz Sales (*b* Klosterneuburg, 23 Aug 1792; *d* ?Baden, 26 Sept 1831). Austrian writer on music. He was the son of Franz Kandler, a schoolteacher, who gave him his first singing lessons. In 1801 he became a member of the Hofkapelle of Emperor Franz II in Vienna; as a pupil at the choir school there, he studied harmony with Albrechtsberger and composition with Salieri and Adalbert Gyrowetz. He also studied at the Gymnasium from 1804, and after his voice broke he began to study philosophy (1808) and law (1810) at the University of Vienna, though he never earned a degree. After a short time as a teacher Kandler entered the service of the imperial war office (1815) and in 1817 was appointed an official at the imperial naval office in Venice (then an Austrian possession) because of his knowledge of Italian. His official duties there afforded him ample opportunity for musical activity and research. He ascertained the places of burial of Zarlino, Marcello, Antonio Lotti and Galuppi, and erected a marble monument to Hasse in the church of S Marcuola. After passing an examination in conducting in 1820, he became an honorary member of the Accademia Filarmonica in Bologna. The following year he was appointed a military official in Naples, and he undertook a journey to Rome to visit Fortunato Santini, who furthered his interest in music history. The German version of Giuseppe Baini's monograph on Palestrina, published posthumously by Kiesewetter, dates from this period, as do many of Kandler's writings on Italian music and the state of music in Italy, which appeared in various periodicals. In 1826 he returned to the war office in Vienna in a subordinate position.

Kandler, who was in correspondence with Mayr and Schubert, among others, and who was a friend of Meyerbeer and Mercadante, is, together with Joseph Sonnleithner, Ignaz Franz von Mosel, Kiesewetter and Anton Schmid, regarded as one of the founders of Austrian musicology. He was Hasse's first biographer, and his German version of Baini's monograph on Palestrina contributed significantly to the composer's revival in the 19th century. He also gained a reputation as a critic through his sharp and objective assessment of the contemporary musical scene in Italy, and translated a number of German, English and French opera and oratorio librettos into Italian. His compositions are comparatively insignificant.

WRITINGS

Cenni storico-critici intorno alla vita ed alle opere del celebre compositore di musica Giovanni Adolfo Hasse detto il Sassone (Venice, 1820)
ed. R.G. Kiesewetter: *Über das Leben und die Werke des G. Pierluigi da Palestrina … nach den Memoire storico-critiche des Abbate G. Baini verfasst* (Leipzig, 1834)
Cenni storico-critici sulle vicende e lo stato attuale della musica in Italia (Venice, 1836)
Articles and reviews in *AMZ*; *Allgemeine musikalische Zeitung mit besonderer Rücksicht auf den österreichischen Kaiserstaat* (Vienna); *Wiener Zeitschrift für Kunst, Literatur, Theater und Musik*; *Caecilia*; *Revue musicale* [complete list in *MGG1*]

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R. Schaal: 'Unveröffentlichte Briefe von Georg Nikolaus Nissen', *MJb 1965–6*, 195 [incl. letters to Kandler]
G. Brosche: 'Ein Opernstreit auf Wiener Boden', *OMz*, xxviii (1973), 500–03

OTHMAR WESSELY

Kandov, Aleksandar (*b* Sofia, 2 June 1949). Bulgarian composer. At the Bulgarian State Music Academy in Sofia he studied composition with Tapkov and the piano with Lyuba Obretenova. Appointments followed as music editor at Bulgarian Radio and at the publishers Muzika, and as lecturer in counterpoint at the Sofia Academy. In 1990 he moved to Spain, where he has since taught and secured work as a composer. He began composing in the late 1960s, and by the end of the 70s he had become one of the most original Bulgarian composers of his generation. Between 1982 and 1990 he was head of the Association of Young Composers and one of the founders of the Bulgarian Society of New Music. His works are regularly performed at the New Bulgarian Music festival, and he has thrice received the prize of the composers' union. His *Muzika za orkestar* (1985), *Oda* ('Ode', 1987) and *Zodiak na kristalite* (1989) have acquired permanent places in the repertory of Bulgarian ensembles.

His work is marked by a tendency to stylization and to eclectic experimentation over a broad range of styles. Several of his works have been recorded by Bulgarian Radio and by Balkanton.

WORKS
(*selective list*)

Varianti, pf cycle, 1975; Mladezhka simfoniya [Youth Sym.], 1976; Sonata, org, 1976; Primireniye [Endurance] (E. Dickinson), 2vv, fl, va, pf, 1979; Sonata, orch, 1979; Kheterotempi, elecs, 1981; Yepitafios (T. Trayanov), 1v, orch, org, 1981; Conc., 2 pf, 1983; Monodrama (R. Akutagava), 1983; Muzika za orkestar, 1985; Oda [Ode], S, A, Bar, org, orch, 1987; Apoteoz [Apotheosis], T, orch, 1988; Zodiak na kristalite, mar, pf, tape, 1989; Noshtni peperudi [Night Butterflies], pf, 1993; Fablio, after the drawings of N. Maystorov, 5 pfmrs, 1994; Protsesia [Procession], fl, va, hp, hpd, 1995; Igra s kubcheta [A Cube Game], children's musical; Tragnal kos [A Blackbird Embarked on a Journey], ballet; Malki gramofonni prikazki [Short Gramophone Tales], ballet
Incid music; other chbr and solo inst works; songs

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C. Neicheva: 'Aleksandar Kandov', *Balgarska muzika*, xxxiv/10 (1983), 42–3
A. Palieva: *Sovetskaya kultura* (27 Sept 1986)

ANDA PALIEVA

Kandrusevich, Wladzimir Pyatrovich (*b* Grodno, 29 Sept 1949). Belarusian composer. He attended the National Conservatory in Minsk where he studied composition with Ye.A. Hlebaw and the piano with L.P. Yushkevich, graduating in 1979 and 1973 respectively. His works combine a mastery of classical instrumentalism with a leaning towards programmaticism and a closeness to the written word. He attempts to convey the ethical and philosophical concerns of the Belarusian nation not only in large, poster-like orchestral pieces – such as the Symphony *Plach perepyolki* ('The Lament of Mother Quail') – but also in oratorios, cantatas – most notably *Oblachko Chernobïlya* ('The Chernobïl' Cloud') – and in his works for the stage. Although fascinated by the Anglo-American musical in particular, his own involvement with the stage has been broad and has encompassed work with ballet, theatre, musicals, puppetry, film and spectacle in the widest sense. Essentially a composer with a straightforward style, his interest in the motoric rhythms inherent in dance is pronounced; he is also captivated by the timbres associated with popular electronic music in addition to endeavouring to interpret both ancient and contemporary Belarusian folk music in a psychological and not ethnical manner.

WORKS

Stage: Dzhuliya [Julia] (musical, Kandrusevich, Ya. Svirsky, after W.S. Maugham), 1982, Minsk, 1991; Krïl'ya pamyati [The Wings of Memory] (ballet, B. Yelizar'yeva), 1983, Minsk, 1985; Nevesta dlya Martina [A Bride for Martin] (musical, A. Vol'sky), 1987; Intriga [A Love Affair] (musical, V. Konstantinov and B. Ratser), 1993; Stakan vodï [A Glass of Water] (musical, Kandrusevich, after E. Scribe) 1994, Minsk, 1995; Tayna starogo zamka [The Secret of the Old Castle] (children's op, Kandrusevich, after O. Wilde), 1995; Mefistofel' (ballet, V. Butrimovich), 1996
Orch: Trubï trubyats' garodzyanskiya [The Trumpets of Grodno Resound], sym. poem, 1979; Divertisment, clvd, str, 1981; Hipotesis, sym. poem, 1981; Pf Conc., 1981; Gimn solntsu [Hymn to the Sun], sym. poem, 1982; Suite, str, 1982; Devochka i medved' [The Girl and the Bear], 1992
Choral: Pevitsa [The Singer], cant., chorus, orch, 1978; Padaniye [Falling] (orat., Ya. Kupala), 1979; 3 khora [3 Choruses] (I. Martïnovich, A. Matveyev, M. Yasnov), 1986; Oblachko Chernobïlya [The Chernobïl' Cloud] (cant., G. Buravkin, A. Ryazanov), 1989; Sym. 'Plach perepyolki' [The Lament of Mother Quail], chorus, orch, 1992; 3 monologa [3 monologues] (old church slavonic texts)
Other: incid music for over 60 theatrical productions, romances, inst pieces

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T. Antonova: 'Uvertyura k konsertu: zametki o molodom kompozitore Vladimire Kondruseviche' [The overture to a concert: Notes on the young composer Wladzimir Kandrusevich], *Golas Radzimï* (26 Oct 1981)
A. Varlamov: 'Na krïl'yakh pamyati narodnoy' [On the wings of the people's memory], *Mastatstva Belarusi* (1987), no.1, pp.63–5
T. Mdivani: 'Nablyudeniya nad tvorcheskim stilem Vl. Kondrusevicha' [Observations on the creative style of Kandrusevich], *Voprosï kul'turï i iskusstva Belarusi* [Questions of culture and art of Belarussia], x (Minsk, 1991), 40–44

TAISIYA SHCHERBAKOVA

Kanerstein [Kanershteyn], **Oleksandr (Mikhaylovich)** (*b* Kiev, 13 July 1933). Ukrainian composer. The son of the conductor M.M. Kanerstein (1902–88), he graduated from Lyatoshyns'ky's composition class at the Kiev Conservatory, where he also studied the piano with K.N. Mikhaylov. He then worked with the Philharmonia in L'viv as a solo pianist and accompanist (1956–7) after which he moved back to Kiev where he ran classes in piano and chamber ensemble work at the R. Glier Music School. He has been a member of the management of the Ukrainian Union of Composers, and is an Honoured Representative of the Arts of Ukraine (1993) and a Laureate of the B. Lyatoshyns'ky Prize (1996). His frequently large-scale works reflect his interest in three main subject areas: the epoch of Kievan Rus' is portrayed in the ballet *Yevpraksiya* ('Eupraxia') and in the symphonic fresco *Kiyevskaya Rus'* (Kievan Rus'), while he reacted to the events of World War II in the symphonic epitaph *Babiy Yar* and to more recent times – especially the first years after the break up of the Soviet Union – in *Mal'chish-Kibal'chish* ('Mudlark') and *Neulovimïye v gorode* ('The Elusive Ones in the Town').

WORKS

STAGE

Ops: Ne sklonivskiye golovï [Those Who Did not Bow their Heads] (I. Komarova, G. Kon'kova, after S. Cramer), 1967, rev. 1983

as Skovanniye odnoy tsep'yu [Bound Together by One Chain]; Vstrecha s proshlim [An Encounter with the Past] A. Stel'mashenko), 1985; Otel' lyubvi [Hotel of Love] (Stel'mashenko, after A. Maurois), 1993
Ballets: Mal'chish-Kibal'chish [The Mudlark] (after A. Gaydar), 1974–7; Neulovimiye v gorode [The Elusive Ones in the Town], 1986; Yevpraksiya [Eupraxia] (A. Asaturian, Stel'mashenko, after A. Zagrebel'niy), 1982, rev. 1993

OTHER

Syms.: no.1, 1955; no.2, 1959; no.3, 1976; no.4 (I. Drach), S, hpd, pf, str 1978; no.5 (I. Dudin), synth, rock singer, orch, 1989; no.6 'Amerikanskaya' [American], 1994, from Skovanniye odnoy tsep'yu, see STAGE (Ops.)
Other orch: Pf Conc., 1967; Vn Conc., 1971; Kiyevskaya Rus' [Kievan Rus'], sym. fresco, 1983; Conc., ob, bn, chbr orch, 1984; Vc Conc., 1992; Babiy Yar, epitaph, 1991;
Chbr and solo inst works, romances, music for cartoons

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V. Timofeyev: *Ukraïns'kyy radyans'kyy fortepianyy kontsert* [The Ukrainian Soviet piano concerto] (Kiev, 1972)
L. Raaben: *Sovetskiy instrumental'niy kontsert* [The Soviet instrumental concerto] (Moscow, 1976)
Borovik: *Ukrainskiy kamerno-instrumental'niy ansambl'* [The Ukrainian chamber and instrumental ensemble] (Kiev, 1996)

YELENA ZIN'KEVICH

Kang, Dong-Suk (*b* Seoul, 28 April 1954). Korean violinist. He began playing the violin at six and made his first solo appearances in 1967 with the Seoul PO and Korean National SO. He studied with Galamian at the Juilliard School, 1966–71, and the Curtis Institute with Zino Francescatti and Leonid Kogan. In 1971 he won competitions in San Francisco and Washington, on the strength of which he made his début at the Kennedy Center. He took second prize in the Carl Flesch Competition in 1974 and won first prize in the Queen Elisabeth Competition in Brussels in 1976. He made his London recital début in 1975 and in New York in 1976; he played in his first Proms in 1987, and appeared subsequently from 1990 to 1993. He has since achieved an international reputation playing with leading orchestras and conductors throughout the world. His regular recital partners are the pianists Pascal Devoyon and Gordon Back. Kang has also made numerous recordings, for which he has won many awards. His playing is elegant, with flawless intonation, and his bowing has been described as 'seamless'; he plays a violin by Omobono Stradivarius (the 'Freicher'), dated 1740.

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S. Collins: 'A Profile', *The Strad*, lxxxviii (1977), 585–93
B. Sand: 'Discreet Forcefulness', *The Strad*, xcix (1988), 110–13

MARGARET CAMPBELL

Kangro, Raimo (*b* Tallinn, 21 Sept 1949). Estonian composer. He studied at the Tallinn Conservatory (graduated 1973), where his composition teachers were Rääts and Tamberg. In 1989 he was appointed to teach composition at the Estonian Academy of Music and in 1994 he became director of the Estonian Music Foundation. His temperamental, often ironic music presents bold and unexpected contrasts, and features powerful rhythmic energy, marked pulsations and polyrhythmic textures; his harmonies are often formed from tone clusters. Many scores call for percussion instruments or feature percussive writing for the piano. Early works, such as the Piano Suite (1968), show the influence of Baroque rhythmic models.

Kangro's most important compositions are his operas and concertos. Beginning with the successful *Imelugu* ('A Miraculous Story', 1972), he borrowed rhythmic formulas from rock music and Latin-American dances. *Põhjaneitsi* ('The Nordic Maiden', 1980), the first Estonian rock opera, was written in collaboration with popular song composer Andres Valkonen. *Ohver* ('The Victim', 1981), based on Aleksey Tolstoy's *The Snake*, gives a psychological portrayal of its characters, while the chamber opera *Reetur* ('The Traitor', 1995) concentrates on the grotesque. Kangro's vocal writing is characterized by abundant melodic leaps and prolongations of single syllables of text over extensive segments of angular melody.

WORKS
(selective list)

STAGE

Ops: Imelugu [A Miraculous Story] (K. Süvalep, after G. Boccaccio), 1972, Tartu, 1974; Ooperimäng [Playing Opera] (children's op, L. Tungal), Estonian TV, 1977; Põhjaneitsi [The Nordic Maiden] (rock op, A. Jaaksoo and Tungal, after K. Skalbe), 1980, Tartu, 1980, collab. A. Valkonen; Ohver [The Victim] (Süvalep and Tungal, after A. Tolstoy), 1981, Tallinn, 1981; Sensatsioon (Tungal, after K. Čapek), Estonian TV, 1986; Reetur [The Traitor] (Tungal), 1995, Tallinn, 1995; Süda [The Heart] (K. Kangr., M. Kangro), 1999, Tallinn 1999
Children's musicals: Saabastega kass [Puss in Boots] (puppet op, after C. Perrault), Tallinn, 1980; Seakarjus [The Swineherd] (after H.C. Andersen), 1988; Hunt ja seitse kitsetalle [The Billy Goats Gruff] (puppet op, after J.L.C. and W.C. Grimm), Tallinn, 1991

OTHER WORKS

Orch (for chbr orch, unless otherwise stated): Vn Conc. no.1, 1971; Fl Conc., 1973, rev. 1984; Lihtne sümfoonia [Simple Sym.], 1976; Pf Conc. no.1, 1976; Vn Conc. no.2, 1976; Conc. no.1, 2 pf, orch, 1978; Bn Conc., 1981; Sinfonia sincera, op.31, 1986; Conc. no.2, 2 pf, orch, 1988; Conc., gui, vc, chbr orch, 1992; Conc. no.3, 2 pf, orch 1992; Circulus quadratus, 1994; Phoenix und Tschatschatatut, 2 pf, chbr orch, 1995; Arcus, orch, 1998; Conc. no.2, pf, orch, 1999
Vocal: Leelolaulud [Songs for Leelo] (L. Tungal), vocal qnt, bn, str qt, timp, 1975; Uksed lahti! [Open the Doors!] (P.-E. Rummo), chorus, chbr ens, 1977; Mannile [For Mann] (H. Runnel, trad. Estonian, arr Tungal), chorus, chbr ens, 1981; Gaudeo (A. Tamm), chorus, chbr ens, 1987; Mass (Tungal), chorus, orch, 1989; Saalomoni õpetussõnad [Solomon's Proverbs] (Bible), chorus, 1990
Chbr and solo inst: Suite, pf, 1968; 6 Pieces, 2 pf, 1976–90; Str Qt, 1976; Sonata, 2 pf, 1981; Geomeetriline Süit [Geometric Suite], vn, pf, 1984; Tandem con gioconda, vn, vc, 1985; Display I–X, various ens, 1991–8; Idioomid [Idioms], fl, vn, gui, 1992; Variatio delectat, gui, pf, 1993; Cordis, cl, b cl, 1994; 4 pf sonatas, 1969–78; pf pieces for children

Principal publishers: Sikorski, edition 49

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MERIKE VAITMAA

Kang Sukhi [Kang Sŏkhŭi] (*b* Seoul, 22 Oct 1934). Korean composer. He studied music at Seoul National University (1955–60), then, after informal study with Isang Yun, who was in a Seoul hospital recuperating after his imprisonment, moved to Berlin to study at the Hochschule für Musik with Boris Blacher (1970–1) and at the Technische Universität (1971–5). He helped to organize the first concerts in Korea of the music of Messiaen and Cage, and composed the first Korean electronic music, *The Feast of Id* (1966); the Technische Universität has provided the studio for many subsequent pieces. A notable electronic piece is *Prometheus Kommt* (1988), commissioned for the lighting of the stadium torch at the Seoul Olympiad. In 1970 he began to divide his time between Korea and Germany.

The structural and rational techniques which Kang learnt in Germany are evident in *Catena* (1975), while *Mosaico* (1981), for tape, is architectural in form.

Reasserting his Korean identity while in Germany, he began to take titles of works from traditional music: in *Nong* (1973) he adopted a term for ornamentation. *Buru*, commissioned for the Berlin Meta Musik Festival in 1976, presents a more literal grafting of Korea to the West by evoking Korean Buddhist philosophy and shamanism through an expansive melody in the tritonic *kyemyŏnjo* mode from southwest Korea. A solo alto flute is set against a chorus of flutes in *Manpa* (1982), which retells a legend of the invention of the Korean flute. The flutes are overlaid to create chord clusters reminiscent of the East Asian mouth organ, while the soloist adopts contemporary Western techniques such as flutter-tonguing and multiphonics. As evinced by his eclectic output, Kang refuses to be cast in a single stylistic mould, though his Korean identity has assumed greater importance as he has matured as a composer. The cantata *Peace on the Brilliant Green Earth* (1992) celebrates Korean independence from Japan, while the opera *Transcendence* (1995) describes the 19th-century persecution of Korean Christian converts. In Korea, Kang has been influential in the ISCM as a board member and vice-president, and in the contemporary art scene through association with the journal *Konggan*.

WORKS

Orch: Generation '69, 1969; Reflexionen, 1975; Catena, 1975; Dalha, 1978; Mega-Melos, 1980; Mutatio perpetua, 24 insts, tape, 1982; Symphonic Requiem, 1983; Successions, 1985; Ch'wit'ahyang, Korean trad. orch, 1987; Prelude 'Gala', 1989; The Feast of Autumn, 1991; Danse et masques, str, 1995; Fantasies, vn, str, 1995; Pf Conc., 1996

Chbr: Nirmanakaya, vc, pf, perc, 1969; Roundtone, fl, ob, cl, va, vc, vib, perc, 1969; Kleines Stück, ob, vc, hp, 1973; Strukturen, 4 vc, 1973; Banya, fl, ob, cl, tuba, vn, vc, pf, perc, 1974; Metamorphosen, fl, str qt, 1974; Myung, 4 hun [vessel fl], taegŭm, kayagŭm, tam-tam, 1976; Dala (Parodie Waltz), cl, trbn, vc, pf, tape, 1980; Manpa, solo fl, 16 fl, 1982; Str Qt no.1, 1986; Nori A, 6 vc, 1990; Moulin d'ande, vn, va, vc, 1995; Legend, cl, vn, vc, pf, 1997

1–2 insts: Pf Sketch no.2, 1966; Ape, pf, 1972; Parodie, fl, org, 1972; Nong, fl, pf, 1973; Dialog, va, pf, 1976; Bronzenzeit, perc, tape, 1980; Aniri I, gui, 1981; Thal, cb fl, 1983; Inventio, pf, tape, 1984; Sonatebach, pf, 1986; Aniri IV, hp, 1987; Passacaglia, vn, pf, 1991; Impromptu, fl, b cl, 1993

Vocal: Lyebul, Bar, male chorus, 30 perc, 1969; Buru, S, fl, cl, pf, 2 perc, 1976; Yong-bi (cant.), 3 solo vv, double chorus, orch, 1978; Vision, S, gui, tape, 1978; Aniri II, S, tape, 1983; Aniri III, S, 1984; The Rite of Sun (cant.), solo vv, SATB, orch, 1985; Peace on the Brilliant Green Earth (cant.), S, Mez, Bar, SATB, orch, 1992; Transcendence (op), 1995

Tape: The Feast of Id, 1966; Mosaico, 1981; Klangspuren, 1981; Odysse, musique concrète, 1984; Penthesilea (music for theatre), 1986; Lung [Dragon] (soundtrack), 1986; Feng-hwang [Phoenix] (soundtrack), cptr, 1988; Prometheus Kommt, 1988; Stone Lion, 1990

Principal publishers: Modern, Breitkopf & Härtel, Sonoton, Gravis, Max Eschig

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In Search of the Music of the World (Seoul, 1979)

'The Circumstance of Asian Electronic and Computer Music', *Asian Music Festival* (Sendai, 1993)

Das 20 Jahrhundert von Heute betrachtet (Berlin, 1994)

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'In Search of the Lost Sound', *International Composers Symposium* (Taiwan, 1997)

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Many articles in periodicals

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'Pan Music Leader: Sukhi Kang', *Koreana* (Feb 1988)

'Composer's Portrait: Sukhi Kang', *Perspective Composer's Group* (Seoul, 1990)

KEITH HOWARD

Kania, Emanuel (*b* Uszyce, Opole, 26 March 1827; *d* Warsaw, 16 March 1887). Polish pianist and composer. He studied the piano under K. Schnabel in Wrocław, and from 1850 to 1853 stayed in Berlin where he taught music, gave concerts and published his first works. He then settled in Warsaw. From 1869 to 1873 he was professor of the piano at the Music Institute in Warsaw, and afterwards at the Aleksandryjski Institute, where he worked until his death. He gave concerts in Poland, Germany, Russia and Paris, and composed about 150 works, largely of a salon type. His songs, dances, *Zadumki wieczorne* ('Evening Meditation') for piano, and his comic opera *Werbel domowy* ('The Family Drum'), brought him much success; his most interesting works are his Piano Trio in G minor and his Cello Sonata in A minor, one of the few Polish Sonatas for this combination from the period. Some of his works were published in Germany and Poland. Most of them are preserved in manuscript in *PL-Kj*. Kania also wrote a piano tutor, which remains in manuscript, as well as numerous articles on music.

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PSB (P. Świerc); *SMP* [incl. work-list]

Z. Kościów: *Emanuel Kania* (Kraków, 1995)

ZOFIA CHECHLIŃSKA

Kanitz, Ernest [Ernst] (*b* Vienna, 9 April 1894; *d* Menlo Park, CA, 7 April 1978). American composer of Austrian birth. He studied law at the University of Vienna (doctorate 1918) and was a composition pupil of Schreker (1914–20). He became a lecturer at the Neues Konservatorium (1922–38) and in 1930 founded the Vienna Women's Chamber Choir. After emigrating to the USA in 1938, he was appointed professor at Winthrop College, Rockhill (1938–41); he later served as director of the music department at Erskine College (1941–4) and professor at the University of Southern California, Los Angeles (1945–59), and Marymount College (1960–63). After early works reflecting the colourful chromaticism of the Schreker school, his style assumed a neo-classical simplicity. From the 1950s he also employed 12-note techniques within his principally free-tonal compositions. His honours included the Austrian State Prize for composition (1936). He is the author of *A Counterpoint Manual* (Boston, 1948).

WORKS

Ops: Der Wunder-Wilan (prol, 3, Kanitz), 1923-9, rev. 1930; Room #12 (1, R. Thompson), 1956; Royal Auction (1, S. Shrager and A. Chorney), 1957; The Lucky Dollar (chbr op, 2 scenes, A. Stanford), 1959; Perpetual (chbr op, 1, E. Terry), 1960, rev. 1963, 1971

Vocal: Das Hohelied (Bible), solo vv, chorus, orch, 1920; 4 Gesänge (R. Tagore, P. Louÿs), S, orch, 1922; Abendfeier, S, orch, 1930; Zeitmusik (Kanitz), solo female vv, Bar, chorus, chbr orch, 1932; Gotthelf Schlicht (Das Lebenslied eines einfachen Menschen) (W. Alt), solo vv, chorus, orch, 1936; songs, other choral works

Orch: Heitere Ov., 1916-18; Intermezzo, chbr orch, 1917; Ballett-Musik, female vv, chbr orch, 1929; Bläserspiel (Serenade), wind, pf, perc, 1930; Concertino, theremin, orch, 1938; Motion Picture, 1944; Concerto grosso, 1945; Intermezzo concertante, a sax, sym. band, 1948; Concert Piece, tpt, orch, 1950; Conc., chbr orch, 1955; Bn Conc., 1962; Sinfonia seria (Sym. no.1), 1963; Moods, chbr orch, 1965; Sym. no.2, 1965; Sinfonia concertante (Sym. no.3), vn, vc, orch, 1967

Chbr music and solo inst works

MSS in *US-LAusc*

Principal publishers: Schlesingersche, Universal, Artisan, Associated, C.C. Birchard, Carl Fischer, Hall & McCreary, Mills, Theodore Presser, Valley Music

REINHARD KAPP

Kañjīrā [kanjeera]. A frame drum of South India. It consists of a skin (usually iguana) stretched and pasted on a circular wooden frame. There are three or four slots in the side of the frame, in which bell-metal jingle-discs are suspended from metal cross-bars. The width of the drum is from 21 to 25 cm and the depth from 7 to 10 cm. The name *kañjīrā* probably relates to the *khañjari* and *khañjani* of North and East India. The *kañjīrā* is tuned to various pitches by wetting the skin. It is held at the bottom of the frame by the left hand, which also varies the tension of the skin, and is beaten with the fingers of the right hand.

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For further bibliography *see* INDIA, §III

ALASTAIR DICK

Kaňka, Jan (Nepomuk) [Kanka, Johann Nepomuk] (*b* Prague, 10 Nov 1772; *d* Prague, 15 April 1863). Czech composer and pianist. After graduating in philosophy and law at Prague University in 1794, he had a distinguished career as a lawyer and academic. Among the posts he held were dean of the law faculty at the university (1829) and university rector (1829). His wealthy family maintained a strong tradition of amateur music-making, their house being an important venue in Prague for concerts and musical soirées during the 18th and early 19th centuries. His father, Jan Kaňka (*b* Prague, 1744; *d* Prague, 1798), also a lawyer, was an accomplished amateur cellist, two of whose compositions survive in the National Museum in Prague (12 *Balli tedeschi* on themes from Mozart's *Figaro*, and an *Aria pastorale* on a Czech text).

Kaňka was an excellent pianist and composer, and was active as performer, composer and musical organizer in Prague musical culture throughout the first half of the 19th century. He was co-founder of the Cecilia Society (1840) and a member of the committee of the Prague Conservatory, and a member of the Society for the Promotion of Church Music in Bohemia (1826). His works, initially rooted in classicism, are always polished, effective and imaginative. After the gradual demise of the city's Mozart cult during the 1830s his style began to absorb Romantic characteristics, perceptible in an increasing breadth of harmonic language, and more fluid and expressive melodic writing. Although he expressed some Czech patriotic sentiment, which surfaced artistically in a handful of Czech songs, he had little active connection with the revivalist movement.

He is perhaps best known for his close friendship with Beethoven, whom he first met in 1796; in 1814–15 he acted as intermediary in negotiations over the German composer's overdue honorarium from the Kinsky family.

WORKS

(*selective list*)

many MSS in CZ-Pu

Inst: 2 pf concs., E♭ (Leipzig, *c*1804), D (Leipzig, 1804); Sym., E♭, 1808, finale with ad lib Turkish music; Sextet, E♭, pf, str; 3 qnts, pf, str, c, E♭, D, the last also with 1v; 4 qnts, pf, wind, C, E♭, E♭, F; 2 pf sonatas, G, b; many single works for pf

Vocal: Ger. cants and choruses on Austrian patriotic hymns, incl. O Freundschaft, S, vv, orch, Lieblichste der Huldgöttingen, vv, orch; many Ger. songs, inc. Lieder der Österreichischen Wehrmänner (Prague, 1809); 5 Cz. songs; 1 Fr. song

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KARL STAPLETON

Kanne, Friedrich August (*b* Delitzsch, 8 March 1778; *d* Vienna, 16 Dec 1833). Austrian composer of German birth. After studying medicine at Leipzig and theology at Wittenberg he devoted himself to music, studying with C.E. Weinlig. His cantata *An die Tonkunst* was performed with success at Leipzig in 1801; the next years saw the performance and publication of some songs and ballads. In 1808 he moved to Vienna, where he spent the rest of his life. Befriended by Prince Joseph Lobkowitz and working as music teacher, poet and journalist, he nevertheless failed to establish himself to the extent that his considerable talents promised. He turned down various permanent posts apart from a briefly held Kapellmeister appointment at Pressburg (Bratislava) in 1809, preferring to maintain a tenuous independence. Some of his contributions to the *Wiener allgemeine musikalische Zeitung* (on the troubadours, 1817, and early German song, 1819) show a thorough and scholarly mind; others (on musical tone-painting, 1818, and the relationship between music and the visual arts, 1821) reveal the breadth of his sympathies, even if they have little to add to the by then well-established Romantic aesthetic. He briefly edited the *Wiener allgemeine musikalische Zeitung*, and he reviewed musical events for several newspapers, showing a balanced judgment, and most notably a then uncommon awareness of the achievements of Beethoven's late works.

As a composer, Kanne enjoyed a few major successes. His opera *Orpheus* (to his own libretto) was performed 15 times in the Kärntnertortheater and Burgtheater in 1807–8; *Miranda* was staged at the Theater an der Wien in 1811; in 1814 he was represented (along with Mozart, Beethoven, Hummel, Gyrowetz and Weigl) in Treitschke's pasticcio *Die gute Nachricht* at the court theatres. His greatest popular success was achieved with his music for Bäuerle's *Lindane, oder Die Fee und der Haarbeutelschneider*, given 68 times at the Theater in der Leopoldstadt between 27 March 1824 and 1841. This parody of the Vestris ballet *Die Fee und der Ritter* (music by Rossini) was revived in the Theater in der Josefstadt as late as 1852. Although Kanne wrote other fairly successful scores for the Leopoldstadt, and a melodrama and incidental music for several plays in the Theater an der Wien, he lacked the application to develop his potential fully; his last years were clouded by penury and alcohol. In addition to a dozen operas and a similar number of other theatre scores, some of which were briefly successful outside Vienna, he composed songs and duets, a mass, a cantata, a symphony and some instrumental works. He also wrote a number of plays and poems.

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PETER BRANSCOMBE

Kanon (Ger.). *See* CANON (ii).

Kanōn (Gk.: 'rule'). A liturgical poem chanted at ORTHROS in the Byzantine rite, in the position once occupied by the biblical canticles. It is one of the two most important poetic forms in medieval Byzantine religious poetry, the other being the *kontakion*.

1. Form. 2. History.

1. FORM. The codification of a series of nine *ōdai* (odes, or biblical canticles) consisting of the 'Psalms outside the Psalter' gave rise to the poetic form of the *kanōn*. In its complete form the *kanōn* consists of a series of nine odes, each paraphrasing one of the biblical canticles. Within a *kanōn* each ode is assigned a number that refers to the canticle being paraphrased; the theme of an ode is taken from the subject of the corresponding canticle. Each ode consists of a model stanza (*heirmos*) and three, four or sometimes more further stanzas called *troparia* (*see* TROPARION. The first stanza of an ode, its *heirmos*, establishes the basic rhythmic and accentual pattern followed in the *troparia*. The last *troparion* in an ode usually praises the Virgin Mary (Theotokos) and is called a *theotokion*. In some *kanōnes*, the initial letters of each stanza form an acrostic.

Each ode of a *kanōn* has a different melody; a *kanōn* thus contains eight (if *Ōdē* 2 is omitted) or nine melodies, which are each sung for the first time to the first *heirmos* of an ode. The additional *troparia* of an ode are also chanted to the same melody as the *heirmos*; but in the past full musical performances of the *kanōn* appear to have been reserved for the most important feasts in the church year and to have been undertaken primarily in monastic communities and cathedrals. In present-day practice (which may serve as a guide for past centuries) only the *heirmos* is sung, and the accompanying *troparia* are recited.

The *kanōn* is not performed continuously but divided into three parts analogous to the division of the *kathismata* of the Psalter into three *staseis* (*see* PSALM, §III, 1). The first part consists of *Ōdai* 1 and 3 (*Ōdē* 2 being omitted from most *kanōnes* except during Lent). It is followed by a different type of hymn, the *hypakoē* (which may originally have been chanted by the congregation instead of one chanter as at present), and a short collect. The second segment of the *kanōn* follows with *Ōdai* 4 to 6; it is followed in turn by another interpolation, consisting of one stanza of the now drastically reduced *kontakion*, a reading from the synaxarion (brief biographical notes about the saint of the day) and another collect. The third part of the *kanōn* begins with *Ōdē* 7. After *Ōdai* 8 and 9 it is usual for the semichoruses to leave their places at the sides of the nave and assemble in the middle of the church to sing together the *katabasia* hymn (in practice this usually means the *heirmos* for *Ōdē* 1 of the *kanōn*, or the *heirmos* for that particular ode, sung more slowly and probably with additional melodic embellishments).

The *kanōn* is followed by the chanting of the *exaposteilarion* hymn, which is replaced during Lent by the *phōtagōgikon* (of which there are eight, one for each mode). According to the church calendar more than one festival may occur on a single day, each with its own separate *kanōn*. In such instances the 1st ode of each *kanōn* is performed in succession, followed by the 2nd odes, and so on, rather than having one *kanōn* stated in full before moving to the next.

The full texts of the *kanōnes* are in the mēnaion, a liturgical book containing the full text of the Proper for each day (equivalent to the Latin Proper of the Saints). Since for practical purposes, in order to perform a *kanōn*, the singers need only the melodies of the *heirmoi*, another type of liturgical book, the HEIRMOLOGION, had come into existence by the 9th century.

2. HISTORY. The pattern of a model stanza (the *heirmos*) followed by additional stanzas emulating its rhythmic, accentual and probably melodic patterns was fairly well known in Byzantium as early as the 6th century. The origin of this poetical practice seems to be Syrian. The term *heirmos*, however, seems to have been used for the first time only in the 7th century in Byzantium.

It has been customary to refer to Andrew of Crete (*c*660–*c*740), the author of the 'Great Kanōn' of 250 stanzas (at present performed on Thursday of the fifth week in Lent), as the first author of *kanōn* poetry. Some poetry of this type may, however, have been in use in Constantinople shortly before Andrew arrived there in the mid-680s, and Germanus (*c*634–*c*733), Patriarch of Constantinople from 715 to 730, may have written some *kanōnes* before Andrew began writing poetry. This hypothesis is supported by the fact that all nine odes appear in most of the *kanōnes* generally attributed to Germanus. The omission of *Ōdē* 2 may already have begun in about 700 CE, and in Andrew's *kanōnes* there is a much smaller proportion containing the *heirmos* for *Ōdē* 2 than in those of Germanus.

In the first half of the 8th century the greatest poets of *kanōnes* were in Jerusalem: John Damascene and Kosmas of Jerusalem (also 'of Mayuma'). John is especially remembered for his iambic *kanōnes*. Many *kanōnes* are attributed to 'John the Monk', who has often been identified with John Damascene, although this attribution is not always certain. Of other poets writing and composing *kanōnes*, the most prominent were Theodore of Stoudios (759–826), his brother Joseph of Thessaloniki, and the brothers Theophanes and Theodore surnamed *hoi graptoi* ('the branded ones'). *Kanōnes* have been written ever since the 8th century, but their golden age was from the 8th century to the 10th.

See also BYZANTINE CHANT, §10(iii) and ex.10.

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MILOŠ VELIMIROVIĆ

Kansas City. American city. Although in Missouri, about half of its metropolitan area lies across the state line in Kansas. The city was incorporated in 1850 and there are records of musical activity from that time onwards. With the opening of the Coates Opera House in 1870, touring opera companies began visiting; operas, plays and concerts were presented there until it burnt down in 1901. Other early venues were the Butler Standard Theater (from 1900), the Gillis Opera House (1902–17), the Shubert Theatre (1906–35) and Convention Hall (1899–1935), rebuilt after a fire in 1900 to seat 15,000.

During the first half of the 20th century the city's position as a communication centre for the south-western and mid-western states, combined with four decades of lenient government under the political machine of the Pendergast brothers, gave it an extraordinarily active night life, providing ideal conditions for the development of ragtime and jazz. Among important ragtime figures were Euday L. Bowman (*12th Street Rag*, 1914), James Scott and Charles L. Johnson (*Dill Pickles*, 1906). In the 1920s and 30s Kansas City had as many as 500 nightclubs, ranging from small bars featuring blues musicians to large dance halls such as the Sunset, Subway and Reno clubs, all noted for their highly competitive after-hours jam sessions. Of the many jazz bands based in the city, those led by Bennie Moten (1918–35), Andy Kirk (1929–48), Harlan Leonard (1931–46) and especially Count Basie (founded 1935) developed national followings and contributed to the style known as Kansas City or South-west Jazz. The city also had a strong tradition of blues shouters (Big Joe Turner, Jimmy Rushing and Walter Brown) and a notable concentration of jazz saxophonists, culminating in Lester Young, Ben Webster and Charlie Parker. Between 1936 and 1940 the most important bands moved to Chicago and New York; the collapse of the Pendergast machine and with it the city's night life meant the eclipse of the local jazz tradition. In 1964 Kansas City Jazz, Inc., was formed to preserve and re-create that tradition through research, concerts and festivals. From 1976 some of the former jazz venues were restored, and a Women's Jazz Festival was held from 1977 to 1985.

The conductor, composer and teacher Carl Busch, a Dane who arrived in 1887, founded the Kansas City SO (active 1911–18). Its successor, the Kansas City PO, was founded in 1934 by Karl Krueger, who conducted it until 1943, followed by Efrem Kurtz (1943–8), Hans Schwieger (1948–71), Jorge Mester (1971–4) and Maurice Peress (1974–80). It was dissolved in 1982; a new Kansas City SO was formed under the aegis of the Lyric Opera of Kansas City, whose director Russell Patterson conducted the orchestra until 1986, followed by William McGlaughlin. The Kansas City Chamber Orchestra (founded 1987) and the Kansas City Camerata (1991) are both professional orchestras.

Lyric Opera of Kansas City was founded in 1958 to present opera in English. Along with the standard repertory, the company has given early performances of many American operas including works by Samuel Barber, Carlisle Floyd and Lee Hoiby. Both the Lyric Opera and the SO perform at the Lyric Theatre, a Masonic temple of the 1920s reconfigured as a theatre seating 1600. Since 1951 Starlight Theatre has produced Broadway musicals in its outdoor amphitheatre in Swope Park. The Performing Arts Foundation sponsored performances of operas by Handel and Purcell in 1965–6.

In 1897 W.H. Leib organized the Oratorio Society, which continued until 1917 under Carl Busch; at its peak it had about 1000 members. Other choral groups have included the Apollo Club (founded 1899), the Schubert Club (1912), the Haydn Male Chorus (1925), Choral Arts (1982), the Fine Arts Chorale (1972), the Kansas City Chorale (1981) and the Kansas City Symphony Chorus (the last three still active).

Grace and Holy Trinity Cathedral (established 1868) has long had an active music programme. The world headquarters of the Reorganized Church of Jesus Christ of Latter Day Saints, in nearby Independence, has two large and outstanding organs, by Aeolian-Skinner (1959, in the auditorium) and Casavant (1993, in the temple). Handel's *Messiah* has been performed in its auditorium annually since 1916.

Other musical organizations include the Kansas City Athenaeum (established 1894), the Kansas City Musical Club (1899) and the Kansas City Chapter of Young Audiences (1962). The William Jewell College Fine Arts Program (begun 1965) and the Friends of Chamber Music (1975) bring soloists and ensembles to the 1100-seat Folly Theater (originally the Butler, restored 1981) and the 2400-seat Music Hall. Concert series are also given nearby at Johnson County Community College in Overland Park, and at the University of Kansas in Lawrence. The Kansas City Conservatory of Music was founded in 1906 and the Horner Institute of Fine Arts in 1914; the two were joined in 1926, and in 1959 they merged with the music department of the University of Kansas City. The latter became a unit of the University of Missouri in 1963.

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JACK L. RALSTON/SCOTT CANTRELL, J. BRADFORD ROBINSON

Kantate (Ger.). *See* CANTATA.

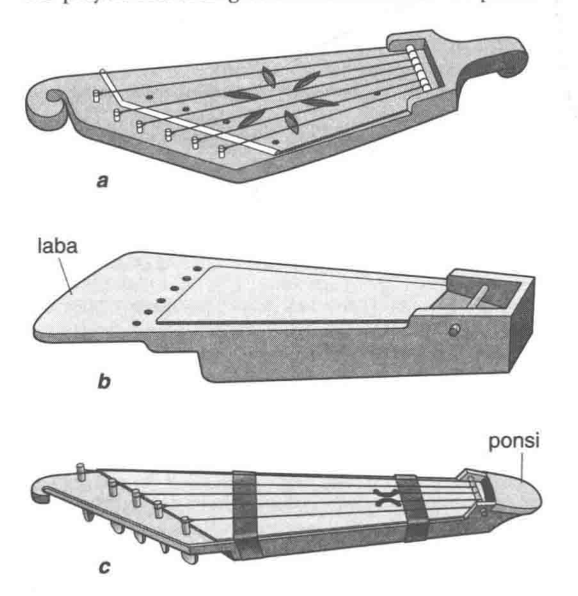
Kantele. The Finnish version of a psaltery played throughout the eastern Baltic Sea region, collectively known as 'Baltic psalteries'. The various names of the instruments are etymologically related. In Finnish they are called *kantele* or *kannel*, in Estonian *kannel*, in Karelian *kandele*, in Latvian *kokle* or *kuokle* and in Lithuanian *kankles* (see

illustration).Similar names are also known among Livonians, Vepsians and Setus. The 'wing-shaped' GUSLI of north-western Russia is also related.

The oldest forms of Baltic psalteries were carved from a single piece of wood, usually alder, spruce or birch, to form an irregular triangle- or trapezoid-shaped body with the narrow end cut off. The body might be carved from the top, side or bottom. If carved from the top, separate soundboards were added; if carved from the bottom or side, they were usually left open. Soundboards may feature one or more soundholes in a variety of shapes, the most common being a round hole, cross or flower. Examples in Finnish museums range from 45 to 100 cm long, 10 to 32 cm wide and 3 to 11 cm thick.

The carved Baltic psalteries had between five and 15 strings, typically made of copper or steel. The strings were attached to a single rod, which was most frequently held in place between the sides of a wide notch carved in the top of the narrow end. The strings were usually not parallel, fanning out from the rod to the tuning pegs at the wide end. The tuning peg side usually formed an oblique angle with the rod, thus giving the strings graduated lengths. The Finnish five-string *kantele* was tuned in a major, minor or neutral pentachord. Those with greater numbers of strings were generally tuned diatonically, although the lowest strings could be tuned lower to produce a drone.

The top was extended on the wide end in order to allow space to insert the tuning pegs from below. On some instruments this extension was quite large, and was called *laba* (Estonian: 'blade' or 'paddle'). Virtually none of the Finnish carved *kanteles* had this extension, rather they had a downward curving extension at the narrow end called *ponsi*. The variations in structure between those instruments featuring a *laba* or a *ponsi* is believed to derive from different playing positions. The instrument could be played horizontally, laid across the player's lap or on a table, or vertically with the long side of the instrument on the lap and the short side propped against the body. In both cases, the shortest string was closest to the player. According to Finnish folklore the *ponsi* was



'Baltic psalteries': (a) Latvian kokle; (b) Estonian kannel; (c) Finnish kantele

placed on the knee, so it may have served the function of securing the instrument in the horizontal playing position. The *laba* was believed to function as a place to rest the left arm in the vertical position.

There were two basic playing techniques. The Finnish carved *kantele* was played by plucking the strings with the fingers of both hands. Strings were always plucked by the same fingers with interlocking finger patterns which Väisänen and subsequent Finnish scholars call the 'together position'. The playing style could be fast since it alternated between hands. In the second technique the fingers of the left hand covered or depressed the strings not needed to produce a chord, while the right hand strummed a rhythm with a finger or plectrum. This 'covering technique' made it particularly suitable for dance music. Some players combined both techniques. The earliest repertory described by Väisänen and others included improvisations, rune melodies, songs and dances.

During the 19th century Baltic psalteries began to be built in larger versions with bodies constructed of individual pieces of wood that formed enclosed boxes (thus the Finnish versions have been called 'box *kanteles*'). The strings were strung parallel and were attached between hitch pins and tuning pins. The number of strings on these diatonic instruments increased to 36 or more with a five-octave range, though the majority of museum specimens have 24–32 strings. They were played using the 'apart position', where one hand played a melody and harmony in 3rds, while the other hand played a chordal accompaniment and bass. The repertory included the same styles of folk music, songs, marches and dances as played on other Western folk instruments.

Modern varieties of Baltic psalteries have been developed with tuning mechanisms or chromatic strings in various arrangements that make the instrument more suited for Western art music. Contemporary composers, especially in Finland, have written pieces that exploit the instrument's wide range of sound qualities. Conservatories throughout the eastern Baltic Sea region teach the more advanced forms of the instrument. However, there has been a strong revival in playing the older style instruments throughout the region, and among North American immigrants.

Due to its prominent position in folklore, the Baltic psaltery has become a national symbol in every country in which it is played. According to the Finno-Karelian rune songs which formed the basis of the *Kalevala* epic, the first *kantele* was fashioned by the eternal sage Väinämöinen from the jawbone of a pike and the hair of a maiden. Like Orpheus, Väinämöinen's *kantele* playing enchanted all those who listened. In addition to mythology, folk runes also gave accurate descriptions of the carved *kantele* and playing styles. Similar folklore survives throughout the region.

In spite of more than a century of research, the early history, diffusion and etymology of the names of the Baltic psalteries remain obscure. The debate centres around whether the instrument originated among the Finns, Balts or Slavs, and the direction of its dissemination. Some scholars attribute great antiquity to the Baltic psaltery, believing it to be the same age as its folklore. Recent scholarship has postulated connections with other ancient string instruments. The earliest artefacts have been reconstructed with fragments dating from the 11th century to the 15th found in archaeological excavations

in Novgorod, Pskov, Opole and Gdańsk. These instruments all have the same basic shape as the oldest Baltic psalteries, but some feature a large opening in the body that suggests they were a kind of lyre. During the 1990s there were three international conferences devoted to Baltic psaltery research.

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CARL RAHKONEN

Kantional (Ger.). *See* CANTIONAL, §2.

Kantor (i) (Ger.). The principal or solo singer in liturgical music (*see* CANTOR).

Kantor (ii) (Ger.). In Germany, the director of music in a Lutheran church and usually also the musical head of a Gymnasium, Lateinschule or other educational establishment connected with the church. From the Reformation until the mid-18th century the post of Kantor at a large city such as Hamburg or Leipzig (where Bach was Kantor of the Thomasschule from 1723 until his death) was one of the most highly esteemed in Germany; in addition to composing and directing sacred music the duties often included training the choir, teaching practical and theoretical music and other subjects, and taking part in civic secular music.

See also GERMANY, §I, 2–4, and KANTORAT.

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□

Kantorat (Ger.). Term describing the office of a Kantor or cantor, who directed the performance of predominantly liturgical sacred music; the position is generally connected with a secondary school (a cathedral school or Lateinschule) and in its strict sense does not describe a singer or, as with the Jewish Kantor, the function of a principal singer. The Kantorat is particularly widespread in Lutheran Germany, but is also found in the Baltic states, Scandinavia and Slovakia.

The pre-Reformation Kantorat developed from the function of the principal singer into the office of a director, and after the 11th century it became a highly respected administrative post. The musical duties of the position passed to a succentor, while the cantor undertook its more formal functions; these posts, still described by the term 'Kantorat', survived the Reformation, sharing the fate of the monastic or cathedral chapters to which they were attached, and as the educational system was restructured the Lutheran Kantorat was established in many cities. Its duties were divided equally between sacred and municipal functions (providing music for divine service, in schools and for ceremonial occasions), and the post thus came within the jurisdiction of both the ecclesiastical and the municipal administrative bodies; the Lutheran Kantor occupied a social position somewhere between the clergy and the laity.

The performance of sacred music and the training of singers were important responsibilities for municipal Kantorats; as a *cantor eruditus* and a university-trained teacher the Kantor would often also teach academic subjects such as Latin. In small towns and in the country the Kantorat often covered non-musical activities as well, such as the duties of sacristan. From the 17th century the activities of municipal Kantors often extended to include the prestigious musical performances commissioned by

the public authorities or by private individuals. With these occasional performances and the growing opportunities for composing, Kantors increasingly became music specialists, combining their traditional function as director of musical performances (*director musices*) with the new role of participating in the town's rapidly developing concert life. The functions and structures of the post became less rigid after the 17th century, and debate about the traditional role of the Kantor can be traced in the writings of Kuhnau, Bendeler, Mattheson and Mizler. Yet even in the 18th century many theorists, citing Luther in support of their view, still insisted that singing was the essence of the Kantorat. At great churches such as the Marienkirche in Danzig and the Barfüsserkirche in Frankfurt, the Kantorat entailed duties similar to those of a Kapellmeister. The constant adaptations and changing specializations of the post, such as when Kantors stopped teaching non-musical subjects or extended their publishing activities, are important factors in its history. This tendency is seen in J.S. Bach and G.P. Telemann's disinclination to take on the post's traditional duties of teaching music and Latin. Such developments led ultimately to the loss of the Kantorat's original educational function, a change that came about very early in some places: in about 1630–40 in Hamburg, and, according to Rüetz, affecting the Leipzig Thomaskantor in 1753.

Cathedral Kantors, for instance in Bremen, Magdeburg and Breslau, seem to have had more freedom than their colleagues who held civic appointments to participate in public music-making and concert life (no thorough studies have been made of the relationship between cathedral and civic Kantorats). On the other hand, not only did such city Kantorats as those of Dresden and Leipzig survive, so also did many Kantorats in small communities; Mendelssohn considered them the principal seat of the traditional practice of contrapuntal music. Around 1800 the decline of liturgical forms and of sacred song led to the abolition of the Kantorat or its amalgamation with the office of organist.

Attempts were made to re-establish Kantorats in the 19th century. Although little research has been done on this area, it seems that the intention was not to revive the earlier, municipal office but to establish an ecclesiastical position. In the 20th century the reintroduction of the post in churches united areas of church music for which the earlier Lutheran posts of organist and Kantor used to be separately responsible.

The history of the Kantorat is closely connected with the history of schools and education, as well as with aspects of institutional, regional, ecclesiastical and social history. As a result, its sources and literature are to be found in the fields of educational, liturgical and ecclesiastical history, in the history of music teaching and in studies of regional history.

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JOACHIM KREMER

Kantorow, Jean-Jacques (*b* Cannes, 3 Oct 1945). French violinist and conductor. He studied at the Paris Conservatoire with René Benedetti (1959–60) and was awarded a *premier prix* (1960). He made his solo début at the Théâtre des Champs-Elysées in 1959. He re-entered the Conservatoire in 1963 to study chamber music with Joseph Calvet and won a *premier prix* in 1964. He was leader of the Orchestre de Paris (1977–8) and the Netherlands Chamber Orchestra (1978–84). He was principal conductor of the Auvergne Chamber Orchestra (1985–94) and of the Helsinki Chamber Orchestra (1992–3), and in 1993 became principal conductor of the Ensemble Orchestral de Paris and the Tapiola Sinfonietta in Finland. He has played in several chamber music groups, including the Paganini Ensemble, and formed a duo with the guitarist Anthea Gifford in 1984. Kantorow has made numerous recordings, of which those of the Ravel and Debussy sonatas and of works by Liszt have won major awards. He has won many international competitions and has held a number of teaching posts: in 1985 he was appointed professor of the violin at the

Rotterdam Conservatory and in 1995 professor of the violin at the Paris Conservatoire. He also holds masterclasses at the Salzburg Mozarteum and the Nice Summer Academy. Kantorow has an infallible technique and a beauty of tone which combines the best features of the French and Russian schools. He plays a Stradivarius dated 1699, the 'ex-Leopold Auer'. (H. Kurzbauer: 'Diverse Interests', *The Strad*, xcix (1988), 776–9)

MARGARET CAMPBELL

Kapell, William (*b* New York, 20 Sept 1922; *d* King's Mountain, CA, 29 Oct 1953). American pianist. He studied with Dorothea Anderson La Follette in New York, then with Olga Samaroff in Philadelphia and at the Juilliard School. In 1941 he won the Philadelphia Orchestra's youth competition and the Naumberg Award; the Naumberg Foundation then sponsored his New York début on 28 October the same year, which brought him the Town Hall Award for the year's outstanding concert by a musician under 30. He achieved fame in the next few years not least by his championship of the Piano Concerto of Khachaturian, at that time a name new to the USA, and proceeded to an international career which was cut short by his death in a plane crash on the way back from Australia.

There was some tendency to typecast Kapell as a performer of flashy repertory; his technique was exceptional, but he was a versatile pianist and could also give memorably graceful performances of Mozart and Chopin, as well as championing the works of contemporary composers such as Copland, sometimes against the advice of managers and promoters. Copland wrote of him: 'I cannot conceive of his ever having given a dull performance – an erratic one, perhaps, a misguided or stylistically incongruous one maybe, but invariably one that was electric and alive.' During the 1990s Kapell's recordings of works by Chopin, Rachmaninoff, Khachaturian and others were reissued and achieved something of a cult following.

MICHAEL STEINBERG/R

Kapelle (Ger.). *See* CHAPEL.

Kapellmeister (Ger.). The musician in charge of a Kapelle or CHAPEL. *See also* BANDMASTER.

Kapelye (Yid.). In the Ashkenazi Jewish tradition, an ensemble of *klezmer* musicians. *See* JEWISH MUSIC, §IV, 3(ii).

Kaper, Bronislaw [Bronislau] (*b* Warsaw, 5 Feb 1902; *d* Los Angeles, 26 April 1983). American composer of Polish birth. He was educated at the Warsaw Conservatory and was active as composer and pianist in Warsaw, Berlin, Vienna, London and Paris before settling in Hollywood and joining the staff of MGM in 1940. He was one of a number of versatile musicians of European origin and orientation who helped to create Hollywood music. He composed a number of popular songs besides his articulate and closely-knit film scores. His best work dates from the 1960s: *Mutiny on the Bounty* (1962) and *Lord Jim* (1965) reveal a pronounced flair for musical depiction of the sea and tropical landscapes. Kaper's theme from *Green Dolphin Street* (1947) became popularized when recorded in a jazz idiom by Miles Davis; his theme for *Invitation* (1952) was also widely recorded. Kaper's dramatic score for the science fiction film *Them!* (1954) is largely regarded as one of the classics of horror movie music of the period; regrettably, a 'Fugue for Ants' that Kaper wrote for the film was ultimately deleted from the final soundtrack. After 28 years and more than 100 scores for MGM, Kaper, like many Hollywood composers in the mid-1960s, found film work declining as pop music became more prevalent. As a result he turned to composing for television.

Kaper's style, which was securely rooted in late European Romanticism, has fluency, melodic charm and fine, elegant craftsmanship; like many Hollywood composers he established a useful rapport between popular and symphonic music (for example, from his Oscar-winning score, the song 'Hi-lili, hi-lo' in *Lili*, 1953, and the use of extended ballet in *The Glass Slipper*, 1955). While his music is warm, colourful and melodically appealing, it is rarely meretricious and, within the confines of its idiom, achieves a certain individuality of voice. Other notable scores of his include *Gaslight* (1944), *The Naked Spur* (1952), *The FBI* (television theme, 1965), *Tobruk* (1967) and *The Way West* (1967).

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CHRISTOPHER PALMER/RANDALL D. LARSON

Kapp. Estonian family of composers.

(1) Artur Kapp (*b* Suure-Jaani, 16 Feb 1878; *d* Suure-Jaani, 14 Jan 1952). His father and first teacher, Joosep Kapp, was an organist and choral conductor. Artur, one of the first Estonian musicians to receive academic training, studied at the St Petersburg Conservatory, graduating from the organ class in 1898 and from the composition class of Rimsky-Korsakov and Lyadov in 1900. He settled in Astrakhan where he directed the music school from 1903 to 1920. Like many Baltic musicians he returned to his homeland after the revolution. In Tallinn he was professor of composition at the conservatory (1924–43) and conductor at the Estonia Theatre (1920–24). Kapp taught a number of leading Estonian composers and founded the 'Tallinn School', a circle notable for its attention to vocal-instrumental genres. In 1945 he was given the title Honoured Art Worker. The first composer to use Estonian folk material (in the suite of 1906), he was the originator of Estonian art music. His work is rich and sonorous, epic and monumental in form. Among his most successful pieces is the oratorio *Hiob*; the Fourth Symphony won him the Stalin Prize in 1950.

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(*selective list*)

Orch: Don Carlos, sym. poem, 1900; Suite no.1, 1906; 5 syms., 1924–49; Suite no.2, 1930; 5 concs., 1934–46; Suite no.3, 1936; Suite no.4, 1947

Chbr: Sonata, vn, pf, 1897; Str Qnt, 1918; Trio, vn, vc, org, 1936; Str Sextet, 1951

Vocal: Hiob (orat), 1929; 4 cants., *c*130 songs, choral pieces

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P. Anton, ed.: *Artur Kapp sõnas ja pildis* [Artur Kapp in memoirs and pictures] (Tallinn, 1968)

(2) Eugen Kapp (*b* Astrakhan, 13 May 1908). Son of (1) Artur Kapp. After graduating from his father's composition class at the Tallinn Conservatory in 1931, he joined the Conservatory staff, teaching music theory (from 1935) and composition (from 1941). In 1947 he was appointed professor at the Conservatory, acting as rector from 1952 to 1964. He also served as chair of the Estonian Composers' Union (1948–65). His many awards included Stalin Prizes for the operas *Tasuleegid* ('Fire of Revenge') and *Vabaduse laulik* ('Bard of Freedom') in 1946 and 1950 respectively, and for the ballet *Kalevipoeg* in 1952. His music, characterized by simple harmonies, march rhythms and an appealing melodic style, found particular favour in the 1940s and 50s, conforming as it did to then current political demands for art.

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Stage: Tasuleegid [Fire of Revenge] (op, 3, P. Rummo), Tallinn, 21 July 1945; Kalevipoeg (ballet), 1947; Vabaduse laulik [Bard of Freedom] (op, 4, Rummo), Tallinn, 22 July 1950; Kullaketrajad [Goldspinners] (ballet), 1956; Talvemuinasjutt [Winter Fairytale] (op, 3, I. Nasalevich), Tartu, 28 Oct 1958; Tabamatu [Elusive Marta] (op, 3, J. Galitski), 19 March 1961; Assol (operetta, I. Vsevolozhski), 1965; 2 other operettas

Orch: 6 suites, 1933–57; 3 Syms., 1942, 1954, 1964; Pf Conc., 1969

Chbr: Str Qt no.1, 1935; Sonata no.1, vn, pf, 1936; Sonata no.2, vn, pf, 1942; Tallinna pildid [Pictures of Tallinn], pf, 1949; Str Qt no.2, 1960; other chbr and pf music

Vocal: an oratorio, 9 cantatas, many songs and choruses

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(3) Villem Kapp (*b* Suure-Jaani, 25 Aug 1913; *d* Tallinn, 24 March 1964). Nephew of (1) Artur Kapp. His uncle was his first teacher. He studied at the Tallinn Conservatory where he graduated from August Topman's organ class in 1938 and Heino Eller's composition class in 1944. From 1944 until his death he taught composition at the Conservatory, also remaining active as a choral conductor and organist. His primary contribution as a composer was to the genres of solo and choral song. Among his most popular works is the choral poem *Põhjarannik* ('The Northern Coast', 1958). His talent for writing melody is also clear in his instrumental music. Although quotations from folk sources are rare in his oeuvre, a popular mood prevails throughout.

WORKS
(*selective list*)

Op: Lembitu (A. Pirn), 1961

Vocal: Tervitus [Salutation] (choral cant.), 1949; Meie kodu [Our Homeland] (choral cant.), 1956; Põhjarannik [The Northern Coast], 1v, male chorus, orch/pf/org, 1958; Kevadele [For the Spring] (choral cant.), 1963; several hundred songs

Inst: Sonata, pf, 1940; Pf Trio, 1946; Sym. no.1, a, 1947; Sym. no.2, c, 1955; Wind Qnt, 1957

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JOACHIM BRAUN (1), URVE LIPPUS (2 and 3)

Kapp, Julius (*b* Steinbach, Baden, 1 Oct 1883; *d* Sonthofen, 18 March 1962). German writer on music. He studied chemistry and music and worked as a freelance writer in Berlin, where he co-founded and edited the *Literarischer Anzeiger* (1904–7). He was adviser on productions to the Berlin Staatsoper and edited the *Blätter der Staatsoper*, 1921–45; he then held the same position with the Berlin Städtische Oper, 1948–54.

Kapp was a prolific writer, centring his work largely on the study of opera composers, Wagner in particular. His monumental biography of Wagner (1910) was followed by editions of his writings (1914) and the first two volumes of his collected letters (1914, 1933). These and his earlier work on Liszt (biography 1909, editions of the writings 1910) are his most important works, although his studies of Berlioz, Meyerbeer, Paganini and Weber were also influential. While directing productions at the Berlin Staatsoper he edited several operatic texts for use there.

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HUGH COBBE

Kappel, Gertrude (*b* Halle, 1 Sept 1884; *d* Pullach, 3 April 1971). German soprano. She studied in Leipzig, making her début in 1903 as Leonore at Hanover, where she was engaged until 1924. At Covent Garden she sang Brünnhilde (1912–14) and also Isolde, Sieglinde, Senta, the Marschallin and Electra (1924–6). She appeared at the Vienna Staatsoper (1921–7), at Salzburg, where she sang Donna Anna (1922), and at the Staatsoper in Munich (1927–31). She made her Metropolitan début in 1928 as Isolde, later singing Ortrud, Fricka, Brünnhilde, the Marschallin and Electra (the first Metropolitan performance, 1932). She sang Isolde at San Francisco in 1933 and retired in 1937. Her 1924 recordings of 'Pace, pace, mio Dio' (*La forza del destino*) and the closing scene of

Götterdämmerung reveal the wide range of her voice and the richness and security of her singing.

ALAN BLYTH

Kapr, Jan (*b* Prague, 12 March 1914; *d* Prague, 29 April 1988). Czech composer. He turned to music as the result of a serious accident at the age of 16 that left him an invalid for the rest of his life. He studied composition with Jaroslav Řídký at the Prague Conservatory (graduating in 1938) and at the conservatory's master school with Jaroslav Křička, completing his studies in 1940. He was a music producer for Czech Radio (1939–46) and editor-in-chief of the music publisher Orbis (1950–53). From 1953 to 1960 he dedicated himself exclusively to composition. After the communists came to power in 1948, Kapr became one of their leading musical figureheads, receiving several prizes and honours from the regime. The highest of these was the Stalin Prize awarded to him in 1951 for the music for the documentary film *Nové Československo* ('The New Czechoslovakia'). He did not play a prominent role for long, however. During the years of the Stalinist terrors, he ceased to believe in the communist ideology and in 1953 he began to distance himself from it. This change of view is also reflected in his creative output. From beginnings rooted in late Romanticism, Kapr had moved to those genres required in the context of 'realist' music (including more than 60 songs for massed voices). In the later 1950s, however, he began to consider issues in contemporary music (which led to his book *Constants*) and his musical language changed from the intuitive to the rational. He taught composition at the Janáček Academy in Brno (1961–9). His teaching career was interrupted, however, when he protested publicly against the occupation of Czechoslovakia by Warsaw Pact troops in 1968. With the reimposition of a communist regime, he spent the next 20 years as an isolated figure, without the hope of hearing his best works which were banned from performance. Illness confined him to bed for two years and he died after the recurrence of a stroke.

WORKS
(*selective list*)

STAGE

Muzikantská pohádka [Musical Fairytale] (op, 2, L. Tomášková), 1961

ORCHESTRAL

Syms: no.1, 1942; no.2, 1946; no.3, 1956; no.4, 1956; no.5 'Olympijská' [The Olympian], 1959; no.6, 1960; No.7 'Krajina dětství' [The Land of Childhood], children's chorus, orch, 1968; no.8 'Campanae Pragenses', S, B, chorus, orch, 1977; no.9 'K poctě Josefa Mánesa' [In Honour of Josef Mánes], 1982; No.10 'Lanžhotská' [The Lanžhot], T, orch, 1985

Other orch: 3 tance [3 Dances], 1937; Pf Conc. no.1, 1938; Fantasie, 1939; Marathon, sym. scherzo, 1939; Symfonietta no.1, small orch, 1949; Pf Conc. no.2, 1953; Zítra ['Tomorrow'], sym. poem, 1953; Suite, 1955; Vn Conc., 1955; Concert Vars, fl, str, 1958; Omaggio alla tromba, 2 tpt, chbr orch, 1967; Anachron, chbr orch, 1974; Conc., accdn, str, 1981; Brněnské allegro [Brno Allegro], brass ens, 1983; Symfonietta no.2, 1984; Conc. E-G, pf, orch, 1986

CHAMBER

Str Qts: no.1, 1937; no.2, 1942; no.3, 1955; no.4, 1958; no.5, 1963; no.6 with Bar, 1963: no.7, 1965; no.8, 1978;

Other chbr: Fantazie, va, pf, 1937; Suite, wind qnt, 1940; Divertimento, fl, cl, bn, 1943; Nonet, 1943; Sonatina, vn, pf, 1948; Fantazie, vn, pf, 1956; 4 nálady [4 Moods], nonet, 1959; Preludium, 3pf, tpt, hn, org, 1964; Dialogy, fl, hp, 1965; Šifry [Numbers], pf, perc, tape, 1965; Oscilace, vn, ens, 1966; Rotace 9, pf qt, 1967; Cimb Sonata, 1968; Testimonianze, b cl, vn, pf, vc, lighting; Šachová sonáta [Chess-Game Sonata], 2pf, 1973; Woodcuts, 8 wind, 1974; Barvy ticha [The Colours of Silence], fl, ob, bn, vn, va, vc, db, hpd; Circuli, vn, accdn, 1974; Concertino, cl, vc, pf, perc, 1975; Signály, tpt, pf, 1976, Sonata, fl, hn, pf, 1976; Sonatina, vn, va, vc, accdn, 1976; Claricello, cl, vc, 1981; Duetti, vn, gui, 1981; Miniatury, cl, ob, vc, 1984

PIANO

Sonatas: no.1, 1944; no.2, 1947; no.3, 1963; no.4, 1980

Other pf: Domov [Home], 2 sets, 1955; Variations on a Theme by Křička, 1963; Opportunities, 1976; Monology, 1983

VOCAL

Solo: Ztracené písně [Lost Songs], S, pf (S. Hanuš), 1943; Krystal, T, pf (Hanuš), 1944; Milostné písně [Love Songs] (J. Pilař, L. Tomášková, S. Shchipachev, Chin. trad.), Bar, pf, 1954; Dítě [Child] (Kapr), Mez, pf, 1963; Contraria romana (ancient poets), Bar, pf, 1965; Cvičení pro Gydli [Exercises for Gydli] (Kapr), S, fl, hp, 1967; The Dream-Book (Kapr), S, fl, hp, 1971; Flauti magichi (Kapr), S, fl, 1972; Vendanges (P. Verlaine), S, Bar, pf, 1975

Choral: Sny a plány [Dreams and Plans] (L. Tomášková, J. Seifert, N. Vaptsarov), T, mixed vv, 1960; Guten Morgen, Stern (C. Morgenstern), mixed vv, 1973; Mánesův orloj [Mánes's Atronomical Clock] (F. Hrubín), mixed vv, 1982

Other works: cants., songs for massed vv, film scores

Principal publishers: Hudební matice, Umělecké besedy, Melantrich, Orbis, Panton, SNKLU, Supraphon

WRITINGS

'O sobě' [About myself], *Rytmus*, viii (1942), 106

Konstanty: nástin metody osobního výběru zvláštních znaků skladby [The Constants: outline of a method of personal choice of the criteria for a composition] (Prague, 1967)

'O přátelství' [On friendship], *HRo*, xxii (1969), 42 only

'O své VII symfonii "Krajina dětství"' [About my symphony no.7 *The Land of Childhood*], *HRo*, xxii (1969), 652 only

'Teória naznačovánia a vychyl'ovania prvkov' [Theory of the indication and variation of elements in new music], *SH*, xv (1971), 179–85, 234–42

O některých problémech hudební notace [On some problems of musical notation], MS (1988)

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M. Kuna: 'Masová píseň Jana Kapra' [Kapr's songs for massed voices], *HRo*, viii (1955), 737–54

M. Kuna: 'Nové uzrávání tvůrčích sil Jana Kapra' [New fruits of Kapr's creative art], *HRo*, xvii (1964), 182–5

J. Bártová: 'Konstanty, šifry a Jan Kapr' [Constants, numbers and Kapr], *HRo*, xxi (1968), 84–7

A. Němcová: 'Musik und Wort in der Komposition "Übungen für Gydli" von Jan Kapr', *Music and Word: Brno IV 1969*, 205–6

E. Zámečník: 'Jan Kapr pedagog aneb Vzpomínání' [Kapr: teacher; or A reminiscence], *OM* xx (1988), 278 only

J. Bártová: 'Dvanáct let mlčení' [Kapr's 12 years of silence], *HRo*, xliii (1990), 162–5

J. Bártová: *Jan Kapr: nástin života a díla* [Kapr: an outline of his life and work] (Brno, 1994)

JINDŘIŠKA BÁRTOVÁ

Kaprál, Václav (*b* Určice u Prostějova, 26 March 1889; *d* Brno, 6 April 1947). Czech composer and teacher. He studied under Janáček at the Brno Organ School (1908–10) and under Novák in Prague (1919–20), later following Cortot's interpretation course in Paris (1923–4). In 1911 he founded his own music school in Brno, and in 1927 he was appointed reader in music at the university; from 1936 he was professor of theory at the Brno Conservatory. His pupils included M. Barvík and Milan Harašta. One of the leaders of progressive musical life in Brno, he made foreign tours and was vice-president of the Czech section of the ISCM from 1936. His Fourth Piano Sonata was written as a protest at the invasion of Czechoslovakia, and his left-wing political views caused him to be interned in a concentration camp during the German occupation. When he was released his health had broken. His main interest as a composer was in piano and chamber music, and his miniatures were most successful.

Originally influenced by Chopin, he assimilated contemporary developments to achieve the balanced style of his last years. This combined an evocative variety of harmony with transparent structural clarity and a considerable lyrical talent. Kaprál also wrote reviews and articles on piano instruction in the Brno music press of the 1920s and 30s.

WORKS
(*selective list*)

Vocal: Ukolébavka [Lullaby] (Bal'mont), female chorus, 1921; Pro ni [For her], 1v, pf qt, 1927; Str Qt no.2, Bar, str qt, 1927; Píseň podzimu [Song of autumn], 1v, str qt, 1929; Uspávanky [Lullabies] (Slovak trad.), 1v, chamber orch, 1932; Milodějné kvítí [Flowers of Love], 2 solo female vv, pf, 1942; Svatobořické lidové písně [Folksongs from Svatobořice], 1944

Inst: 4 pf sonatas, 1912, 1921, 1924, 1939; Miniatury, pf, 1922; Str Qt no.1, 1925; Con duolo, pf left hand, 1926; Lyrica, pf, 1927; Fantasie, E♭, pf, 1934

Principal publishers: Hudební Matice, Pazdírek
MSS in *CZ-Bm*

BIBLIOGRAPHY

J. Racek: *Leoš Janáček a současní moravští skladatelé* (Brno, 1940)
L. Kundera: *V. Kaprál* (Brno, n.d.)

JAN TROJAN

Kaprálová, Vítězslava (*b* Brno, 24 Jan 1915; *d* Montpellier, 16 June 1940). Czech composer. Encouraged by her father, the composer Václav Kaprál, she started to compose at the age of nine. At the Brno Conservatory (1930–35) she studied composition with Vilém Petrželka and conducting with Zdenek Chalabala; her graduation work was a piano concerto, which she conducted herself. For the next two years she participated in the masterclasses of Vítězslav Novák (composition) and Václav Talich (conducting) at the Prague Conservatory, after which a French government scholarship enabled her to move to Paris in 1937. There she studied conducting with Charles Münch and composition with Martinů. For Martinů she became more than a compatriot and talented pupil: they influenced each other when working on similar compositions (Martinů's *Madrigaly*, Kaprálová's *Koleda milostná*, 'Love Carol'), and their correspondence regarding Martinů's *Tre ricercari* and Kaprálová's Partita op.20 confirms their close cooperation.

The music Kaprálová wrote in Paris reveals a mature mastery of contemporary musical language as she mingles a concise polytonality with her own melancholy melodic expression. The outstanding works of this period are the Variations on the peal of St Etienne-du-Mont for piano, the *Deux ritournelles* for cello and piano, the Partita for piano and strings, the unfinished Concertino and the orchestral *Suita rustica* – the last and perhaps her best work.

In 1938, to great acclaim, she conducted the BBC SO in her *Vojenská symfonietta* ('Military Sinfonietta') at the ISCM Festival in London. At the end of that year she briefly visited her homeland, Moravia, but under the threat of war she returned to Paris in January 1939. There she married the writer Jiří Mucha, son of the painter Alfons Mucha; but she died of miliary tuberculosis during the evacuation of Paris.

WORKS
(*selective list*)

Orch: Vojenská symfonietta [Military Sinfonietta], op.11; Suita rustica, op.19; Partita, op.20, pf, str orch; Concertino, op.21, vn, cl, orch, inc.

Chbr and solo inst: Dubnová preludia [April Preludes], op.13, pf; Variace na zvonkovu hru kostela St Etienne du Mont v Paříži [Variations on the Peal of the Church of St Etienne-du-Mont in Paris], op.16, pf; Deux ritournelles, op.25, vc, pf; Groteskní passacaglia [Grotesque Passacaglia], pf (from op.9)

Vocal: Jablko s klína [The Apple from the Lap] (J. Seifert), op.10, 1v, pf; Navždy [Forever] (J. Čarek, Seifert), op.12, high v, pf; Sbohem a šáteček [Waving Farewell] (V. Nezval), op.14, S, orch/pf; Zpíváno do dálky [A Faraway Song], op.22, 1v, pf; Koleda milostná [Love Carol] Vteřiny [Seconds] (8 songs), op.18, incl.

Some material in *CZ-Bm*

Principal publishers: Český hudebný fond, Hudební matice Umělecké besedy, La sirène musicale, Supraphon

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ČSHS
J. Macek: *Vítězslava Kaprálová* (Prague, 1958)
J. Mucha: *Podivné lásky* [Strange loves] (Prague, 1988)

JIŘÍ MACEK, ANNA ŠERÝCH

Kapsperger, Giovanni Girolamo [Giovanni Geronimo; Kapsberger, Johann Hieronymus; 'Il Tedesco della tiorba'] (*b* ?Venice, *c*1580; *d* Rome, Jan 1651). Italian composer, lutenist, theorbist and guitarist of German descent. (He seems to have used the spelling 'Kapsperger' rather than the 'Kapsberger' favoured by German scholars.) His father, Colonel Guglielmo Kapsperger, was a noble military official with the Imperial House of Austria and may have settled in Venice. Kapsperger was in Rome soon after 1605, where through his reputation as a virtuoso and his status as a *nobile alemano* he moved in the circles of powerful families such as the Bentivoglio and the Barberini. Other supporters in Rome included the Orders of S Stefano and S Giovanni and the academies of the Umoristi and the Imperfetti whose members arranged for the publication of his works; the academies Kapsperger organized in his house were described as among the 'wonders of Rome'. Around 1609 he married the Neapolitan Gerolima di Rossi, by whom he had at least three children. In 1612 his *Maggio Cantata*, dedicated to the Grand duchess Maria Maddalena, was performed in Florence at the Palazzo Pitti.

In 1622 his *Apotheosis*, on Jesuit themes, was performed at the Collegio Romano on the canonizations of the first two Jesuit saints, Ignatius Loyola and Francis Xavier; the most elaborate musical production in Rome before the Barberini operas, it marked the period of Kapsperger's deepening relationship with the papal circle. In 1624 his settings of verses by the newly-elected Pope Urban VIII Barberini were published as *Poematia et carmina*, which G.B. Doni forwarded enthusiastically to Mersenne. In the same year Kapsperger entered the service of Urban's nephew, Cardinal Francesco Barberini, where for 30 years he worked alongside Frescobaldi, Luigi Rossi, Domenico Mazzocchi, Stefano Landi and Doni, and collaborated with the poets Ottavio Tronsarelli, Giovanni Ciampoli and Giulio Rospigliosi (the future Pope Clement IX). His son Filippo Bonifacio also joined Francesco's household.

Doni wrote that Kapsperger's music was often sung 'in the chamber of His Holiness' and in 1626 and 1627 his masses were performed in the Cappella Sistina at Urban's request. Later, Doni denounced Kapsperger for attempting to replace Palestrina's music with his own at the Sistine Chapel, an allegation uncritically accepted by Hawkins and Ambros (and effectively contaminating Kapsperger's later reputation); Baini, however, remained sceptical of Doni's story and no such incident is documented, although other contemporary accounts describe

him as an extraordinary talent but opportunistic, unco-operative and vainglorious. Kapsperger continued as a salaried member of Francesco's household until the death of Urban in 1644 and the dissolution of Francesco's establishment in 1646. Curiously, only two of his works were printed after 1633, when Allacci published an inventory of Kapsperger's music that included the titles of many additional collections that he was preparing for publication. Kapsperger died in 1651 and was buried in the church of St Blaise outside Rome.

Kapsperger was a prolific, highly original and often extraordinary composer and was seminal in the development of the theorbo as a solo instrument. The theorbo collections contain virtuoso toccatas, variations and dances (some for a 19-course instrument) that combine arpeggiated sections, unusual rhythmic groupings, broken-style figuration and slurred passages within an ornamented and highly syncopated context that has many parallels with the keyboard works of Frescobaldi. The 1640 book also contains an important preface regarding performance.

The 1611 lute book includes eight toccatas – described by Gilbert as 'possibly the finest set of its kind in the Italian repertoire' – that employ more fluid textures proceeding almost spontaneously from suspended harmonies over long pedals to recitative-style passages, motivic sequences, short ricercare sections and dramatic bursts of scales. Among his other instrumental works are one of the few collections of instrumental ensemble dances of this period (1615) and the more canzona-like *Sinfonie a quattro* of the same year, which feature solo-tutti contrasts, echo effects and multiple continuo parts.

In his vocal music, Kapsperger explored the limits of both Baroque opulence and Counter-Reformation austerity. The *Mottetti passeggiati* and *Arie passeggiate* contain monodies (1612) and duets (1623) with extensive (and sometimes exaggerated) written-out ornamentation. The larger Petrarch and Guarini settings stand out among the 1612 *Arie* (which are actually solo madrigals); the 1623 collection is less ornate, but more satisfying musically. The *Mottetti* suffer from lengthy and predictable florid passages but reflect aspects of current Roman taste and were influential in Germany. The Thomaskirche Kantor Tobias Michael acknowledged in his *Musicalischer Seelen-Lust* (1637) that 'the art of Herr Kapsberger is very attractive to me, and I have followed him as much as I was able'. The madrigals of 1609 rely mainly on homorhythmic textures and reveal Kapsperger's awareness of current literary trends through his setting of Marino. But Kapsperger's most engaging and popular secular works (as testified by concordant versions) are found among his seven books of villanellas, which use simple poetry, set mostly syllabically in contrasting sections of duple and triple metre, often with attractive dance rhythms.

In the finely crafted *Poematia et carmina* (1624), Kapsperger's intense setting of Urban VIII's poetry was lauded by Doni for its absence of affectations and its 'pure and simple' melody. Similarly, the lavishly staged *Apotheosis* (1622) sets a monological Latin text to a remarkably restrained declamatory style, occasionally relieved by triple-time choruses. This stylistic template is maintained in the Christmas cantata *I pastori di Bettelemme* and the *Litaniae Deiparae Virginis*.

The three *Missae Urbanae*, dedicated to Urban VIII, and the *Cantiones sacrae* (1628) feature homorhythmic textures as well, and in the case of the masses polychoral technique. Similar to the 1612 *passeggiate* collections but displaying greater sensitivity to textual-musical relationships are the motets of *Modulatus sacri diminutis* (1630) which employ lavish embellishment and challenging rhythmic figures (e.g. 'Beata Dei genitrix'). Kapsperger's stage works, which include *La vittoria del principe Vladislao in Valacchia* (1625), an opera about the Polish-Turkish war of 1621, are all lost, apart from the *Apotheosis*.

In a time of intense musical polemics, Kapsperger was praised by moderns and conservatives, from the art collector Vincenzo Giustiniani and the world-traveller Pietro della Valle, to the neo-classic theorist G.B. Doni and the Jesuit polymath Athanasius Kircher, who anointed him as the successor to Monteverdi. The collective applause offered from individuals of such diverse backgrounds testifies to the wide stylistic breadth and uncommon invention of a composer whose works are representative of early 17th-century Roman music.

WORKS

published in Rome unless otherwise stated

INSTRUMENTAL

Libro I d'intavolatura di chitar[r]one (Venice, 1604/*R*1982); ed. D. Benkö (Budapest, 1983)
Libro I d'intavolatura di lauto (1611/*R*1970, 1982); ed. K. Gilbert (Bologna, 1997)
Libro I de [8] balli, [6] gagliarde et [6] correnti, a 4 (1615); ed. in IIM, xxv (1993)
Libro I di [18] sinfonie a 4, bc (1615); ed. in IIM, xxv (1993)
Libro II d'intavolatura di chitarrone (1616), lost
Libro II d'intavolatura di lauto (1619), lost
Libro III d'intavolatura di chitarrone (1626), lost
Libro IV d'intavolatura di chitarrone (1640/*R*1982); 12 toccatas, ed. M. Lubenow (Germersheim, 1994)

3 gagliarde, *I-Bc*
Other pieces, *F-Pn*, *I-MOs*

Intavolatura di chitarrone, bks V–VI; Intavolatura di lauto, bks III–IV; Balli, bks II–III; Sinfonie, bks II–III: listed by Allacci, pubn doubtful
Intavolatura di chitarra; Intavolatura di chitarra spagnola spizzicata: listed in Franzini catalogue, 1672, see Wessely

SACRED

Libro I di [20] mottetti passeggiati, 1v, bc (1612/*R*1980)
[21] Cantiones sacrae, 3–6vv, bc (1628)
Modulatus sacri diminutis voculis concinnati, 1v, bc (1630)
I pastori di Bettelemme . . . dialogo recitativo (G. Rospigliosi), 6vv, bc (1630)
[3] Missae urbanae, 4, 5, 8vv, bc (1631)
[4] Litaniae deiparae virginis, 4, 6, 8vv, bc (1631)
Mottetti passeggiati, bks III–IV; Salmi per vesperi, bks I–III; Concetti spirituali: listed by Allacci, pubn doubtful
Motets, 2–4vv, listed in Franzini catalogue, 1672, see Wessely

SECULAR VOCAL

Libro I de madrigali, 5vv, bc (1609)
Libro I di [20] villanelle, 1–3vv, bc, theorbo [tablature], gui [*alfabeto* system] (1610/*R*1979)
Libro I di [22] arie passeggiate, 1v, bc, theorbo (1612/*R*1980); 1 ed. C. MacClintock, The Solo Song 1580–1730: a Norton Music Anthology (New York, 1973), 32ff
Maggio Cantata nel Real Palazzo de Pitti (Florence, 1612), lost, lib in *I-Fn*
Libro II di [21] villanelle, 1–3vv, bc, gui (1619/*R*1979); 2 in 1618[15]
Libro III di [20] villanelle, 1–3vv, bc, gui (1619/*R*1979)
Libro IV di [23] villanelle, 1–3vv, bc, gui (1623/*R*1979)
Libro II d'[30] arie [passeggiate], 1–2vv, bc (1623/*R*1980)
[10] Poematia et carmina . . . liber I, 1v, bc (1624)
Coro musicale, wedding cant, 1–5vv, insts, bc (1627)
Epitalamio . . . recitativo a più voci (1628), lost

Libro V di villanelle, 1–4vv, bc, gui (1630)
Libro III d'arie passeggiate a una e più voci (1630), lost
Li fiori, Libro VI di villanelle, 1–4vv, bc, gui (1632)
Poematia et carmina . . . liber II (1633), lost
Libro VII di villanelle, 1–3vv, bc, gui (1640)
Arie, bks IV–VI; Carmina Cardinalis Barberini, bk III; Dialoghi latini diversi; Dialoghi volgari diversi: listed by Allacci, pubn doubtful

STAGE

Apotheosis sive Consecratio SS Ignatii et Francisci Xaverii (prol, 5, O. Grassi), Collegio Romano, Rome, 1622, *A-Wn*, *F-Pn**
La vittoria del principe Vladislao in Valacchia (op, 3, G. Ciampoli), Rome, 1625, lost; lib in *Rime scelte di Monsignor Ciampoli* (1666)
Fetonte (dramma recitato a più voci, 5, O. Tronsarelli), Rome, 1630, lost; lib in *Drammi musicali di Ottavio Tronsarelli* (1632)
Drammi diversi, listed by Allacci, pubn doubtful

Doubtful: Il contrasto di Apollo con Marsia (Tronsarelli), palace in via Quattro Fontane, Rome, Aug 1628, lost; lib in *Drammi musicali di Ottavio Tronsarelli* (1632)

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Il Kapsperger della musica, treatise, mentioned in Libro IV d'intavolatura di chitarrone (1640) as forthcoming, lost

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G.B. Doni: *De praestantia musicae veteris libri tres* (Florence, 1647/*R*), 4, 32
G. Baini: *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina* (Rome, 1828/*R*), 353–9
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Z.M. Szweykowski: 'Kapsperger: Successor to Monteverdi?', *Claudio Monteverdi und die Folgen*, ed. L. Silke and J. Steinheuer (Kassel, 1998), 311–25

VICTOR ANAND COELHO

Kapustin, Nikolay Girshevich (*b* Gorlovka, Donetsk province, 22 Nov 1937). Ukrainian light music and jazz composer. He graduated in 1961 from the Moscow Conservatory where he studied the piano with Goldenweiser. At various points in his career he has been the pianist in Oleg Lundstrem's Symphony Orchestra of Light Music (1961–72), the Television and Radio Light Orchestra of Vadim Lyudvikovsky (1972–7), the State Cinematography SO (1977–84), and he has appeared in ensembles with jazz musicians such as the saxophonists G. Garanyan and A. Zubov and the guitarist A. Kuznetsov. Primarily the composer of instrumental music, he made his début as composer and pianist at the Sixth International Festival of Youth and Students in Moscow (1957) with his Concerto for piano and jazz orchestra with the TsDRI (the youth light orchestra of the Central House for Employees in the Arts) under the direction of Yu. Saul'sky.

Kapustin's work largely belongs to the 'third stream', a stylistic trend associated with experiments to synthesize jazz and more formal music. In the works he wrote during the 1960s there was a perceptible attempt to interpret the traditions of George Gershwin, Duke Ellington and A. Tsfasman, on the one hand, and Russian piano music, on the other (First Piano Concerto and various piano pieces). In the 1970s the composer focussed his investigations on the fusion style based on an amalgamation of elements of jazz and rock, European formal music and non-European folklore. In his sonatas, symphonies and concertos, he supplements these genres with the ideas and the specifics of jazz performance. The large-scale works are lent the rhythmic drive and inner energy of big band writing, with all the accompanying garishness and vitality (the concertos for piano, for saxophone, for double bass, the Sinfonietta and the Chamber Symphony). In chamber music the classical structures are radically transformed by principles which are specific to jazz thinking, namely improvisation and refinement in the development of rhythm and modal harmony (the instrumental sonatas and the *Syuita v starinnom stile* ('Suite in the Old Style'). His music forms a part of the repertory of musicians such as the celebrated pianist Nikolay Petrov who has performed the Second Piano Concerto and three of the *Vosem' kontsertnïkh ètyudov* ('Eight Concert Studies').

WORKS

Concs.: 6 Pf, 1961, 1973, 1987, 1990, 1993, 1993
Other orch: rhapsodiya, pf, orch, 1976; Conc., 1979; Sinfonietta, 1986; Sax Conc., 1989; Chbr Sym., 1990; Db Conc., 1994
Chbr: Sonata, vc, pf, 1991; Sonata, va, pf, 1992; Sonata, vn, pf, 1992; Prazdnichnïy final [Festive Finale], sextet, 1995
9 Pf sonatas: 'quasi fantasia', 1984; 1989; 1990; 1991; 1991; 1991; 1991; 1995; 1995
Other pf: Syuita v starinnom stile [Suite in the Old Style], 1977; 8 kontsertnïkh ètyudov [Eight Concert Studies], 1984; Variations, 1984; 24 prelyudii, 1989; 10 bagateley, 1991; 3 èksprompta [3 Impromptus], 1991; 3 ètyuda, 1992; 5 ètyudov v razlichnïkh intervalakh [5 Studies in Various Intervals], 1992; Kaprichchio, 1992; 10 inventsiy [10 Inventions], 1993; numerous individual pieces

ALLA VLADIMIROVNA GRIGOR'YEVA

Kapyrin, Dmitry Yur'yevich (*b* Moscow, 28 Feb 1960). Russian composer. He studied at the L'viv Conservatory under Leshek Mazepa. He later studied with Denisov and Ruders. His first acknowledged works date from 1986, when he had finished his military service and when Soviet culture embarked on a distinct liberalization. He lives in Moscow and works as a freelance composer.

One of the most prominent composers of the younger generation of Russians, Kapyrin uses various modes of limited transposition in combination with free 12-tone

writing; these harmonic tendencies are incorporated into textures which, while relying on microthematic constructional techniques, can often be described as minimalist in the broadest sense. Works such as *Snï* ('Dreams'; 1990) for orchestra possess a self-supporting musical fabric in which horizontal and vertical planes – some tonal, others 12-tone – are constantly changing and replacing each other. In the chamber work *Zvuki i golosa* ('Sounds and Voices'; 1990) he manages to unify a considerable amount of thematic material; as always, the tone colours are skilfully and originally handled. Kapyrin's works have featured at international festivals such as the Moscow Autumn, the Music Biennial Zagreb, Resources g3 (Paris) and the Almeida (London). In 1994 he won second prize in the ICONS competition in Turin, and in 1995 received a scholarship from the Berlin Akademie der Künste and spent time in Germany writing his stage work *Voploshcheniye tstveta* ('The Incarnation of colour'; 1995).

WORKS

Stage: Voploshcheniye tstveta [The Incarnation of Colour], 3 painters, 3 dancers, fl, cl, perc, pf, vn, vc, tape, 1995
Orch: Sym., op.3, 1984; Muzïka, hp, bells, str, 1986; Snï [Dreams], 1990; K poezii [To Poetry], 1991; Muzïka dozhdya [Rain Music], 1993
Vocal: Chose de soir (V. Hugo, G. Richepin, P. Reverdy), song cycle, S, fl, cl, 2 perc, pf+cel, str qt, 1994
Chbr: Priblizheniye k yupiteru [An Approach to Jupiter], vn, va, vc, pf, 1987; Sostoyaniya [Conditions], pf, 1987; Vechernaya muzïka [Evening Music], gui, 1987; Sonata, cl, pf, 1988; I svet skvoz' listu [And a Light through the Foliage] fl, vc, pf, 1989; Zvuki i golosa [Sounds and Voices], fl, cl, hp, vib, pf, vn, 1990; Sotto voce, pf, 1991; Muzïka tishinï [Music from Silence], fl, ob, 2 cl, tpt, trbn, perc, pf, vn, va, vc, db, 1992; Pastorale, (6 rec, vib, cel, pf)/(fl, ob, cl, vib, cel, pf, 2 vn, vc), 1992; Tikhaya pesnya dereva [Quiet Song of a Tree], mar, 1992; Po techenyu [With the Stream], s sax, fl, ob, cl, bn, hn, tpt, trbn, perc, hp, pf, 2 vn, va, vc, db, 1994; Kartochnïy domik [House of Cards] cl, vn, vc, pf, 1995; Muzïka dlya dvoikh [Music for Two], s sax/cl, pf, 1995; Iz vozdukha [From Air], cl, vn, 2 va, db, accdn, 1996
Incid music

Principal publisher: Chant du Monde

GALINA GRIGOR'YEVA

Karabyts, Ivan Fyodorovych (*b* Yalta, Donets region, 17 Jan 1945). Ukrainian composer. Along with Hrabovs'ky, Sil'vestrov, Stankovych and others, he established the major trends in post-1960s Ukrainian music. In 1971 he graduated from Kiev Conservatory, where he was a student of Lyatoshyns'ky and Skoryk. While still a student, Karabyts wrote a series of works including the oft-performed Sonata no.1 for cello and piano (1968), dedicated to Lyatoshyns'ky, and the First Piano Concerto (written after Lyatoshyns'ky's death in 1968), for which he received a prize at the all-Union Competition for Young Composers. He is the winner of the important Ostrovsky Prize and, more recently, the National Artist of Ukraine prize. He is one of the founders and present director of the International Kiev Music Fest and is Music Director of Kiev Camerata.

The music of Karabyts is multi-faceted and spans almost all genres. He first attained success with his Concerto for chorus, soloists and orchestra, *Sad bozhestvennïkh pisen* ('The Garden of Heavenly Songs') of 1971, on poems of the 18th-century philosopher, poet and musician, Hryhory Skovoroda, in which he tried to rejuvenate the choral concert genre of 17th- and 18th-century Russian and Ukrainian music, as exemplified in the works of Berezovs'ky and Bortnyans'ky. With his second and third symphonies (1977 and 1978), he established his mature style, which, despite the presence of a cross-section of tendencies, is rooted in, and protected by, tonality, no matter how extended and elusive it may at times seem. The influence of neo-romanticism has expanded his tonal system which borrows freely from chromatic, freely atonal and modal orientations; he shapes these into various subsystems governed by a predominantly classical or Appolonian outlook. As a composer centred in the 20th-century renaissance of polyphony, Karabyts conceives harmonic movement in polyphonic terms. In his works, every musical idea fits into a musical tapestry in which the interplay of melodies is woven by use of contrapuntal devices, some of them fleeting. For Karabyts, the components of such a tapestry always have thematic significance: even the pedal tones have melodic properties. He does not challenge himself with seeking new technical methods, preferring instead, in works such as the Third Concerto for Orchestra, the Third Symphony and the Concert-Triptych (1996), to filter his artistic preferences through his individual world-view.

WORKS
(*selective list*)

Stage: Heroic Sym. (ballet, D. Kisin, A. Zaytsev), 1982; Frescoes of Kiev (op-orat, B. Oliynyk), 1983
Choral: Sad bozhestvennïkh pisen [The Garden of Heavenly Songs] (H. Skovoroda), conc. for chorus, soloists and orch, 1971; Molytva Kateryny [Prayer for Kateryna], narr, children's chorus, orch, 1992
3 syms.: no.1 'Five Songs about the Ukraine', 1974; no.2, 1977; no.3, 1978
2 pf concs: 1968, 1972
3 concs for orch: no.1 'Muzychnyi darunok Kuyevu' [A Musical Gift to Kiev], 1981; no.2, 1986; no.3 'Holosinnya' [Lamentations], 1987
Vocal: Pastels (P. Tychyna), S, pf, 1970; Z pisen' Khiroshima [From the Songs of Hiroshima], S, fl, 1973
Chbr and solo inst: Sonata no.1, vc, pf, 1968; Lyric Scenes, vn, pf, 1970; Sonata no.2, vc, pf, 1972; Str Qt, 1973; Divertimento concertante, 6 insts, 1975; 24 Preludes, pf, 1976; Disko-Khorovod, cl, pf, 1981; Concertino, 9 insts, 1983; Music from the Waterside, 5 insts, 1994; vio-serenade, str, 2000

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VIRKO BALEY

Karaca, Cem (*b* Bakırköy, Istanbul, 1945). Turkish popular singer and lyricist. His parents ran a theatre in Beyoğlu, Istanbul's main theatre district, providing him with an early experience of the stage which continues to mark his distinctive and theatrical vocal style. Educated at Robert College, Istanbul, he was involved with the efforts of the Turkish left to provide an alternative to European popular culture in the late 1960s and was conspicuously associated with the Anatolian Rock movement. In 1967 he joined Apaşlar, winning a national music competition run by *Hürriyet* (the main Turkish daily newspaper) with *Emrah*, whose lyrics were drawn from the Turkish *aşık* repertory (*see* TURKEY, §2) and whose music owed much to the French chanson. Success in the competition provided opportunities to travel, buy equipment and record outside Turkey; Karaca worked extensively with the Werner Müller orchestra in Germany in the late 1960s. With Kardaşlar in 1969 he employed more politically radical texts based on Anatolian models, but also attempted to reconcile the use of rural instruments with the demands

of rock style. In 1972 he joined Moğollar, participating in some of the most extensive experiments in connecting rural Turkish music with European counter-culture. In 1974 Karaca joined Dervişan; their music, including the rock opera *Safinaz* (telling of the plight of a girl from a poor family) and *1 Mayıs* (celebrating the international labour movement), attracted unwelcome attention from the Turkish right in a period of turbulent radicalism. In 1979 Karaca left the country to self-imposed exile in Germany, returning only in 1987.

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A. Ok: *68 Çığlıkları: Anadolu Rock, Anadolu Protest, Anadolu Pop* (Istanbul, 1994)
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MARTIN STOKES

Karaite Jews, music of the. *See* JEWISH MUSIC, §III, 10.

Karajan, Herbert von (*b* Salzburg, 5 April 1908; *d* Anif, 16 July 1989). Austrian conductor. He appeared in public at the age of five as a pianist, and studied the piano at the Salzburg Mozarteum while still a schoolboy, but changed his intentions and took further studies in conducting with Franz Schalk at the Vienna Music Academy. His spectacular career was launched when he conducted *Le nozze di Figaro* on 2 March 1929 at Ulm, where he worked for five years at the Städtisches Theater. Here the limited resources of orchestra and stage apparently influenced his almost obsessive concern with technical perfection in his later approach to conducting and producing. In 1934, at the age of 26, he was appointed Generalmusikdirektor at Aachen (holding that position unitl 1942), and in 1937 a now legendary performance of *Tristan und Isolde* at the Berlin Staatsoper marked the turning-point in his career. In 1938 he made his débuts with the Berlin PO, the Berlin Staatsoper and at La Scala. Reviews hailed him widely as 'Das Wunder Karajan'. From 1941 he based himself in Berlin, where his reputation soon rivalled Furtwängler's.

During the war he was active as Staatskapellmeister at the Berlin Staatsoper and as occasional conductor in occupied territories. After the war the question of Karajan's political affiliations pursued him. He never denied membership of the Nazi party; rather, he insisted it was mere pragmatism, essential to his career, and compared it to joining an Alpine Club. Vaughan and others have documented that he joined the party on 8 April 1933 at Aachen, and again on 1 May 1933 at Ulm, contrary to the 1935 date he long asserted. He spent the last six months of the war in Italy and the next two years appealing for denazification. It was granted in time for concerts with the Vienna SO and Philharmonia Orchestra in London in 1947, and resumption of his role at the Salzburg Festival in 1948. From the 1948–9 season he was active at La Scala as producer as well as conductor, and from 1950 he was engaged in extensive recording activities with Walter Legge in London and Vienna. His role as conductor of the Philharmonia (1948–54) saw the re-establishment of his continental reputation.



Herbert von Karajan

He conducted the *Ring* and *Die Meistersinger* in 1951 at Bayreuth (where he dared to change Wagner's orchestral seating plan); took the Philharmonia Orchestra on its first European tour in 1952; and made his American début in Washington DC, on a tour with the Berlin PO in 1955, the year in which he succeeded Furtwängler as the orchestra's principal conductor. He became artistic director of the Salzburg Festival (1956–60), and on 1 January 1957 succeeded Böhm as director of the Vienna Staatsoper, thereby acquiring a musical 'empire' which gave currency to the comment that he was becoming 'the Generalmusikdirektor of Europe'. He sought to keep a link with Milan by mixing the *stagione* principle of La Scala with the Vienna repertory system, and took increasing responsibility for production in the *Ring* and other operas, including *Fidelio*, *Die Frau ohne Schatten*, *Otello* and *Pelléas et Mélisande*. After artistic and administrative disagreements, and believing that traditional methods of opera presentation held little hope for the future, he resigned his Vienna post in 1964.

On 15 October 1963 he gave the inaugural concert at Berlin's new Philharmonie, a hall built to his specifications. In 1964 he rejoined the directorate of the Salzburg Festival, and in 1967 founded the Salzburg Easter Festival. Using the Berlin PO, he planned to record each year's productions after the festival performances, film them for television and cinema, and take them to New York (where he made his Metropolitan Opera début in 1967 with his Salzburg production of *Die Walküre*). His artistic results in this venture brought controversial reactions, and he failed to secure a financially independent basis for it. In 1973 he called on major European opera managements to coordinate their productions to maintain standards, and to halt what he considered to be a decline in operatic presentation. He returned to the Vienna Staatsoper in 1977.

Karajan served as music advisor to the Orchestre de Paris (1969–71), but concentrated his principal work in Berlin and Salzburg and enormously strengthened his influence through tours, and in recordings using the most advanced audio and video technologies. In his lifetime he sold more than 100 million copies of some 800 recordings in concert and opera. The establishment of the Karajan Foundation (1968) led to major conferences and a biennial international competition for young conductors. Although named conductor for life of the Berlin PO in 1967, his last years there were not happy. Increasing alienation from players, his struggle in 1982 to appoint the clarinettist Sabine Meyer and growing ill-health (constant back pain, near-paralysis in the legs, numerous operations) combined with managerial and artistic conflicts to

cause his retirement from Berlin in April 1989. He died of a heart attack three months later.

An adherent of Zen Buddhism, Karajan possessed an astounding magnetism, sense of rhythm, acuity of ear, memory for a score's minutest details and control of his work in all its facets. His finest performances combined, as he once declared, 'Toscanini's precision with Furtwängler's fantasy'. Even so, some critics insisted that Karajan's commitment to aural perfection came at a cost of spiritual values and intellectual rigour. He favoured a flowing, rounded legato line, elasticity of accompaniment and transparency of sonority, with a flair for exactness and love of effect. Numerous singers testify to his subtlety and consideration as a conductor of opera, although he sometimes persuaded sopranos to undertake roles that were too heavy for them. His large, if fundamentally conservative repertory, much of which he recorded several times, ranged from Bach (which he conducted from the keyboard) through the Viennese Classical composers, the Austro-German Romantics (many regarded him as at his greatest in Bruckner, Mahler and Richard Strauss) and the Second Viennese School to Stravinsky, Henze and Penderecki. For the last three decades of his life no conductor had a greater influence in concepts of sound and texture.

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GERHARD BRUNNER/CHARLES BARBER, JOSÉ BOWEN

Karalayev, Sayakbai (*b* Zheti-Oguz, near Katakol [now in the Issyk-Kul province], 1894; *d* Frunze, 1971). Kyrgyz *Manas* bard. He belonged to the Kyrgyz *bugu* clan. His family was poor, and Karalayev took part in rebellions during 1916; he later joined the Red Army as a volunteer, and until 1922 he fought with the White Guards in Central Asia. He was also a collective farm activist. He learnt to perform *Manas* from his fellow countryman Choyuke Omurov (1863–1925), a famous bard whose biography was the subject of many later poems. Karalayev became a *Manas* bard in 1924, and from 1935 he worked as an actor for the Kyrgyz Philharmonic Society. Between 1935 and 1947 he produced a full version of *Manas* (250,000 verses), including two chapters entitled *Semetei* and *Seitek*, about the son and grandson of Manas, and a fairy-tale in verse, *Er Tyoshtyuk*, connected with the *Manas* cycle.

Following the traditional principles of genealogical cycles, Karalayev also created a new chapter about the descendants of Manas, namely the hero Kenen (the son of Seitek), a grandson and his sons Alymsaryk and Kulansaryk. The version performed by him, a solo recitation without instrumental accompaniment, was recorded on eight LPs and afterwards partially transcribed by V.S. Vinogradov. On the basis of this version, the composers Abdïlas Maldïbayev, Vladimir Vlasov and Vladimir Fere together wrote two operas, *Aychurek* (1939) and *Manas* (1946). A large part of *Manas* was published in English in 1977, and since 1986 all three parts of Karalayev's version of *Manas* have been published in five volumes in Kyrgyz. Karalayev was acclaimed for his skill in poetic improvisation and became known as a representative of the Issyk-Kul tradition of epic performance.

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ALMA KUNANBAYEVA

Karamanov, Alemdar Sabitovych (*b* Simferopol′, 10 September 1934). Ukrainian composer. His mother was a Russian singer while his father was Turkish and – as a Crimean – was imprisoned and exiled by the Soviet authorities. Karamanov considers himself a Crimean /Ukrainian/Russian composer. He began studying music at the age of five and started composing almost immediately; he wrote an opera at the age of nine. He entered the Moscow Conservatory in 1953 where he studied with Semyon Bogatïryov and Natanson, and later took a postgraduate course with Kabalevsky and Khrennikov, graduating in 1963. After initial public successes, which prompted Shostakovich to call him '. . . one of the most original and unique composers of our time', his subsequent adoption of an avant-garde style destroyed a promising career. He left Moscow in 1964 and returned to the Crimea, where he continued to live as a recluse, creating a wealth of works, including 15 more symphonies (he had already written ten). In the late 1960s and early 70s Karamanov invented a type of photosensitive machine that notated piano improvisations on a film negative. His decision, from 1965, to express his beliefs by writing works on prohibited Christian themes, and even writing a symphony titled 'America' at the height of the cold war, further isolated him and placed him in potential danger. Official and international recognition came his way after 1990 – this trend culminated in 1995 with major performances in Berlin and London. Ukraine has honoured him with the titles Merited Artist of Ukraine (1990) and National Artist of Ukraine (1994), and awarded him the Lyatoshyns′ky State Prize, the State Prize of the Autonomous Republic of Crimea (1996), and the Shevchenko State Prize (2000).

Although Karamanov's creative development went through an intensely avant-garde period, he began in his maturity to create music linked with the reawakening of spiritual and religious beliefs. First and foremost a symphonist, he began to look for appropriate musical metaphors to express his essentially apocalyptic vision. The central cycle of his output to date is *Byst′* ('Let It Be', 1976–80), a collective title for symphonies 18 to 23,

based on themes from the apocalypse. Although each symphony has an individual title (for example, no.18 is entitled *He Who Loves Us* and no.22 *Let It Be*), but since such religious subject matter was simply forbidden at the time of the works' composition, the Nineteenth Symphony was renamed *Born For Victory* for the purposes of its première in Kiev in 1977. Likewise, for a Moscow performance in 1982 the Twenty-third Symphony, in fact named *I Am Jesus*, became *Risen from the Ashes* and the whole cycle renamed *Poem of Victory*. The music of the symphony is driven by stark, often biblical, symbols which are then translated into images. The composer said that the 'symphony depicts St John, then Christ, then the fate of John and his radiance after death as a saint'. In his Third Piano Concerto 'Ave Maria' (revised in 1996), he was attempting to express allegorically God's mercy as spring rain. Karamanov is comparable to Messiaen in attempting to express Christian mystical beliefs through music.

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Ballet: Sil'neye lyubvi [Stronger Than Love] (after I. Lavrenev: *Sorok perviy* [The Forty-first]), 1961; Fontan lyubvi [The Fountain of Love] (after A.S. Pushkin: *Bakchisaray Fountain*), 1982; Brilliant World (after A. Grin), 1985

Choral orch: Lenin zhiv [Lenin is Alive] (cant., V. Mayakovsky), 1963; Pesnya zhenatogo soldata [Song of a Married Soldier], cant., 1963; Stabat Mater, 1967; Requiem, 1971, rev. 1991; Mass, 1972, rev. 1992; Khersones, cant., 1995

Syms: no.1, 1954; no.2, 1955; no.3, 1956; no.4 'Mayskaya', 1956; no.5 'Lenin' (cant., Mayakovsky, narr, solo vv, chorus, orch), 1956–7; no.6 'Sinfonietta', 1957; no.7 'Lunnoye Mose', 1958–9; no.8 'Klassicheskaya', 1960; no.9 'Liberation', 1962; no.10 'Molodost' Mira', 1963; nos.11–14 'Sovershishasya' (after *The Bible*: Four Gospels, Psalm 117), 1965–6; nos.15 and 16 'Et in amorem vivificantem', 1974; no.17 'America', 1975; nos.18–23, 'Liubyashchu Nu', 1980, 'Krovin Agncheiu', 1976, 'Blazhenni Mertvii', 1977–8, 'Grad Velikiy', 1978–9, 'Byst'', 1980, 'Az Lisus', 1980; no.24 'Adzhimushkay', solo vv, chorus, orch, 1983; no.25, 'Nebesnyi Iyerusalim', 1985

Other orch: Fairy Tale, sym. poem, 1954; Forest Pictures, suite 1956; Pf Conc. no.1, 1958; Oriental Cappricio, vn, orch, 1961; Pf Conc. no. 2 1961; Vn Conc. no.1, 1961; Festival Ov., 1964; Heroic Ov., 1964; Vn Conc. no.2, 1964; Conc., tpt, jazz orch, 1965; Pf Conc. no.3 'Ave Maria', 1968, rev. 1996; Heroic Dances, sym. poem, 1979; Crimean Ov., 1980; Spring Ov., 1984

Chbr: Str Qt no.1, 1953; 4 Pieces, ob, pf, 1954; 5 Pieces, 2 ob, pf, 1954; Str Qt no.2, 1954; Variations, ob, pf, 1954; Suite, jazz band, 1960; Music, vn, pf, 1962; Str Qt no.3, 1962; Music, vn, pf, 1963; Scherzo, cl, pf, 1963; 4 Pieces, trbn, pf, 1964;

Pf: Five Preludes, 1953; Eight Pieces/Variations, 1954; Vremeni goda [The Seasons], 12 pieces, 1954; 4 sonatas, 1954–61; Music no.1, 1962; 5 Children's Pieces, 1956; Variations, 1961; 6 Etudes, 1962; Music no.2, 1963; Prologue-Thought-Epilogue, 1963; Window Into Music, 16 pieces, 1963; Three Preludes, 1963; 19 Concert Fugues, 1964

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VIRKO BALEY

Karamanuk, Sirvart (*b* Constantinople [now Istanbul], 1 Dec 1912). Armenian composer. She studied at the Istanbul Conservatory with Ferdi Statzer (piano) and later took masterclasses with Lazare Lévy and Jean Roger-Ducasse but was mainly self-taught as a composer. In 1942 she joined the faculty of the Istanbul Conservatory as an assistant professor. Her compositions have been heard in cities including New York, Los Angeles, Paris and Buenos Aires. She is the recipient of the St Mesrop and St Sahak Medal from Catholicos Vazken I of Armenia. She possesses a facile melodic gift that is imbued with the spirit of traditional Armenian music. Often her work is vivid, opulent in colour and buoyant in texture; a bravura style informs much of her piano works.

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Stage: Vałvan arvestagetnerě [Tomorrow's Artists] (children's op, after A. Dadryan), 1949

Vocal: Ałt'amar (sym. poem), 1v, SATB, orch, 1969; Džar tari [Hard Year], SATB, orch, 1969; Garnan aravot [Spring Morn], SATB, orch, 1969; Erg Petros Duryani [Song of Petros Duryan] (cantata), 2vv, SATB, chbr orch, 1972

Chbr and solo inst: Pf Suite, 1936; Caprice orientale, pf, 1944; Parerg [Dance Song], pf, 1944; Pastoral, pf, 1944; Admiration, pf, 1958; Histoire bizarre, pf, 1959; Kuysi hogi [Maiden's Soul], after M. Zarifian, str qt, 1973

Over 100 songs, vocal works for children, arrs. of liturgical chants

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G. Muradian: 'Haskc'an, havatac 'in u sirec 'in' [They understood it, believed in it and loved it], *Payk'ar* [Istanbul] (19 March 1970)

R. Haddejian: 'Eražštaget-horinoł tikin Sirvart Karamanukiani masin' [About the musicologist and composer Karamanuk], *Marmara* [Istanbul] (28 Dec 1992)

L. Kasbarian: 'Music for the Bards', *Armenian International Magazine*, v/2 (1994), 46 only

ŞAHAN ARZRUNI

Karaoke [Jap.: 'empty orchestra']. A form of popular social singing from the late 20th century, using pre-recorded backing tracks. It originated in Kobe in the late 1970s and spread rapidly through Japan and around the world; credit for its invention was claimed by Hisayoshi Hiya. In karaoke the backing tracks of well-known recordings by popular and pop singers are played, over which singers emulate the original vocal tracks. Words are provided on television screens to prompt the singers. Although originally an amateur form of social entertainment in such public recreational areas as cafés and bars, karaoke has evolved a worldwide circuit of clubs and competitions that have brought elements of the professional into what remains essentially an amateur form of musical recreation. Developments in technology have aided the accessibility of the form: the tapes of original karaoke have been sucessively replaced by CD, video and laser disc, allowing for the selection of songs from a huge available range and providing additional sophistications, such as the immediate transposition of any backing arrangements as needed.

The links of karaoke with fast-developing technology for its production and the reliance on the staples of US popular and pop music for its repertory ensured fast global dissemination: within some 20 years it spread from Japan, through South-east Asia to the USA and Europe and has been the subject of detailed studies in such diverse places as Australia, Germany, Finland and Brazil.

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H. Hiya: *Takaga karaoke saredo karaoke* [Karaoke: sometimes nothing, sometimes everything] (Tokyo, 1991) [autobiograpy]

S. Wienker-Piepho: 'Karaoke: Singing Beyond National Boundaries', *Ballads and Boundaries: Narrative Singing in an Intercultural Context*, ed. J. Porter and E. Sinatra (Los Angeles, 1995), 307–12

C.R. Yano: 'The Floating World of Karaoke in Japan', *Popular Music and Society*, xx/2 (1996), 1–17

□

Karas, Simon (*b* Strovitsion, nr Olympia, 21 May 1905). Greek musicologist and folk music scholar. He devoted his early youth to the study of folk music and neo-Byzantine chant, receiving his first lessons in ecclesiastical music from the priest Efstathios Lambrinopoulos. Later he studied Western music at Athens Conservatory and law at Athens University (1922–6). In 1926 he founded the School for National Music in Athens, where he lectured in neo-Byzantine chant, traditional Greek folk music and dances, and national instruments, and he was director of the folk music division of Greek radio, 1937–70. He aimed to build up archives of traditional ballads and songs recorded in remote villages and to study in particular their possible relationship to Byzantine monophony. Karas was also involved with the study of Byzantine neumatic notation and the intervallic structure of the neo-Byzantine modes.

WRITINGS

I byzantini mousiki simiografia [Notation in Greek music] (Athens, 1935)

'I ordi ermenia ke metagrafi ton byzantinon mousikon chirografon' [The true interpretation and transcription of Byzantine musical manuscripts], *Pepragmena tou Th' diethnous byzantinologikou synedrion: Thessaloniki 1953*, ed. S. Kyriakides, A. Xyngopoulos and P. Zepos (Athens, 1955–8), 140–49

Eni ke diastimata is tin byzantinin mousikin [Types and intervals in Byzantine music] (Athens, 1970)

DIMITRI CONOMOS

Karasowski, Maurycy (*b* Warsaw, 22 Sept 1823; *d* Dresden, 20 April 1892). Polish writer on music and cellist. He studied in Warsaw under Walenty Kratzer and August Freyer, and later in Berlin, Vienna and Paris. From 1852 he was the leader of the Warsaw Opera orchestra. He travelled in Germany and France from 1858 to 1860; in 1864 he settled in Dresden, where he played in the opera orchestra and from 1868 was a court musician. He composed several cello pieces and songs, but was most important as a prolific writer on music. He published reviews and articles in many Polish music periodicals, as well as the first history of Polish opera (1859) and the first important study of Chopin (in German; 1877).

WRITINGS

Rys historyczny opery polskiej [Historical outline of Polish opera] (Warsaw, 1859)

Zycie Mozarta [Life of Mozart] (Warsaw, 1868)

Młodość Fryderyka Szopena [Chopin's youth] (Warsaw, 1869) [orig. in *Biblioteka Warszawska* (1862), vol.iv, pp.1–40; suppl. (1869), vol.i, pp.161, 383–418]

Friedrich Chopin: sein Leben, seine Werke und Briefe (Dresden, 1877/*R*, rev., enlarged 3/1881; Eng. trans., 1879, 3/1938/*R* with additional letters; Pol. edn, 1882)

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K. Michałowski: *Bibliografia Chopinowska 1849–1969* (Kraków, 1970) [with Eng. summary]

W. Kordaczuk: 'Korespondencja Maurycego Karasowskiego z siostrą Chopina w sprawie wydania biografii kompozytora' [Karasowski's correspondence with Chopin's sister regarding the publication of the composer's biography], *Muzyka*, xvi/2 (1971), 106–20

K. Kobylańska, ed.: *Korespondencja Fryderyka Chopina z rodziną* [Chopin's correspondence with his family] (Warsaw, 1972)

ELŻBIETA DZIĘBOWSKA

Karastoyanov, Asen (*b* Samokov, 3 June 1893; *d* Sofia, 8 Sept 1976). Bulgarian composer. After attending the Sofia Music Gymnasium (1914–18), he studied the flute and harmony with Juon at the Berlin Hochschule für Musik (1921–2). Later he was a composition pupil of Dukas at the Ecole Normale (1930) and of Raphael at the Leipzig Conservatory from which he graduated in 1932. During the period 1923–30 he directed Bulgarian provincial amateur orchestras. In 1933 he was appointed to teach theory at the Sofia State Academy of Music, and was professor there from 1944 until 1958. His compositions have their basis in folksong.

WORKS

(*selective list*)

3 syms.; 5 operettas incl. Balgari ot staro vreme [Bulgarians from the Old Times], 1958; Fl Conc., 1965; Vc Conc., 1969; 200 mass songs, chorus/chorus, orch; cants., pieces for wind orch, chbr music, songs, entertainment music

Principal publisher: Nauka i izkustvo

WRITINGS

Melodichni i kharmonichni osnovi na balgarskata narodna pesen [Melodic and harmonic foundations of Bulgarian folksong] (Sofia, 1950)

Slozhen kontrapunkt, imitatsiya i kanon (Sofia, 1957)

Polifonichna kharmoniya (Sofia, 1959; Russ. trans., enlarged, 1960)

LADA BRASHOVANOVA

Karatïgin, Vyacheslav Gavrilovich (*b* Pavlovsk, 5/17 Sept 1875; *d* Leningrad, 23 Dec 1925). Russian music critic, historian and composer. He graduated from the department of physics and mathematics at St Petersburg University in 1897, and then worked as a chemist for the naval department. However, his interest in music (which he had formed in early childhood) and his close friendship with the members of the Belyayev circle encouraged him to abandon this career in 1907 and to take up music criticism. From 1897 until 1902 he had studied composition with Nikolay Sokolov at the St Petersburg Conservatory, and by 1906 he was already publishing articles on music in various periodicals. He was one of the organizers of the Vechera Sovremennoy Muzïki (Evenings of Contemporary Music, 1910–12) and one of the founders (in 1923) of the Assotsiatsiya Sovremennoy Muzïki (Association for Contemporary Music). From 1916 until his death he lectured on music history and aesthetics at the Petrograd Conservatory, and also conducted courses in art criticism at the Institute for the History of the Arts. From 1919 he was professor of music at the conservatory; he also lectured on various topics in music at institutes throughout Petrograd, gave talks at the Philharmonia and taught natural science.

During his 19 years as a music critic Karatïgin produced over 1000 articles which were published in a variety of journals, including *Zolotoye runo* (1906–7), *Rech'* (1908–17), *Apollon* (1909–14), *Sovremennoye slovo* (1911–15), *Severnïye zapiski* (1913–16), *Muzïkal'nïy sovremennik* (1915–17) and *Nash vek* (1918), *Zhizn' iskusstva* (1923–4). He wrote articles on many Russian and foreign composers and performers, and he is particularly noted for his critical essays on Musorgsky and for his work on the unfinished manuscripts of *Sorochintsy Fair* and *Salammbô*; shortly before World War I he prepared carefully collated texts of both operas for publication. His versatility as a critic and teacher enabled him to make an important contribution to the development of Russian musical culture. In his musical compositions, Karatïgin adhered to the tradition cultivated by the heirs of the 'Mighty Handful', whilst absorbing later influences and giving them his own interpretation. Some of his works (piano compositions, romances, folksong arrangements,

incidental music and the stage work *The Russian Wedding Ceremony*) were published.

WRITINGS

'Maskarad: po povodu ėtyudov g. Vol'finga o novoy muzïke' [Masquerade: a propos Mr. Vol'fing's studies on new music], *Zolotoye runo* (1907), nos.7–9, pp.116–21; no.10, pp.58–65
'Salambo Musorgskogo' [Musorgsky's *Salammbô*], *Apollon* (1909), no.2, p.30 only
'M.A. Balakirev', *Apollon* (1910), no.10, p.48 only
'Noveyshiye techeniya v zapadno-yeropeyskoy muzïke' [The latest trends in Western European music], *Severnïye zapiski* (1913), no.12, pp.31–44
'Rikhard Shtraus i yego Elektra' [Strauss and his *Elektra*], *Rech'* (19 Feb/4 March 1913)
Parsifal': torzhestvennaya stsenicheskaya misteriya Rikarda Vagnera: tematicheskiy razbor (s notnïmi primerami) [*Parsifal*: Wagner's solemn stage play: thematic analysis (with music examples)] (St Petersburg, 1914)
'Noveyshiye techeniya v russkoy muzïke' [The latest trends in Russian music], *Severnïye zapiski* (1915), no.2, pp.99–109
Skryabin: ocherk [Skryabin: a study] (Petrograd, 1915)
'Ėlement formï u Skryabina' [The element of form in Skryabin], *Muzïkal'nïy sovremennik* (1915–16), nos.4–5, pp.176–97
'Neizdannïya simfonii S.I. Taneyeva' [The unpublished symphonies of Taneyev], *Muzïkal'nïy sovremennik* (1916–17), no.2, pp.104–16
'O Sorochinskoy yarmarkye' [On Sorochinsky Fair], 'Khovanshchina i yego avtorï' [Khovanshchina and its creators], *Muzïkal'nïy sovremennik* (1916–17), nos.5–6, pp.168–91, 192–218
I Musorgsky, II Shalyapin: ocherki tvorchestva [Studies of their work] (Petrograd, 1922)
Rikhard Shtraus: ot romantizma k realizmu [Strauss: from romanticism to realism] (Petrograd, 1922)
Shubert (1797–1828) (Petrograd, 1922)
'Yubiley Kruzhka Druzey Kamernoy Muzïki' [The jubilee of the Circle for the Friends of Chamber Music], *Zhizn' iskusstva* (1924), no.3, pp.14–16
'Ts. Frank' [César Franck], *Muzïkal'naya letopis'*, iii (1926), 86–100
ed. Yu. Kremlyov: *V.G. Karatïgin: izbrannïye stat'i* [Selected articles] (Moscow, 1965) [incl. 'V. Karatïgin: muzïkal'nïy kritik', 3–20]
'O slushanii muzïki' [On listening to music], *Muzïkal'naya zhizn'* (1966), nos.11–12, pp.33–8
'Ė.A. Kuper kak dirizhyor teatral'nïy' [Kuper as a theatre conductor], in *E. Kuper: stat'i, vospominaniya* (Moscow, 1988), 42–4

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A. Ossovsky: 'V.G. Karatïgin: svetloy pamyati druga' [In respectful memory of a friend], *Muzïkal'naya letopis'*, iii (Leningrad, 1926), 161–4
A.N. Rimsky-Korsakov and others, eds.: *V.G. Karatïgin: zhizn', deyatel'nost', stat'i i materialï* [Life, work, articles and materials] (Leningrad, 1927)
G.B. Bernandt and I.M. Yampol'sky: *Kto pisal o muzïke* [Writers on music], ii (Moscow, 1974) [incl. list of writings, 20–23]

YELENA ORLOVA/IOSEF GENRIKHOVICH RAYSKIN

Karayev, Faraj (*b* Baku, 19 Dec 1943). Azerbaijani composer. He graduated in 1966 from the Azerbaijan State Conservatory where he studied composition with his father, Kara Karayev. He then undertook postgraduate work and served as a teaching assistant, receiving a doctorate in 1971. He began to compose early: *Music for Chamber Orchestra, Percussion and Organ* dates from 1966 but his first acknowledged work, the *Sonata for Two Players*, was written ten years later. Many of his compositions are influenced by 19th- and 20th-century poetry; Char, Hikmet, Prévert, Ungaretti and Williams are among his favourite writers. The work of these poets forms the basis of the monodrama *Journey to Love* (1978) in which the texts are all employed in their original languages. The music of this work incorporates elements of *mugam* and jazz as well as sonoristic and aleatory techniques; it is scored for singer and an unusual ensemble including three pianos. His tragi-comedy *Waiting for Godot* is also hard to classify along conventional lines: part comedy, part happening, this concerto for four performers was written for the 1983 Zagreb Biennale. The death of his father in 1982 instigated the composition of *I Bade Farewell to Mozart on Charles Bridge*; a year later he made a version of this work for chamber orchestra called *1791*, referring to the year of Mozart's death. Since 1980 he has composed many works for various chamber ensembles. His style incorporates extra-musical noises and elements of ethnic music for dramatic and structural purposes. In 1994 he became professor of composition at Baku City Conservatory and in 1998 he was appointed professor of composition at the Moscow Conservatory. In 1986 he founded the Baku Festival of 20th-Century Music in memory of his father; in 1991 he helped Denisov set up the Association for Contemporary Music in Moscow.

WORKS
(*selective list*)

Stage: The Shadows of Kobïstan (ballet, 1, M. Mamedov, V. Yesman), 1969; Kaleidoscope (ballet, 1, R. Akhundova, I. Dadashidze), 1971 [on themes from sonatas by D. Scarlatti]; Journey to Love (monodrama, 20th-century poets), S, chbr orch, 1978; Waiting for Godot (music for performance, S. Beckett), 4 solo vv, chbr ens, 1983
Orch: Music for Chamber Orchestra, Percussion and Organ, 1966; Concerto grosso, 1967 [in memory of Webern]; Conc., pf, chbr orch, 1974; Tristessa II, orch, chbr orch, 1980, I Bade Farewell to Mozart on Charles Bridge, serenade, 1982; Tristessa I 'Parting Sym.', chbr orch, 1982; 1791, small orch, 1983; 4 Postludes, 1990; The (Moz)art of Elite, chbr orch, 1990
Chbr and solo inst: Piano Sonata no.2, 1967; Sonata for Two Players, 2 pf, prep pf, perc, 1976; In memoriam, suite, str qt, 1984; A Crumb of Music for George Crumb, chbr ens, 1985; Terminus, vc, 1987; Chbr Conc., ww qnt, 1988; Alla Nostalgia, chbr conc., 8 insts, 1989; Klänge einer traurigen Nacht, chbr ens, 1989; Aus . . ., basset-horn/b cl, vib/mar, 1990; Postlude I, pf, 1990; Postlude II, pf, db, str qt, 1990; Der Stand der Dinge, ens, tape, 1991; Musik für die Stadt Forst, 2 pf, 1992; Postlude III, 2 pf, 8 hands, 1992; Ist es genug?, ens, tape, 1993; Khutba, Mugam and Surah, ens, tape, 1997; . . . Monsieur Bee Line, pf, 1997; (K)ein kleines Schauspiel, 2 gui, b fl, 1998; Postludes IV–VII, ens, 1998; 5 Stück mit Kanons von A. Schoenberg, chbr ens, 1998

TAT'YANA REXROTH

Karayev, Kara (Abul'faz-oglï) (*b* Baku, 5 Feb 1918; *d* Baku, 25 May 1982). Azerbaijani composer and teacher. The leading figure in Azerbaijani music after World War II, he studied the piano under Sharoyev at the Baku Music Technical School (1930–35) and then entered the Azerbaijan State Conservatory, where he was a pupil of Rudol'f (composition) and Hajibeyov (foundations of Azerbaijani folk music). While at the conservatory he wrote his earliest surviving compositions, made an intensive study of Azerbaijani folk art, led an expedition in 1937 to study the folklore of some regions of the republic and transcribed *ashug* songs, dances and *mugam*. In 1938 he began studies with A.N. Aleksandrov (composition) and Vasilenko (instrumentation) at the Moscow Conservatory, after which he became a composition pupil of Shostakovich (1942–6). During the war, together with Hajiyev, he also wrote the heroic-patriotic opera *Veten* ('Fatherland'), which won a State Prize in 1946. His diploma composition was the Second Symphony (1946), which, though to a certain extent revealing Shostakovich's influence, marked the emergence of the composer's individuality.

Simultaneously with his compositional work Karayev took an active part in the musical life of Azerbaijan. He was artistic director of the Baku PO (1941–2), director of

the music section of the Institute of Azerbaijani Art (1949–50), a teacher (from 1946), rector (1949–52) and professor (from 1959) at the State Conservatory, a board member (from 1948) and secretary (from 1962) of the Composers' Union of the USSR, and president (from 1953) and first secretary (from 1956) of the board of the Azerbaijani Composers' Union. A member of the central committee of the Communist party of Azerbaijan, he was also honoured with the title National Artist of the USSR and with membership of the Azerbaijani Academy of Sciences (both 1959).

Karayev's works of around 1950 show the influence of the poet Nizami, notably in the choral piece *Osen'* ('Autumn'), the symphonic poem *Leyli i Mejnun*, the symphonic suite *Sem' krasavits* ('Seven Beauties') and finally in the ballet of the same title as the suite, this last marking the first peak in his career. The symphonic poem, proclaiming with rare expressive qualities the tragic doom but unvanquished love of Leyli and Mejnun, achieved immediate recognition with the award of a State Prize (1948). But the picturesque clarity of Karayev's thought and his profound feeling for music drama are most clearly displayed in the ballet *Seven Beauties*. The work's dramatic principles approach those of Tchaikovsky and Prokofiev, a congruence particularly striking in the truly symphonic development. All the thematic material is organized in a patently structural manner and the ballet combines through-composition with number form: the fantastic, lyrical and psychological images are fused and intermingled with folkdance scenes in an impetuous and colourful movement. Furthermore, the free use of rhythmic formulae from national dances and the melodic and harmonic support given by folk modality reveal the composer's integral aesthetic involvement with folklore.

Karayev's second ballet, *Tropoyu groma* ('In the Path of Thunder'), written in 1957 and winning the Lenin Prize in 1967, was a new achievement in Soviet musical theatre. In this work the composer's social engagement, already strongly evident in *Seven Beauties*, becomes still more important: the deaths of the black man and the white girl, guilty only of love for each other (the plot is based on a novel by the South African writer Peter Abrahams), constitute not only a personal but also a social tragedy. In the score Karayev used black folk music, but altered according to his own creative ideas; he continued to 'symphonize' the ballet form, proving, in his own words, that 'the contemporary music of blacks and coloured people contains the principles of symphonic development in the same way that the music of other nations contains them'. The grandiose basso ostinato on the folk march 'In the Path of Thunder' forms a true apotheosis to the ballet.

Among Karayev's non-dramatic compositions, the 24 Preludes for piano are outstanding for their expression of concise and concentrated ideas. The cycle, which is based on polyphonic forms, describes a single line of development, from the simple pieces of the first notebook to the more complex and delicate, psychologically and stylistically, of the other three. To some extent the evolution within this work, composed between 1951 and 1963, reflects the evolution of Karayev's style in general. His unremitting interest in the musics of different peoples, and his enthusiastic development of the expressive means of contemporary music, led to a degree of universalization in his work. Significant in this respect are the 'symphonic prints' *Don Kikhot* (1960), which are permeated by the spirit of Spanish art, though it is only in certain numbers that the themes and developmental methods can be traced directly to Spanish folk music.

Besides his expressive, at times romantically emotional, local colour, powerful tendencies towards neo-classicism are detectable in Karayev's music, notably in his form and contrapuntal development. His later works show a more rational technique and a wider stock of expressive methods. He made much use of the established semantics of Azerbaijani modal formulae and, though his works do not conform exactly with the national pattern, he remained a national composer: his works are modelled on the very principles of folk-musical thought, even in the 12-note Third Symphony and Violin Concerto. Karayev's markedly individual style gave him scope to assimilate seemingly incompatible traditions, so that his creative synthesis of Prokofievian chromaticism with Azerbaijani folk modality led to the establishment of a new modal harmonic system on which he was able to base his works of the 1940s and 50s. His subsequent quests in the realm of sound organization proved similarly successful.

WORKS

(selective list)

for full list see Karagicheva and Kyazimov (1969)

DRAMATIC AND VOCAL

Ops: Veten [Fatherland] (I. Idayat-zade, M. Ragim), 1945, Baku, 1945, collab. D. Hajiyev; Nezhnost' [Tenderness] (monodrama, Karayev, after A. Barbyus), female v, chamber orch, 1972

Ballets: Sem' krasavits [Seven Beauties] (Idayat-zade, S. Rakhman, Yu. Slonimsky, after Nizami), 1952, Baku, 1952; Tropoyu groma [In the Path of Thunder] (Slonimsky, after P. Abrahams), 1957, Leningrad, Kirov, 1958

Musical comedy: Cirano de Berzherak (after Rostand), 1973

Other dramatic works: 20 incidental scores, 20 film scores

Vocal orch: Pesnya serdtsa [Song of the Heart] (cant., P. Rza), 1938; 3 tesnifa (Nizami), 1v, orch, 1939; Pesnya schast'ya [Song of Happiness] (cant., Ragim), 1947; 3 noktyurna (L. Kh'yuz), 1v, jazz orch, 1958, orchd O. Lundstrem; Partiya nasha [Our Party] (S. Vurgun, cant.), 1959; Gimn druzhbe [Hymn to Friendship], 1972

Choral: Kolïbel'naya [Lullaby], unacc., 1939; Osen' [Autumn] (Nizami), unacc., 1947; Pesnya neftyanikov morya [Song of the Oil Workers of the Sea] (M. Svetlov), 1v/vv, pf, 1954

Songs: 6 rubayi (O. Khayyam), 1v, pf, 1946; Na kholmakh Gruzii [On the Hills of Georgia], Ya vas lyubil [I Loved You] (A.S. Pushkin), 1v, pf, 1949

INSTRUMENTAL

Orch: Azerbaydzhanskaya syuita, 1939; Sym. no.1, b, 1943; Sym. no.2, C, 1946; Leyli i Mejnun, sym. poem, 1947; Sem' krasavits [Seven Beauties], suite, 1949; Albanskaya rapsodiya, 1952; Don Kikhot, sym. prints, 1960; Sym. no.3, chamber orch, 1965; Klassicheskaya syuita, 1966; Vn Conc., 1967; suites from ballets and film scores

Chamber: Quartettino, 1942; Str Qt no.1, f, 1942; Str Qt no.2, a, 1946; Sonata, d, vn, pf, 1960

Pf: Sonatina, 1940; Sonatina, a, 1943; 24 Preludes, 1951–63

Other works for orch, band, light orch, folk orch etc.

WRITINGS

for full list see Karagicheva and Kyazimov (1969)

'Uzeir Hadzhibeyov – osnovopolozhnik azerbaydzhanskogo opernogo iskusstva' [Hajibeyov, founder of Azerbaijani operatic art], *Izvestiya Akademii nauk azerbaydzhanskoy SSR* (1948), no.12, p.39

'Neskol'ko mïsley o tragicheskom v muzïke' [Some thoughts on the tragic in music], *SovM* (1957), no.4, pp.62–5

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Karayeva [On certain features of Karayev's harmonic language] (Baku, 1959)

N. Mekhtiyeva: *Kinomuzïka K. Karayeva* (Baku, 1966)
Yu. Slonimsky: *Sem' baletnïkh istoriy* (Leningrad, 1967)
M. Tarakanov: 'Novoye svidetel'stvo talanta' [New evidence of talent], *SovM* (1968), no.10, pp.31–7 [on the Vn Conc.]
L. Karagicheva and R. Kyazimov, eds.: *K. Karayev: bibliografiya* (Baku, 1969)
Ye. Frangulova: *Sonata dlya skripki i fortepiano K. Karayeva* [Sonata for violin and piano by K. Karayev] (Baku, 1977)
Kara Karayev: stat'i, pis'ma, skazïvaniya [Articles, letters, reflections] (Moscow, 1978) [60th anniversary collection]
I. Yefendiyeva: *Muzïka Kara Karayeva k shèkspirovskim spektaklyam* [Incidental music by Kara Karayev for Shakespearean pieces] (Baku, 1986)
Ye. Abasova and L. Karagicheva, eds.: *Slovo o Karayeve* [A word about Karayev] (Baku, 1988)
L. Karagicheva: *Kara Karayev: lichnos', suzhdeniya ob iskusstve* [Personality, reflections on art] (Moscow, 1994)

YURY GABAY

Karbusicky, Vladimir [Karbusický, Vladimír] (*b* Velim, nr Prague, 9 April 1925). Czech musicologist, active also in Germany. He studied engineering at the Prague Technical College (1945–8) and then aesthetics (with the structuralist Jan Mukařovský) and musicology at Prague University (1948–53), taking the doctorate in 1953 with a dissertation on the history of workers' songs in Bohemia. This topic, typical of its time, resulted in a two-volume collection, *Dělnická píseň* (Prague, 1959; with V. Pletka), and an extensive source list (*Soupis dělnických písní*, 1964), part of his CSc degree. Appointed to the Czechoslovak Academy's Institute for Ethnography and Folk Studies (1954–66) and then the Academy's Musicology Institute (1966–8), Karbusicky broadened his interests into popular music and folksong, in particular their origins, the boundaries between them, and their sociological implications. At first such research went in tandem with the increasingly tolerant ideological atmosphere in Prague, but the change of regime after Russian invasion led in 1969 to the confiscation of the edition of *Podstata umění* ('The basis of art', which took a hostile stance towards Marxist aesthetics) and to his permanent removal to West Germany, where he taught at the Hochschulen in Neuss, Cologne, Wuppertal, Kassel and Aachen and where in 1973 he became a naturalized citizen.

In Germany Karbusicky quickly established himself in a new working language and environment. His first major publication there, drawing together much of his previous work, was his *Empirische Musiksoziologie* (1975), a work which soon acquired classic status. A year later he was appointed to a new chair of systematic musicology at Hamburg University and his book *Systematische Musikwissenschaft* (1979) quickly established itself as a widely used university textbook. His interests expanded in other fields such as musical semiotics, in which he published a survey, *Grundriss der musikalischen Semantik* (1986) and a historical anthology, *Sinn und Bedeutung in der Musik* (1990), but also cultural and historical musicology. For instance his study *Gustav Mahler und seine Umwelt* (1978) examined both the Czech influences on Mahler's early life and, conversely, the reception of Mahler in Czechoslovakia. In exile Karbusicky showed increasing sympathy with Czech music. His *Empirische Musiksoziologie* included analyses of a wide range of Czech music; his later studies feature composers such as Janáček, Ostrčil, Suk, Ullmann, Martinů and, in particular, Foerster, and has provided a valuable bridge between Czech and German cultures. From this position he has been well placed to formulate criticisms of the limiting effects of Hegelian German-centredness.

With the fall of the communist government in 1989, Karbusicky was welcomed back by Czech musicology. After retiring from Hamburg as professor emeritus in 1990, he served as guest professor in Prague, Brno and Bratislava, joined the editorial board of *Hudební věda* and has published an increasing proportion of his writings in Czech. The Czech Academy of Sciences awarded him the Golden Plaque of František Palacký (1992) for services to social sciences.

WRITINGS

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'Datování lidových písní vojenských: příspěvek k dějinám naší lidové písně' [The dating of military folksongs: a contribution to the history of Czech folksongs], *Český lid*, xlv (1958), 193–9
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'Zur Entwicklung des tschechischen und slowakischen Bergmannsliedes seit dem 16. Jahrhundert', *Deutsches Jb für Volkskunde*, v (1959), 361–77
'Vývojové rysy novodobé zpěvnosti' [Development traits in contemporary tunefulness], *HV* (1962), no.1, pp.7–52
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ed.:*Otázky hudební sociologie* [Questions of musical sociology] (Prague, 1967)
'L'interaction "réalité – oeuvre d'art – société"', *Revue internationale des sciences sociales XX*, iv (Paris, 1968), 698–711; Eng. trans., 644–55
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'K technologii pamfletů o hudbě z let 1948–1952' [The technology of musical pamphlet literature 1948–52], *HV*, vi (1969), 281–311; Ger. trans., abridged, in *Über Musik und Politik*, ed. R. Stephan (Mainz, 1971), 67–85; It. trans. in *Musica e politica*, ed. M. Messinis and P. Scarnecchia (Venice, 1977), 229–46
Podstata umění: sociologický příspěvek do diskuse o gnoseologismu v estetice a teorii umění [The basis of art: a sociological contribution to the discussion of gnoseology in the aesthetics and theory of music] (Prague, 1969; enlarged Ger. trans., 1973, as *Widerspielungstheorie und Strukturalismus*)
'Vokální symfonie Dmitrije Šostakoviče', *HRo*, xxiii (1970), 467–73
'Die Instrumentalisierung des Menschen im Soldatenlied', *Zeitschrift für Volkskunde*, lxvii (1971), 203–27
Ideologie im Lied – Lied in der Ideologie: kulturanthropologische Strukturanalysen (Cologne, 1973)
'Ein Ende der System-Ästhetiken? Zum Widerspiegelungsmodell der Musik in Lukács' "Ästhetik"', *Kölner Zeitschrift für Soziologie und Sozialpsychologie*, Sonderheft, xvii (1974), 68–92
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'Hörerziehung als musiksoziologisches Experiment', *Hörerziehung*, ed. B. Dopheide (Darmstadt, 1977), 385–449
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'Zeichen und Musik', *Zeitschrift für Semiotik*, ix (1987), 227–49
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'Vladimíru Karbusickému k 70. narozeninám', *HV*, xxxii (1995), 212–23 [incl. appreciation by A. Schneider and selected list of writings]

JOHN TYRRELL

Karchin, Louis (Samuel) (*b* Philadelphia, 8 Sept 1951). American composer and conductor. He attended the Eastman School of Music (BM 1973) and Harvard University (MA 1975, PhD 1978), where he studied with Samuel Adler, Joseph Schwantner, Fred Lerdahl and Earl Kim. He co-founded the Harvard Group for New Music and later studied conducting with Barzin in Paris (1978–9). In 1979 he joined the composition department at New York University. He has served as president and chair of the US section of ISCM (1981–5) and co-founded the ISCM chamber players. Among his honours are the Koussevitsky Tanglewood Award, the Bearns Prize and grants from the American Academy of Arts and Letters, the ACA, the New Music Consort and the Fromm Foundation.

An advocate of the American modernist tradition, Karchin follows in the tradition of Stefan Wolpe, Dallapiccola and late Stravinsky. His music is characterized by intense, angular, rhythmically active surfaces, as in the *Capriccio* (1977), but is also distinguished by a lyricism and formal clarity that suggests a Classical influence. The *Songs of John Keats* (1984) and *Songs of Distance and Light* (1987) feature consonant, even overtly tonal gestures. The first movement of the Cello Sonata (1989) articulates a sonata form through long-range tonal centres and the *Sonata da camera* (1995), crafted around widely voiced motifs, suggests a Beethovenian rhetoric. His work is discussed in R. Carl: 'Three Points on the Spectrum: the Music of Louis Karchin, Lois V. Vierk and Paul Dresher', *CMR*, x/1 (1994), 11–31.

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Op: Romulus (A. Dumas, trans. B. Shaw), S, T, Bar, B, fl, cl, hn, pf, perc, str, 1990

Vocal: Songs of John Keats, S, fl, cl, perc, pf, vn, vc, 1984 [arr. chbr orch]; 5 Songs (S. Standing), S, orch, 1985 [arr. S, pf, 1985]; Songs of Distance and Light (E. Bishop, J. Rose), S, fl, ob, cl, perc, vn, va, vc, 1987; A Way Separate ... (R. Whitman, H. Senesh), S, fl, cl, vn, vc, pf, 1992; 2 Songs (Y. Yevtushenko), Bar, fl, cl, perc, pf, vn, vc, 1997

Inst ens: Capriccio, solo vn, fl, ob, b cl, perc, pf, va, db, 1977; Duo, vn, vc, 1981; Viola Variations, va, pf, 1981; Orch Variations, 1982; Canonic Mosaics II, fl, cl, bn, perc, pf, vn, va, vc, 1986; Sonata, vc, pf, 1989; Str Qt, 1991; Galactic Folds, fl + pic, cl, vn,

vc, pf, 1992; Str Qt no.2, 1994; Rustic Dances, vn, cl, mar, 1995; Sonata da camera, vn, pf, 1995; Rhapsody, orch, 1996
Solo inst: Attuned to the Times, vn, 1978; Soliloquy, fl, 1983; Caprice, pf, 1984; 3 Miniatures, pf, 1984; Canzona and Elegy, vn, 1988; Pf Sonata, 1988; Soliloquy II 'Chimerical Images', fl, 1989; Ricercare, vn, 1992; Summer Songs, cl, 1994; Cascades, pf, 1997
Principal publisher: Peters

ROBERT CARL

Kardoš, Dezider (*b* Nadlice, central Slovakia, 23 Dec 1914; *d* 18 March 1991). Slovak composer. He studied composition with Alexander Moyzes at the Bratislava Academy (1933–7), read musicology at Comenius University, Bratislava (1934–7), and attended Novák's composition masterclasses at the Prague Conservatory (1937–9). Appointments followed as head of music at the radio stations of Prešov (1939–45) and Košice (1945–51), director of the Slovak PO (1952–4) and as chairman of the Slovak Composers' Union (1955–63). He was lecturer (1961–8) and professor of composition (1968–84) at the Bratislava Academy of Music and Dramatic Art. A recipient of numerous awards, he was awarded the title National Artist in 1975.

Kardoš's early compositions were influenced by Alexander Moyzes; a good example of this is the *Piesne o láske* ('Songs of Love') of 1935. Under Moyzes's guidance, he mastered the use of modal chromaticism. However, it was the music of Bartók that had a decisive effect on the composer's later bearings, the beginnings of which can be heard in the grotesque march from Kardoš's Piano Suite no.2, and the Bagatelles, which were modelled on Bartók's *For Children*. Kardoš accepted Bartók's innovations without compromise and found here motivating stimuli for works that were to follow. Bartók's ideas – including his analytical approach to modes used in folk music – were developed by Kardoš in a most original way: coupled with the development of his interest in contrapuntal part-writing, they represented the door to atonality and timbral concerns (as in Lutosławski, though less radical in manner). The typical features of Kardoš's music are ferocious vitality; Honegger-like motoric sections (where sharply rhythmical motifs play an important role in thematic work) in combination with meditative passages; and frequent use of the concertante style. With a few exceptions from the 1950s, his works largely avoided the demands of socialist realism; even in ostensibly programmatic pieces such as the *Hrdinská balada* ('Heroic Ballad') an autonomous, purely musical form predominates. His masterpieces – the fourth and fifth symphonies and the Partita for 12 string instruments – are increasingly characterized by polyphonic textures and a tightly controlled formal structure. In his extensive work as a folklorist he adapted numerous folksongs from eastern Slovakia.

WORKS
(selective list)

Orch: Allegro simfonico (Finale), op.4, 1937; Sym. no.1, op.10, 1942; Moja rodná [My Native Land], ov., op.14, 1946 (rev. 1985); Východoslovenská predohra [East Slovakian Ov.], op.22, 1951; Sym. no.2 'O rodnej zemi' [O Native Land], op.28, 1955; Conc. for Orch, op.30, 1957; Hrdinská balada [Heroic Ballad], op.32, str 1959; Sym. no.3, op.33, 1961; Sym. no.4 'Piccola', op.34, 1962; Conc. for Str, op.35, 1963; Sym. no.5, op.37, 1964; Pf Conc., op.40, 1969; Res philharmonica, ov., op.41, 1971; Sym. no.6, op.45, 1974; Slovakofónia, op.46, 1976; Sinfonietta domestica, op.50, 1979; Vn Conc., op.51, 1980; Bratislavská predohra [Bratislava Ov.], op.52, 1981; Symfonietta, op.55, str, 1987: see Vocal [Sym. no.7]

Vocal: Piesne o láske [Songs of Love] (V. Beniak, M. Haľamová), op.2, S/T, pf, 1935, arr. S, orch, 1966; 4 slovenské ľudové piesne [4 Slovakian Folksongs], S, T, orch, op.7, 1938; Východoslovenské ľudové spevy [East Slovakian Folksongs], op.8, Mez/Bar, pf, 1939; V Zemplíne spievajú [They Sing in Zemplín], folksong arrs., op.9, S, T, B, orch, 1940; Valalské spevy [Village Songs], op.12, S, T, female chorus, orch, 1944; Východoslovenské koledy [East Slovakian Carols], op.13b, S, Bar, female chorus, orch, 1945; Východoslovenské spevy, op.17, Mez/Bar, pf, 1948; Zem moja rodná [My Native Land] (cant., M. Rázusová-Martáková), op.19, chorus, 1949; Pozdrav veľkej zemi [Greetings to the Great Land] (cant., J. Brezina), op.25, S, chorus, orch, 1953; Spevy o živote [Songs about Life] (4 microdramas, M. Válek, Haľamová), op.44, S, T, orch, 1973; Októbrové poémy [October Poems] (A. Plávka, Brezina, P. Koyš), op.48, chorus, 1977; Sym. no.7 'Balada o sne' [Ballad of a Dream] (P. Horov), op.53, Bar, chorus, orch, 1984
Chbr and solo inst: Str Qt no.1, op.3, 1936; Pf Suite no.2, op.5, 1937; Wind Qnt, op.6, 1938, rev., 1978; 3 Skladby [3 Pieces], vn, pf, 1947; Bagatelles, op.18, pf, 1948; Str Qt no.2, op.38, 1966; Elevazioni, op.39, org, 1968; Partita, op.43, 12 str, 1972; Conc. for Wind Qnt, op.47, 1977; Str Qt no.3, op.49, 1978; Str Qt no.4, op.54, 1985; Partita, op.56, va, 1988
Principal publishers: Opus, Slovenské hudobné vydavateľstvo, Slovenské vydavateľstvo krásnej literatúry, Slovenský hudobný fond, Supraphon, Štátne hudobné vydavateľstvo

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L. Burlas: *Slovenská hudobná moderna* [Slovak musical modernism] (Bratislava, 1983), 151–6

VLADIMÍR ZVARA

Karel, Rudolf (*b* Plzeň, 9 Nov 1880; *d* Terezín, 6 March 1945). Czech composer. He studied law at Prague University and music at the Prague Conservatory, where his teachers included Karel Hoffmeister (piano), Josef Klička (organ) and Knittl (theory). In 1903 he became Dvořák's last composition student. From 1906, after a period of military service, he worked as a freelance composer in Prague. He made his name in professional circles with the opera *Ilseino srdce* ('Ilsea's heart', 1906–9) and the symphonic poem *Ideály* ('Ideals', 1906–9), works inspired by the bohemian circles in which he lived. In 1911 he received an author's contract from Simrock. His fame as a composer grew with the increasingly wide distribution of his works, and his increased income allowed him to undertake extensive study tours of Scandinavia, Dalmatia and Bulgaria.

When World War I broke out in 1914, Karel was on holiday in Russia. Unable to return to his native land, he taught music in various Russian cities, finally becoming director of the Irkutsk music school in Siberia. Although he first placed himself at the disposal of the local Bolshevik administration and joined the recently founded Communist artists' union, he soon joined the troops of the Czech Legion, an interventionist force of Czechs living abroad who were initially successful in fighting the Bolsheviks. He founded a military symphony orchestra, which gave concerts in the zones where the Legion was fighting and in cities through which they travelled. These activities brought him into contact with leading intellectuals and artists of the Legionary movement, including the writers Rudolf Medek and Josef Kopta.

After returning to Prague in 1920, Karel concentrated on the composition of vocal music. In 1923 he was appointed to a professorship at the Prague Conservatory and in 1926 he received the Czechoslovakian State Prize (1926) for *Capriccio* for violin. He wrote comparatively

few new compositions at this time, working for five years (1923–7) on the cantata *Vzkříšení* ('Resurrection', 1923–7), which takes the liberation of Bohemia from Habsburg rule as its subject. The successful première of *Smrt kmotříčka* ('Godmother's Death', 1928–32, Brno, 1933), a work which had received a prize from the Smetana Jubilee Foundation, marked the beginning of a new creative period. He subsequently composed in rapid succession further song cycles, the symphonic vocal work *Vlajka* ('The Flag', 1935), a third string quartet (1935–6) and the *Jarní symfonie* ('Spring Symphony', 1935–8).

Now distanced from the Czech Legion, Karel became a member of a leftist political movement. *Revoluční predehra* ('Revolutionary Overture', 1938–41), written for the anniversary of the foundation of the Czechoslovakian Republic, uses the St Wenceslas chorale as a symbol of Czech resistance to Nazi occupation. Despite his change of allegiance, he was dismissed from his post in 1940 because of his former activities in the Legion. On 19 March 1943 he was arrested as a member of the Koširsk resistance group and interned in the Gestapo prison of Prague-Pankrác. Despite illness and inhumane conditions he composed songs and piano works later published as *Skladby vězeni* ('Works from Prison', 1944–5) and began writing the libretto for the opera *Tři vlasy děda Vševěda* ('Three Hairs of an Old Wise Man', 1944–5). On 7 February 1945, already seriously ill, he was deported to Theresienstadt. With the last of his strength he began to compose the Nonet op.43. On 6 March 1945, before he could finish the composition, he died of dysentery. Shortly before his death, he was portrayed by a fellow prisoner, the painter Antonín Bares.

As a composer, Karel began by experimenting with sound and form, a process resulting in consistent linearity and a reserved musical language. His first stylistic change came during the 1920s. While in *Ilseino srdce* he used expressionistic miniature building blocks of music (including leitmotifs) to create a kaleidoscopic effect, in *Smrt kmotříčka* he merged elements of folk music with imaginative fairy tale images, replacing leitmotifs with dramatically motivated melodic reminiscences. This tendency towards simplification, with an inclination to write in a plain, folk-inspired style, remained characteristic of his later works.

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(*selective list*)

Stage: Ilseino srdce [Ilsea's Heart] (op, Kropácek and Hillar), op.10, 1906–9, Prague, 1924; Smrt kmotříčka [Godmother's Death] (op, S. Lom), op.30, 1928–32, Brno, 1933; Zkrocení zlé ženy (op, after W. Shakespeare) [The Taming of the Shrew], 1942–4, inc.; Tři vlasy děda Vševěda [Three Hairs of an Old Wise Man] (Karel), 1944–5 [completed Z. Vostrák]

Orch: Suite, op.4, 1903–4; Scherzo capriccio, op.6, ?1904; Fantasie, op.8, 1905; Ideály [Ideals], sym. poem, op.11, 1906–9; Renesanční symfonie, op.15, 1910–11; 4 slovanské taneční nálady [4 Slavic Dance Tunes], op.16, 1912; Adagio, vn, orch, 1914–24; Capriccio, op.21, vn, orch, 1914–24; Sym., op.20, vn, orch, 1914–24; Démon, sym. poem, op.23, 1918–20; Jarní symfonie [Spring Sym.], D, op.38, 1935–8; Revoluční predehra [Revolutionary Ov.], op.39, 1938–41

Vocal: V září helenského slunce [In the Beams of Light of the Hellenic Sun], op.24, 1v, pf/orch, 1921; Zborov [Ruins] (R. Medek), op.25, male vv, 1922; Vzkříšení [Resurrection] (cant., J. Kopta, Medek), sym., op.27, solo vv, mixed chorus, orch, 1923–7; Sladká balada dětská [Sweet Ballad for Children] (Medek), op.29, S, mixed chorus, orch, 1928–30; Samá láska [Love only] (Seifert), op.33, 1v, pf, 1933; Černoch (exoticka alada) [The Negro], op.34, 1v, pf, 1933–4; Láska [Love] (Neumann), op.36, 1v, pf, 1934; Vlajka [The Flag] (Dyk), op.35, 1v, orch, 1935; Píseň svobody [Song of Liberty] (Falta), op.42, 1v, pf, 1944; see also CHBR [Skadby z vězení, 1944–5]

Chbr and solo inst: Klavirní skladby [6 pf works], op.2, 1902–3; Str Qt no.1, d, op.3, 1902–3; Notturno, op.9, pf, 1906–7; Str Qt no.2, E♭, op.12, 1907–10; Sonata, op.14, pf, 1910; Theme and Variations, op.13, pf, 1910; Sonata, op.17, vn, pf, 1912; 3 Waltzes, op.18, pf, 1913; Burleska, op.19, pf, 1913–14; Pf Qt, op.22, 1915; Str Qt no.3, op.37, 1935–6; Skladby z vězení [Works from Prison], op.42, 1944–5 [incl. works for solo pf; 1v, pf; vn, pf]; Nonet, 1945 [orchd F. Hertl]

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BEATE SCHRÖDER-NAUENBURG

Karest, Joes [Joos Careest, Joost Kareest, Kerrest etc.] (*b* Cologne, *c*1495; *d* Antwerp, 1559–60). German harpsichord and clavichord maker, active in the southern Netherlands. Both his place of birth and the existence of a document stating that his father was called Jan have led to speculation that he was the son of the noted organ builder Hans Suys (*see* SUISSE), although this fails to explain why he was always known by the surname Karest (however spelt). He became a citizen of Antwerp in 1516–17 and in 1523 was admitted to the Guild of St Luke as a 'clavecordmaker', sculptor and painter.

Karest was the founder of the Antwerp school of harpsichord making and its most prominent member before the rise of the Ruckers family. His name headed the list of ten harpsichord makers who in 1557 successfully petitioned to form a separate section of the Guild for their own craft. Karest's extant work, two beautifully made and decorated polygonal virginals dated 1548 and 1550 (in the Brussels Conservatory and the Museo nazionale degli strumenti musicali, Rome) are important specimens of the early northern European style of harpsichord making (*see* HARPSICHORD, §2(ii)).

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JOHN KOSTER

Karetnikov, Nikolay Nikolayevich (*b* Moscow, 28 June 1930; *d* 10 Oct 1994). Russian composer. His family was highly cultured – his grandmother was star of the Imperial Opera and had appeared alongside Chaliapin – and nurtured in him a distrust of many of the values of the Soviet regime. He studied with Shebalin and Nikolayeva at the Moscow Central Music School and then continued his training under Shebalin at the Moscow Conservatory, graduating in 1953. In 1957 he became instantly fascinated by the music of Schoenberg, Berg and Webern; the comparative freedom of the Krushchyov thaw had allowed this to filter into Russian musical circles through a visit by Glenn Gould. He soon developed a language that combined the formal rigour of the Second Viennese

School with the colour, directness of emotion and vitality that characterize the Russian traditions. His earliest works, which include several ballets for the Bol'shoy Theatre, earned him some official approval, so his increased interest in developing a language based on European modernism made him a target for menacing pressure from the Composers' Union. His String Quartet, Fourth Symphony (both of 1963) and Chamber Symphony (1969) show him handling serial techniques most effectively whilst articulating powerful and dramatic emotions. After writing these works, none of which were performed in public, he embarked on the opera *Til' Ulenshpigel'* ('Til Eulenspiegel') which he completed only in 1985. During this period he survived, like many other unofficial or underground composers, writing film music. With its thinly veiled strain of political satire and allegory, performance of *Til Eulenspiegel* was unthinkable during the 20 or so years he worked on it. He managed, eventually, to persuade musicians, singers and technicians to work on the project without pay in order to record the opera, which has subsequently been referred to as the 'first *samizdat* opera'. In addition to this project, the opera-oratorio *Misteriya apostola Pavla* ('The Mystery of the Apostle Paul'), also unperformable for obvious reasons, occupied him during the period 1972–87. During the eras of Gorbachev and Yeltsin, these works inevitably and justly brought him some measure of respect and attention, both at home and abroad: *Til Eulenspiegel* was staged in Germany in 1993 while his Fourth Symphony was played in Britain in early 1994. During the last years of his life he turned again to writing abstract instrumental works, leaving a second chamber symphony incomplete at the time of his death. His memoirs, *Tema s variatsiyami* ('Theme and Variations') caused a scandal at the time of their publication in 1990 by their open discussion of the manner in which certain composers had pursued their careers through the patronage of not only the Composers' Union but also the KGB. Along with Denisov, Gubaydulina and Schnittke, Kartenikov was the most important Russian composer of his generation and like them made through his music profoundly impressive statements despite almost intolerable pressure to do otherwise.

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Stage: The Geologists, 1956; Vanina Vanini (ballet, 1, after Stendhal), 1961; Til' Ulenshpigel' [Til Eulenspiegel] (singspiel, after C. de Coster), ?1964–85; Kroshka Tsakhes po prozvnaiyu Tsinnober [Little Tsakhes alias Tsinnober] (ballet, 3, after E.T.A. Hoffmann), 1967; Misteriya apostola Pavla [The Mystery of the Apostle Paul] (op-orat), 1972–87; Volshebniy Kamzol [The Fairy Kamzol] (ballet, after Hoffmann)

Choral: Yulius Fuchik, orat, solo vv, chorus, orch, 1953; 5 dukhovnïkh pesnopenii [5 Sacred Melodies], chorus, brass, 1969

4 syms.: 1951, 1956, 1959, 1963

Other orch: Dramaticheskaya poėma, 1958; Conc., ww, 1965; Chbr Sym., 19 insts, 1969; Conc., str, 1991

Chbr and solo inst: Sonata, vn, pf, 1960; Lento variazione, pf, 1961; Str Qt, 1963; Kontsertnaya p'yesa [Concert Piece], pf, 1969; 4 p'yesï, fl, cl, b cl, pf, 1969; 2 p'yesï, pf, 1973; Pf Qnt, 1993

Numerous film scores

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GERARD MCBURNEY

Kargel [Kärgel, Kargl, Kärgl], **Sixt** [Sixtus] (*b c*1540; *d* ?Zabern [now Saverne], after 1593). German lutenist and composer. His first recorded publication, a lost print of 1569, appeared at Mainz, which suggests that he may have been identical with the lutenist Sixt who was living there in 1568. From 1574 Kargel was an editor for the printer Bernhard Jobin at Strasbourg and quickly became one of the best-known lutenists in Alsace. According to the dedications of his prints of 1574 and 1586 he was a lutenist in the service at Strasbourg of Prince-Bishop Johann of Manderscheid-Blankenheim, Landgrave of Alsace, and also of Cardinal Charles of Lorraine. In 1593 he was lutenist to the prince-bishop at Zabern. He became a member of the St Michael brotherhood at Zabern in 1594.

In German lute music Kargel occupies a place similar to that of Melchior Neusidler, whose works appear with Kargel's first published pieces in *Theatrum musicum, longe amplissimum* (RISM 1571[16]); both composers strove to imitate the north Italian lute style with its rich figuration. This collection has been attributed to Kargel, but it is now known that he did not edit it; it contains four fantasias by him, one of which was reprinted in his 1574 publication. Two of Kargel's anthologies, those of 1574 and 1586, contain portraits of him. The print of 1574, which is in Italian tablature, affords important evidence of the later development of the lute passamezzo. In his last collection (1586), a late example of German tablature containing 52 pieces, Kargel intabulated pieces by Crecquillon, Lassus and Rore, as well as some by eight other composers, including major figures such as Arcadelt and Jacob Handl. The six fantasias by Kargel himself are more homophonic than his earlier examples.

Kargel's collections of 1575 and 1578 are important in the limited repertory of music for cittern. The first is based on the tuning *bb–Gg–dd'–gg–d'd'–e'*. The four-course cittern in *Renovatha cythara* is tuned *aa'a'–gg'g'–d'd'–e'e'*. As in Luys Milán's Spanish vihuela tablature, the lowest line of the system corresponds to the lowest string of the instrument, while his figures follow Italian tablature. Unlike the collections of Fredericus Viaera (1564), Le Roy & Ballard (1565), Sebastian Vredeman (1568, 1569) and Phalèse (1570, 1582), his volume includes rapid Italianate diminutions.

Hans Kaspar Kärgel, a lutenist at the Württemberg court between 1606 and 1610, was probably Sixt Kargel's son.

EDITIONS

all published in Strasbourg

Novae, elegantissimae, gallicae, item et italicae cantilenae, mutetae & passomezo, adjunctis suis saltarellis, mira dulcedinae in testudine canendae, lute (1574[11]; Nova & elegantissima italica & gallica carmina, 1569, lost, see Göhler, probably earlier edn of 1574 pubn) [incl. fantasia by Kargel previously pubd 1571[16]]

Toppel Cythar: nova eaque artificiosa et valde commoda ratio ludendae cytharae ... aliquot elegantissimis, italicis, germanicis, & gallicis cantionibus & saltationibus, exempli vice ornata, cittern (1575[18]) [collab. J.D. Lais]; 1 ed. in Wolf

Renovatha cythara, hoc est Novi et commodissimi exercendae cytharae modi: constantes cantionibus musicis, passomezo, padoanis, gaillardis ... ad tabulaturam communem redactis, cittern (1575, lost; 1578[25], dedication dated 1575); 3 ed. in Wolf

Lautenbuch viler newerlessner fleissiger, schöner Lautenstück von artlichen Fantaseien, künstlichen Music artlichen lateinischen Muteten … in die teutsch Tabulatur, lute (1586[23]); fantasia ed. in Engel

4 fantasias, lute, 1571[16] [1 repr. in 1574 pubn]

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A. Gottron: *Mainzer Musikgeschichte von 1500 bis 1800* (Mainz, 1959), 36

WOLFGANG BOETTICHER, HANS RADKE

Karg-Elert [Karg], **Sigfrid (Theodor)** (*b* Oberndorf am Neckar, 21 Nov 1877; *d* Leipzig, 9 April 1933). German composer and keyboard player. A devoted advocate of harmonium music, he is best known for his compositions for that instrument and for his organ works.

1. LIFE. Son of a newspaper editor and publisher and the youngest of 12 children, Karg-Elert moved with his family to Leipzig at the age of five. He began his musical studies as a member of the Johanniskirche choir, composing under the guidance of the cantor, Bruno Röthig, who conducted several of his early choral works. Although his father's death in 1889 meant there was no money to spend on music lessons, a Leipzig family provided him with a piano; he continued to depend on the patronage and support of others throughout his life.

In 1891 the church director decided that Karg-Elert should train in Grimma to become a teacher. After two years in which he learned to play the flute, oboe and clarinet, he discontinued the course and moved to Markranstädt where he supported himself as a freelance musician while studying philosophy and music theory. He returned to Leipzig about 1896 to study at the Conservatory, where his teachers included Emil Nikolaus von Rezniček, Carl Reinecke, Salomon Jadassohn, Paul Homeyer and Karl Wendling. In 1900 a performance of his First Piano Concerto with himself as soloist so impressed Reisenauer that his scholarship was extended and he contemplated a career as a performer. After a successful tour of Germany, he returned to Leipzig where he engaged in further composition study with Teichmüller, a decision that caused a breach in his relationship with Reisenauer. He added his mother's maiden name [Ehlert] to his original surname [Karg] when his first published composition, a song, appeared in *Musikwoche*.

In 1902 Karg-Elert was appointed head of the piano masterclass at the Magdeburg Conservatory. The following year he met Grieg, who advised him to study the contrapuntal forms and dance idioms of the 17th and 18th centuries. He took this advice so seriously that he cancelled a proposed tour of the USA in order to concentrate on composition. Extremely grateful to Grieg for recommending him to several publishers, he later described the elder composer as 'my unforgettable patron'. Grieg also became an important influence on his musical style. During the same period he fell in love with the keyboard player Maria Oelze. When her father insisted that their relationship end, he returned to Leipzig in a state of mental collapse. In 1904 an illegitimate son was born to him by Henriete Kretzschmar, whose daughter, Minna, he married in 1910.

By 1903, most likely influenced by August Reinhard, Karg-Elert had begun to compose for the harmonium. August Robert Forberg's publication of *Sechs Skizzen* (1903), numbered as op.10 so that the pieces would not appear to be the work of an immature composer, unwittingly launched a tradition of unreliable opus numbers for Karg-Elert's works. Unprepared to publish any further harmonium compositions, Forberg recommended Karg-Elert to Carl Simon, who accepted additional pieces on the condition that the composer become familiar with the Kunstharmonium. This contingency was to alter the course of Karg-Elert's subsequent career: 'the Kunstharmonium, with its capacity for expressiveness, its wealth of differentiation of tone and its technical perfection became the instrument which met my highly strung artistic demands'. For the next ten years the instrument dominated his musical life, both as a composer and a performer. He gave his first Kunstharmonium concert in March 1906 and his first compositions for the organ were arrangements of harmonium works; these led him to write original works for the organ, bringing him to the attention of figures such as Max Reger and Karl Straube.

Virtually all of Karg-Elert's harmonium music and much of the rest of his output was written before World War I. In 1915 he enlisted in the 107th Infantry Regiment, but because of his musical reputation was not allowed to see active service. After failing to gain the position of organist at Berlin Cathedral in 1917, he underwent an artistic crisis. From 1912 he had been strongly influenced by contemporaries such as Debussy, Schoenberg and Skryabin. His study of orchestral repertory during the war, however, led him to regard the styles of these composers as 'fruitless artistic self-indulgence'. Embracing 'the purity of classical and romantic art' he destroyed about 20 works; as he later told Paul Schenk, he 'began again in C major, and prayed to the muse of melody'. After the war he succeeded Reger at the Leipzig Conservatory, but never gained a permanent post as organist.

From 1924 Karg-Elert gave weekly radio recitals on the harmonium from his home, not allowing the instrument to be moved to another location. His 50th birthday in 1927 was celebrated with concerts and radio broadcasts, including his own performance of the Second Harmonium Sonata (1909–12). His growing reputation in England culminated in the Karg-Elert Festival at the church of St Lawrence Jewry, London, in 1930. English support, however, caused a decline in his popularity in Germany, particularly as his modernist image collided with the developing political situation there. In 1926 he wrote to his English friend Godfrey Sceats, 'Because some of my works have French or English titles I am automatically an "Ungermann", someone to be boycotted … one is immediately dismissed as a Jew, traitor or Bolshevik'. Personal and financial circumstances led him to undertake a recital tour in the USA in 1932, but already in poor health the result was a musical disaster, variously

described as 'utterly impossible' and 'total chaos'. He declined a post in Pittsburgh a year before his death.

2. WORKS. Karg-Elert was most successful as a composer when he was working within clear limitations. He tended to avoid sonata form and fugue in favour of an emphasis on timbre, and his large-scale structures have a tendency to sprawl, as in the first piano (1904) and Kunstharmonium (1905) sonatas. He was particularly successful in extended variation forms such as the passacaglia and chaconne. Though he experimented with atonality, a warmly chromatic musical language featuring lush harmonies and complex key relationships is more characteristic of his output.

Karg-Elert's most substantial body of works are his pieces for the harmonium and the organ. The harmonium offered a range of colours, the possibility for kaleidoscopic changes of registration, and 'expression' (*see* HARMONIUM) achieved by subtle variations in the amount of pressure applied to the instrument's pedals, qualities that appealed to his musical sensibility. Unlike French theorists such as René Vierne who believed that 'expression' should be used selectively, Karg-Elert identified the device as the 'soul' of the instrument. His earliest harmonium works, written for the four-rank instrument used by French composers, include the Passacaglia (1903–5), one of his most successful musical structures, the Partita (1905) and the Phantasie and Fugue (1905).

The Kunstharmonium provided Karg-Elert with a much greater range of colours and mechanical devices, and he exploited these to an extent not attempted by any other composer. Between 1905 and 1914 he produced numerous extended works as well as sets of shorter pieces. The Second Sonata (1909–12) is on an immense scale and can be considered his masterpiece for the instrument. The Third Sonatina (1906) and the second of the *Orchestrale Konzertstudien* (1907) are also notable. Of the shorter pieces, the eight *Konzertstücke* (1905–6) deploy all the possibilities of the instrument: the central section of no.6 'Capricietto' features 17 changes of registration in 29 bars. The seven *Idyllen* (*c*1914) contain some of his most daring experiments with Expressionism and atonality.

Though he continued to play the harmonium and to advocate its use, Karg-Elert only published two sets of short pieces and a second book of *Portraits* for the instrument after World War I. With the exception of those pieces arranged for the organ, his music for the harmonium fell into obscurity until the revival of interest in the instrument as part of the performing practice movement in the late 20th century. In contrast, his organ music – which can be divided into three main periods: up to 1914, 1921–4, and from 1930 onwards – continued to hold a prominent place in the repertory.

Although encouraged and influenced by Reger, Karg-Elert's earliest works for the organ reflect the inspiration of J.S. Bach. He was proud to assert that each piece of op.65 (*66 Choral-Improvisationen*) had 'its own appropriate type of form – Trio, Sarabande, Ciacona, Canon ... etc'. The best-known, *Nun danket alle Gott*, is a triumphal march and trio, while *O Lamm Gottes, unschuldig* is a strict canon at the 7th. *Pastels from the Lake of Constance* and *Cathedral Windows*, Impressionistic works based on Gregorian chant melodies, were composed in the 1920s. Later he became interested in 'Werkprinzip' organs and his music became more abstract. The most significant pieces from his last compositional phase are the Symphony (1930) and the Music for Organ (1931). His final completed work, the Passacaglia and Fugue on BACH (1931), is based largely on the first movement of the Second Harmonium Sonata.

Although he began his career as a pianist, Karg-Elert's piano music has not established a place in the repertory. Much of it is technically demanding, although the Sonatinas (1909) and *Mosaik* (1933) are in a lighter, more accessible style. The Third Sonata (1914–20) is a single movement that generates its momentum through repeated rhythmic figures. Unlike anything else in his output, it echoes the sonatas of Skryabin. His transcriptions of Elgar and Dvořák (1908–14) are impressive in transferring a great deal of orchestral detail to the piano, but their tremendous technical difficulty places them out of the reach of most performers.

Unfortunately, much of the remainder of Karg-Elert's output, particularly his chamber music has been neglected. The works for wind instruments largely date from his years of military service. His interest in Schoenberg is apparent in the *Suite pointillistique* (1919), in which the second movement is entitled 'Der kranke Mond', one of the poems set in *Pierrot lunaire*. During the 1920s he apparently worked on a number of chamber works, but they were not published and may be lost. His songs owe much to the style of Robert Schumann and Robert Franz.

WORKS

(*selective list*)

see Gerlach and Kaupenjohann (1984) for more complete list

works without opus numbers reflect Gerlach's numbering system

INSTRUMENTAL

Orch: Sinfonia brevis, F, op.1, 1897, unpubd; Pf Conc. no.1, d, op.6, 1900, unpubd; Suite, op.21, 1902 [after Bizet: *Jeux d'enfants*]; Pf Conc. no.2, D♭, WOO 21, 1913, unpubd; Deutsche Helden, sym. march, WOO 29, wind, 1915; Kammersinfonietta, A, chbr orch, WOO 44, 1918–19, unpubd

Chbr: Trio, d, op.49, ob, eng hn, cl, 1902; Qnt, c, op.30, ob, 2 cl, hn, bn, 1904; Sonata, A, op.71, vc, pf, 1907–8; 10 Leichte Charakterstudien, op.90, 2 vn, 1911–12, nos.1, 3, 4, 7, 8, arr. 2 vn, pf as Divertimento, op.90b, 1920; Little Sonata, C, op.68, vn, pf, 1914; Sinfonische Kanzone, E♭, op.114, fl, pf, 1917; Sonata, B♭, op.121, fl, pf, 1918, rev. as Trio Buccolico, op.121b, fl, vn, pf, 1918–25; Impressions exotiques, op.134, fl + pic, pf, 1919; Suite pointillistique, op.135, fl, pf, 1919; Jugend, op.139, fl, cl, hn, pf, 1919, arr. cl/va, pf as Sonata no.2, op.139b; 8 Pieces, op.112, vn, pf, 1922

Solo: Etüden-schule, op.41, ob/eng hn, 1905; Partita, D, op.89, vn, 1910; Sonata no.1, e, op.88, vn, 1910; Sonata appassionata, f♯, op.140, fl, 1917; 30 Capricien 'Gradus ad Parnassum', op.107, fl, 1918–19; Sonata c♯, op.110, cl, 1924; 25 Capricien und Sonate, op.153, sax, 1929

VOCAL

Acc. choral: Pfingst-Motette, op.60, solo vv, 8vv, org, 1909, unpubd; Bs, op.82/1, chorus, vn, hp, org, 1912; Vom Himmel hoch, chorale canzone, op.82/2, chorus, vn, org, 1912; Nearer, my God to Thee, canzone, op.81, solo vv, chorus, orch, 1913; Die Grablegung Christi, passion canzone, op.84, S, chorus, ob, eng hn, org, 1913; 2 Hymns (R. Tagore), WOO 47, A/B, chorus, orch/(a fl, hmn, pf), 1920, unpubd; Ps i, WOO 63, 1v, chorus, org/orch, 1922, unpubd; Mass, b, WOO 64, solo vv, chorus, orch, org, 1923–7, unfinished, unpubd

Unacc. choral: 4 Männerchöre, op.55, 1907; 15 geistliche Frauenchöre, op.44, 3–4vv, 1908; Das christliche Kirchenjahr, WOO 11, 1909; Triumph, op.79, 1912; Requiem aeternam, op.109, 8–12vv, 1913; Die Verhüllten (R. Dehmel), WOO 24, 4–8 male vv, 1914, unpubd; 2 Männerchöre, WOO 30, 1915; 6 Frauenchöre, op.59, 1920

Lieder: 8 Lieder (J. Uhland, T. Storm, F. v. Bodenstedt, A. Trager, A. Christen), op.11, 1898–1900; Stimmen und Betrachtungen (J. Mosen, K. Müller, H. Heine), op.53, 1905; An mein Weib (R.

Dehmel, F. Rückert, T. Schäfer, M. Itzerott, K. Müller, E. Rittershaus), op.54, 1906; 10 Epigramme (G. Lessing), op.54, 1907; 10 Impressionen und Gedichte (A. v. Wegerer), bk 1: 3 Rosenlieder, bk 2: 5 Gedichte, bk 3: 2 Madrigale, 1907–8; 6 Lieder im Volkston (Dehmel), op.111, 1914; other Lieder on texts by Dehmel, Lessing, Ritter, Rückert, Schuler and Uhland and others, 1900–22

HARMONIUM

Hmn: Passacaglia, e♭, op.25, 4-rank hmn, 1903–5, arr. org, 1905–7; 6 Skizzen, op.10, 4-rank hmn, 1903; Improvisation (Ostinato und kleine Fuge), E, op.34, 4-rank hmn, 1905, arr. org; 5 Monologe, op.33, 4-rank hmn, 1905, no.4 arr. org; Partita, D, op.37, 4-rank hmn, 1905, movts 1, 3, 4, arr. org, 1906–11; Phantasie and Fugue, D, op.39, 4-rank hmn, 1905, arr. org

Kunsthmn: 5 Aquarellen, op.27, 1905, arr. org; 8 Konzertstucke, op.26, 1905–6, nos.1, 4, 6, 7 arr. hmn, pf; Sonata no.1, b, op.36, 1905, 2nd movt arr. org; 3 Sonatinas, G, e, a, op.14, 1906; Scènes Pittoresques, op.31, 1906, nos.1 and 6 arr. hmn/pf; Silhoutten, op.29, hmn/pf, 1906; Leichte Duos (T. v. Obendorff), c, WOO 7, hmn/pf, 1906; Madrigale, op.42, 1906; 2 Orchestrale Konzertstudien, op.70, 1907; Poesien, op.35, hmn/pf, 1907; Renaissance, op.57, 1907, rev. 1917; 5 Miniaturen, op.9, 1908, rev. 1918; Sonata no.2, b♭, op.46, 1909–12, 2 movt arr. org, 1911; Intarsien, op.76, 1911; Funerale, WOO 18, 1912; Die hohe Schule des Ligatospiels, op.94, hmn/pf, 1912; Ersten grundlegende Studien, op.93, 1913; Gradus ad Parnassum, op.95, 138 arrs., 1913–14; Portraits 'von Palestrina bis Schoenberg', 33 pieces, op.101, 1913–23; 12 Impressionen, op.102, 1914; 6 Romantische Stücke (Impressionen aus dem Reisengebirge), op.103, suction hmn, 1914; Schule für Hmn, op.99, 1915; Tröstungen Innere Stimmen, op.58, 1918–19; Tröstungen (8 religiöse Stimmungsbilder), op.47, 1918; Innere Stimmen, op.58, 1918–19; arrs of works by other composers, incl. 3 vols. of works by Wagner (1914)

ORGAN

Solo: Sequenz no.1, a, WOO 8, 1908; 66 Choral-Improvisationen, op.65, 1908–10; 3 Impressions, op.72, 1909; Sonatina, a, op.74, 1909; Sequenz no.2, c, WOO 12, 1910; 4 Diverse pieces, op.75/1, 1910–11; 10 charakteristische Tonstücke, op.86, 1911; 17 kleine Charakterstücke, WOO 13, 1911; 3 Pastels, op.92, 1911; 4 Chorale Improvisations, WOO 16, 1912; 20 Prae- und Postludien, op.78, 1912; [22] Pedalstudien, op.83, 1913; Homage to Handel, op.75/2, 1914; 7 Pastels from the Lake of Constance, op.96, 1921; Cathedral Windows, op.106, 1923; 3 Impressions, op.108, 1923; Partita no.1, E, op.100, 1924; Kaleidoscope, e/E, op.144, 1930; 3 Pieces (3 New Impressions), op.142/2, 1930; Sym., f♯, op.143, 1930; Triptych, op.141, 1930; Music for Org, op.145, 1931; Partita retrospettiva III, op.151, 1931–2; Passacaglia and Fugue on BACH, op.150, 1931 [based on op.46/1]; Sempre semplice, op.142/2, 1931 [arr. of hmn pieces]; Rondo alla campanella, a, op.156, 1932; arrs. of works by other composers, arrs. of hmn works

With vv or insts: Chaconne and Fugue Trilogy, op.73, B, org, perc, 1908; 3 sinfonische Kanzone: op.85/1, org, opt. brass, op.85/3, 1v, female chorus, vn, org, 1910; 3 sinfonische Chorale: op.87/3, 1v obbl, vn, org, 1911

PIANO

Reisebilder, op.7, 1895–1911; Arabeske no.1 'Filigran', G♭, op.5, 1900; 3 Caprices, op.16, 4 hands, 1900; Variations on a Theme of Brahms 'Verrat', op.8, 1902, unpubd; 5 Bagatelles, op.17, 1902; 2 Konzertetüden, op.22, 1902; Walzerszenen 'Carneval', op.45, 1902; Aus dem Norden, op.18, 1903; 4 Pieces, op.23, 1903; Skandinavische Weisen, op.28, 1903; 7 charakteristische Stücke, op.43, 1903; Sonata no.1, f♯, op.50, 1904, rev. as op.50b, 1920, unpubd; Dekameron, op.69, 10 teaching pieces, 1904; Aphorismen, op.51, 1905; Aus meiner Schwabenheimat, op.38, 1906; Sonata no.2, b♭, op.80, 1907, lost; 3 Sonatinas, G, a, e, op.67, 1909; 9 poetische Bagatellen, op.77, 1911; Nächtlicher Regen, WOO 19, 1912; Zwielicht-Impressionen, WOO 20, 3 pieces, 1913; Sonata no.3 'Patetica', c♯, op.105, 1914–20; Romantische Studien, WOO 35, 1916, unpubd; Hohburgiana, WOO 36, 1916, unpubd; Exotische Rhapsodie (Dschungel Impressionen), op.118, 1917; Hexameron, op.97/1, 1920; Heidebilder, op.127, 1920; Schwere Düfte, WOO 48, 1920; Partita, g, op.113, 1922; Patina, op.64/1, 1923; Mosaik, op.146, 29 teaching pieces, 1933; arrs. of works by other composers incl. Dvořák: Sym., G, op.88, 1908; Elgar: Sym. no.1, 1909; Sym. no.2, 1912; Falstaff, 1914, unpubd; Duos with hmn

Principal publishers: Breitkopf & Härtel, Kistner, Leuckart, Novello, OUP, Pantheon, Peters, Schmidt, Simon, Zimmermann

WRITINGS

'Das Harmonium und die Hausmusik', *Rheinische Musik- und Theaterzeitung*, vii/40 (1906); repr. in *ZI*, xxvii (1906–7), 929–31

Die Kunst des Registrierens, op.91 (Berlin, 1911–14) [harmonium treatise]

Das Problem der künstlerischen Transmission der Orgel (MS, 1911–13)

Vergleichende Orgel-Dispositionen (MS, 1913–14)

Die Grundlagen der Musiktheorie (Leipzig, 1922)

Akustische Ton-, Klang-, und Funktionsbestimmung (Leipzig, 1930)

Polaristische Klang- und Tonalitätslehre (Leipzig, 1931)

Numerous brochures on harmonium models, registration etc.

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E. Rupp: 'Sigfrid Karg-Elert und das Harmonium', *Rheinische Musik- und Theaterzeitung*, ix (1908)

A. Hull: 'Sigfrid Karg-Elert', *MT*, liv (1913), 89, 161

K. Beringer: 'Karg-Elert als Orgel-Komponist', *Neue Musik-Zeitung*, xxxviii (1917), 103–6

P. Schenk: *Sigfrid Karg-Elert: eine monographische Skizze mit vollständigem Werkverzeichnis* (Leipzig, 1927)

G. Sceats: *The Organ Works of Karg-Elert* (London, 1948, 2/1950)

P. Schenk: 'Karg-Elerts polaristische Harmonielehre', *Beiträge zur Musiktheorie des 19. Jahrhunderts* (Regensburg, 1966), 133–62

W. Stockmeier: 'Sigfrid Karg-Elert und wir', *Musica sacra* [Regensburg], lxxxvii (1967), 319–20

S. Young: *The Organ Works of Sigfrid Karg-Elert* (diss., U. of North Carolina, 1968)

W. Kwasnick: *Sigfrid Karg-Elert: sein Leben und Werk in heutiger Sicht* (Westerwald, 1971)

S. Gerlach and R. Kaupenjohann: *Sigfrid Karg-Elert: Werkverzeichnis sämtlicher Werke* (Frankfurt, 1984)

G. Hartmann: *Die Orgelwerke von Sigfrid Karg-Elert* (diss., U. of Berlin, 1985)

A. Hayden: 'Karg-Elert and the Art of Registration', *MT*, cxxviii (1987) 649, 651, 653

F. Conley: *The Harmonium and its Music, with Special Reference to the Music of Sigfrid Karg-Elert* (diss., U. of Sheffield, 1995)

H. Fabrikant, ed.: *The Harmony of the Soul: Sigfrid Karg-Elert's Letters 'to his Australian Friends'* (Lenswood, 1996)

FRANK CONLEY

Karges [Carges], **Wilhelm** (*b* ?Berlin, 1613 or 1614; *d* Berlin, 27 Nov 1699). German composer and organist. Through visits to Hamburg and Lübeck he came into contact with the Sweelinck-influenced north German school of organists. For a time he was assistant to Andreas Düben (i) at the German Church (St Gertrud), Stockholm. In 1645 he was in Königsberg to attend the marriage of the daughter of the Elector Georg Wilhelm to Duke Jakob of Courland. On 28 January 1646 he was appointed chamber musician and composer at the court of the Elector Friedrich Wilhelm of Brandenburg in Berlin, and it may have been at about this time that he took up the post of cathedral organist there. Owing to poor eyesight he was relieved of some of his court duties in 1668, and in the 1670s and 1680s he had several assistants in his cathedral duties. He was by this time an organist of great repute in Berlin and in 1683 his salary was nearly doubled.

Few of Karges's compositions survive; those that do are all short pieces for a small organ, and one or two are doubtful. Three pieces in one source (ed. in *Organum*, 4th ser., xxi) include a Fantasia in D minor dated 13 July 1664 (*D-Bsb*). The other three surviving pieces are variations on chorale melodies after the manner of Sweelinck (*Bsb*; edns in *20 Choralvariationen der deutschen Sweelinckschule*, ed. H.J. Moser and T. Fedtke, i, Kassel, 1953, and *Choralbearbeitungen und freie Orgelstücke der deutschen Sweelinck-Schule*, ed. idem, i,

Kassel, 1954–5). Two of these pieces are attributed to 'M.W.C.B.M.', which has been interpreted as 'Magister Wilhelmus Carges Berolinensis Marchicus'; one is dated 1628. The third piece was copied about 1630 and is attributed to 'W. Karges'. These are therefore either very early pieces by Karges or by an older composer of the same name, the first two being adapted by Karges – hence the distinguishing added initials 'B.M.'.

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ApelG
C. Sachs: *Musik und Oper am kurbrandenburgischen Hof* (Berlin, 1910/*R*), 164ff
M. Reimann: 'Pasticcios und Parodien in norddeutschen Klaviertabulaturen', *Mf*, viii (1955), 265–71
M. Reimann: 'Wilhelm Karges und die Tabulatur des Grafen Lynar', *Mf*, xi (1958), 195–8
L. Schierning: *Die Überlieferung der deutschen Orgel- und Klaviermusik aus der ersten Hälfte des 17. Jahrhunderts* (Kassel, 1961)
D. Teepe: *Die Entwicklung der Fantasie für Tasteninstrumente im 16. und 17. Jahrhundert* (Kassel, 1990)

GWILYM BEECHEY

Kargl [Kärgl], **Sixt.** *See* KARGEL, SIXT.

Karkoff, Ingvar (Rolf Mikael) (*b* Stockholm, 14 Sept 1958). Swedish composer. He is the son of the composer Maurice Karkoff. Following private studies in orchestration and counterpoint aged 16, and playing in different genres on various instruments, he studied composition with Bucht and electro-acoustic music with Lindgren at the Royal Danish Conservatory in Copenhagen from 1978 to 1982. He also took lessons with Ferneyhough. He gave instruction in ear training at the Edsbergs Musikinstitut from 1985 to 1987 and in orchestration and theory, first at the Stockholms Musikpedagogiska Institut and then, from 1986 to 1992, at the Royal College of Music in Stockholm. Since 1992 he has also been programme host on Swedish Radio and a writer on music for the newspaper *Dagens nyheter*. His music is sharp in detail and finely polished in the manner of chamber music (his orchestral music included), but many works appear fragmentary, with emphasis on the moment and allusions to earlier music (especially that of the Romantic period) and to non-European music. Of his piece *Svävan* he has said, 'Notes sing themselves in and out of each other, melody is created via harmonic intersections between the instruments, like the meshes in a net' – an observation applicable to many of his works. His rhythms tend to be equally flexible and rhapsodic. *Fenix* (1992–3) was written for the 75th anniversary of the Royal Stockholm PO. Symphony no.1 (1994–5) recalls the ardent, concentrated music of Allan Pettersson.

WORKS

Stage: Enhörningen [The Unicorn], ballet, 1985; Ola och handklaveret [Ola and the Accordion] (L. Forssell), 1987
Orch: Texture, 1977–8; Process, wind orch, 1979–80; Pf Conc. 'Den himmelska fågeln' [The Celestial Bird], str orch, 1986; Ora, 1986–7; Nostalgia, 1988–9; Fl Conc., fl/a fl, str orch, 1989; Cirkusdanser, jazz big band, 1989; 5 Easy Pieces, small orch, 1989–90; 3 Orch Movts, 1989–91; Double Conc., fl/a fl, vn, 1989, rev. 1994; Molnet [The Cloud] (after E.J. Stagnelius), brass band, 1990; Intermezzo: 'Stjärnskuggor' [Star Shadows], str orch, 1991; Oregon, 1992; Fenix, 1992–3; Sym. no.1, 1994–5; Carnavalito, chbr orch, 1995; Mand Conc., chbr orch, 1996; Tpt Conc., 1998
Chbr: Con intensita, 2 vn, 1978; As the Wind Blows, ob, 1978; Tomorrow No One Knows, fl/pic, a fl, s sax, bn, 2 gui, pf, db, 4 perc, tape, 1978–9; Rytmer, drum set, tape, 1982–3; Repriser, wind qnt, live elec, 1984; 4 stycken, lute, gui, 1985; 4 stycken, fl, vc, 1985; Canon à 8 voci, 2 pf, 2 vn, 2 vc, 1986; Str Qt no.1, 1987; Ricercare, sax qt, 1988; Conc., a sax, perc, 1988; Svävan [The Hover], fl/a fl, cl, vn, va, vc, pf, perc, 1988–9; 3 Pf Pieces, 1989; Nattstycken, a fl, hp, 1989; Suite, a sax, gui, 1989, rev. 1993; Suite, fl/a fl, gui, 1989, rev. 1990; [3] Meditationer, fl, hpd, 1989–92, arr. a sax/cl/a fl/va, pf; 2 danses exotiques, wind, 1990; Madrigale, sax, pf, 1990; Chant, lek och epilog, wind qnt, str qnt, 1990–91; Corde illuminate, pf, 1991; Epitaf, eng hn/ob, hp, 1993; Parad, 8 wind, perc, 1993; A Siberian Tune, fl, 1994; A Siberian Tune II, vc, pf, 1994, rev. 1996; Drömspel, vc, pf, 1994; Drömspel II, vn, pf, 1994, rev. 1995; Ceremonia angelica, 13 brass, timp, perc, 1995; Fantasia, vc, va, 1996; Canzona, pf trio, 1997; Pf Trio, 1997; Tango Ginestra, str qt, 1997; Str Qt no.2 'Fiddle Music', 1997
Choral: Super flumina Babylonis (Bible: *Pss*), 8-pt SATB, 1977; Molnet [The Cloud] (Stagnelius), SATB, 1990; Ödet och slumpen [Destiny and Chance] (Stagnelius), solo v, male choir/SATB, 1990; Vid havet [At the Seaside] (P. Lagerkvist), large SATB chorus, large wind orch, 1996
Other vocal: Jag lyssnar till vinden [I listen to the wind] (Lagerkvist), S, fl, 1977, rev. 1990; 2 sånger (Lagerkvist, anon. Jap. song), A, va, 1977, rev. 1979; Canon in 8 Pts (syllabic), A, a fl, va, vc, pf, 1986; Sömn och tomhet [Sleep and Emptiness] (G. Ekelöf), Mez, a fl, elec gui, perc, 1994; Quechua-sånger (trad., trans. S. Cedering), S, fl, vc, pf, 1995; Elden jag tände [The Fire I Lit] (trad., trans. Cedering), S, pf trio, 1996; Insekterna [The Insects] (D. Alonzo), S, pf trio, 1996
El-ac: Kill Him, 1980; Hundarna [The Dogs], 1981; The Bells, 1981

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S. Kristersson: 'Musik måste vara självutlämnande', *Nutida musik*, xxxi/6 (1987–8), 32–5 [on Ora]
J. Jeverud: 'Med omsorg om dealjen', *Nutida musik*, xxxii/2 (1988–9), 14–15 [on Sax Conc. and Variations on Gujarati]
H.-G. Peterson: '... kan det smärtorna fördela', *Nutida musik*, xl/3 (1997), 38–48 [on Sym. no.1]
I. Karkoff: *Elektronisk resurs* (Stockholm, 1998)

ROLF HAGLUND

Karkoff, Maurice (Ingvar) (*b* Stockholm, 17 March 1927). Swedish composer and teacher. He studied at the Stockholm Musikhögskolan (1945, 1948–53); his teachers included Larsson, Blomdahl, Erland von Koch, Holmboe, Jolivet and Vogel. Assistant music critic of the *Stockholms-tidningen* (1962–6), he was appointed in 1965 to teach theory and composition at the Stockholm training college for music teachers. He became a member of the Swedish Royal Academy of Music in 1977 and received Litteris et Artibus in 1993. In his music he broke away in the 1950s from his Swedish contemporaries, enthusiastically experimenting with a wide range of new forms and techniques. However, his work is essentially Romantic, lightly orchestrated and with an expressive melodic style. After the turning-point of the Variations for orchestra (1961), he found a new sense of freedom in the ensuing decade with his discovery of oriental rhythms and harmonies. Many works show his involvement with contemporary social and political issues: *Epitafium* (1968), for example, was the result of visits to the Czech cemeteries for Jewish victims of the Nazis. Other pieces, notably the solo songs, have a sophisticated lyrical concentration. Karkoff has also written a good deal of valued educational music for the piano and for chorus.

WORKS
(*selective list*)

Chbr op: Gränskibbutzen [The Border Kibbutz], op.115, 1972–3
12 Syms., incl. no.3 (Sinfonia breve), op.38, 1958–9, no.6, op.117, 1972–3, rev. 1975, no.7 (Sinfonia da camera), op.128, 1974–5; no.8, op.145, 1980, no.9 (Dolorous Sym.), op.149, 1982, no.10, op.158, 1984–5, no.11 (Sinfonia della vita), op.202, 1993–4, no.12 (Sinfonia semplice), op.206, 1994–8
Other orch: Vc Conc., op.31, 1957–60; Variations, op.58, 1961; 7 pezzi, op.63, 1962; Suite, op.67, str, hpd, 1962; Vision, op.79, 1965–6; Sym. reflexioner, op.110, 1971; Concertino, op.125, ob, perc, str orch, 1974–5; Tre colori, op.142, str orch, 1978; Musica

seria, op.146, fl, cl, str; A Short Sym., op.147, sym. band, 1981; Liten symfoni [Small Sym.], op.162, 1987; Fantasia (Poema), op.166, 1988; Bn Conc., op.175, str, 1990; Tuba Conc., op.184, str, 1991; Concertino lirico, op.197, fl, grande, str, 1992

Choral: Sju rosor senare [7 Roses Later] (cant., after P. Celan), op.73, spkr, chorus, orch, 1964–5; Stark är Herren (Pss), op.163, SATB, 1988; Ljus och mörker [Light and Darkness] (cant., T. Tranströmer), op.189, SATB, fl, perc, 1991; Evig morgon [Eternal Morning] (P. Lagerkvist, B. Setterlind), op.194, SATB, 1992–3; other cants., *c*200 pieces for amateurs

Chbr and solo inst: Kärlekens vandring [Love's Wandering] (R. Tagore), T, pf, op.64, 1962; Epitafium, op.93, 9 insts/small orch, 1968; Quattro parti, op.94, 13 wind, perc, 1968; 4 momenti, op.106, vn, pf, 1970; Karaktärer, op.118, wind, perc, 1973–4; 3 nokturner, op.122, pf, 1974; Kammarkonsert 2 från 803, op.120, 17 wind insts, 2 perc, 1974; Quasi una marcia, op.123, double wind qnt, perc, 1974; Miniatyrsvit, vn, op.126, 1975; Svit, bn, op.127, 1975; Riflessioni, org, op.130, 1975; Ballata, intermezzo e leggenda, op.152, pf, 1983; Musica solenne, op.153, vc, 1983; Ernst und Spass, op.156, sax qt, 1984; Poem, op.165, a sax, pf, 1988; Poem, op.166, va/vc, pf, 1988; Kleine Musik, op.187, eng hn, t sax, 1991; Fantasia, op.193, pf left hand, 1992; The Lord is my Shepherd, op.196c, fl/s sax, 1992; Musica rituale, op.201, a fl, va, eng hn, a sax, 1993; September 1994, op.205, pf left hand, 1994; Dreamvisions (Fantasy on a Fantasy), op.207, pf, 1996; Contemplations, op.210, a sax, pf, 1996; Divertimento, op.211, a sax, bar sax, 1997

Solo vocal: 10 japanska årstidsbilder, op.62, Bar, pf, 1961–9; 6 kinesiska impressioner, op.116, 1v, ens, 1973; Varsel och aningar, op.129, T, 7 wind insts, perc, 1975; 4 indiska kärlekssånger, op.133, S, 3 fl, perc, 1976; [8] Luce e dolore (various authors), op.140, A, pf, 1978; [7] Voices from the Past (Korean poems), op.148, A/Bar, str orch, 1981; [9] Skuggspel, klara vatten [Shadow-Plays, Limpid Waters] (Chin. poems), op.173, 1v, pf, 1990; [5] Glühende Rätsel (N. Sachs), op.177, A/Mez, pf, 1990; Jag vill gärna [I Will] (K. Boye), op.174b, high v, pf, 1990, rev. 1992; [5] Early Summer (Chin. poems), op.179, Mez/Bar, pf, 1991; [5] Flykt och förvandling [Escape and Transformation] (Boye, E. Grave, Sachs), op.212, high S, pf, 1997; Jag såg dina fotspår [I saw your footsteps] (G. Ekelöf), op.213, 1v, recit, a cl, 1997; over 200 songs with pf, orch songs

Principal publisher: Da Capo, Gehrman, Suecia, Swedish Music Information Centre

WRITINGS

with others: 'Fyra unga om sin musikuppfattning' [4 young people on their appreciation of music], *Nutida musik*, ii/1 (1958–9), 8–13, esp. 10–11

'Synpunkter på körmusik' [Views on choral music], *Musiklivet – Vår sång*, xxxv/2 (1962), 26

'Vändpunkten i mitt musikaliska skapande' [The turning-point in my composition], *Vintergatan* (1965), 39

'Okuvlig instinkt driver mig att berätta i toner' [Irrepressible instinct drives me to speak in music], *Konsertnytt*, i/1 (1965–6), 17

'Den svenske tonsättarens situation', *Nutida musik*, xiv/2 (1970–71)

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H. Connor: *Samtal med tonsättare* [Conversation with composers] (Stockholm, 1971)

L. Fischbach: 'Maurice Karkoffs opus', *Musikrevy*, xxx (1975), 192–6 [list of works with commentary]

L. Hedwall: 'Maurice Karkoffs 80-tal', *Musikrevy*, xlvi (1991), 143–8

ROLF HAGLUND

Karkoschka, Erhard (*b* Mährisch Ostrau [now Ostrava, Czech Republic], 6 March 1923). German composer and musicologist. He studied at the Stuttgart Musikhochschule (1947–53) under Karl Marx (composition) and Gustav Koslik (conducting), and at the University of Tübingen (1956–9), where his teachers included Georg Reichert (musicology) and Walter Gerstenburg (philosophy, comparative religion). He graduated from the latter in 1959 with a dissertation on Webern's early compositional techniques. In 1958 he returned to the Stuttgart Musikhochschule as a lecturer in music theory and composition. He became professor there in 1964, a post he held until 1996. He founded the Ensemble Neue Musik at the Musikhochschule in 1963 and the Studio für Elektronische Musik in 1973, remaining its director until 1989. He also served as a council member of the Institut für Neue Musik und Musikerziehung, Darmstadt (1962–70) and was president of the Gesellschaft für Neue Musik, the Federal German section of ISCM (1974–80). He became a member of the Akademie der Freien Künste Mannheim in 1987.

The primary concern of Karkoschka's music is to present musical time as a structural phenomenon. He attempts to realize this principle in almost every work and to expound upon it in his writings. While these are primarily addressed to academic readers, his 'audio-scores' (*Hörpartituren*) such as that of *Vierstufen* (1965), present many of the same ideas visually to less musically knowledgeable audiences.

Karkoscha never fully accepted the serial techniques of the 1950s, although serial thinking has infiltrated some of his compositions. His abiding insistence on clearly comprehensible and assimilable forms is evidence of his belief in direct musical communication.

WORKS
(selective list)

Op: Orpheus? Oder Hadeshöhe (chbr op), 1993

Orch: Kleines Konzert, vn, chbr orch, 1955; Polyphone Studie in 2 Stufen, 1957; 4 Stufen, 1965; Teleologies, 1978; Entfalten, 4 soloists, orch, 1982; Kammermusik, 1983; Unterwegs 'Zwischen 2 Schubert-Ländlern', 1994

Vocal: Versuch für alle (Karkoschka), 2 vocal qts, orch, audience, 1969; Nach Paul Celan, spkr, 6 insts, 1988; Variationen mit Celan Gedichten: I, Bar, pf, 1996; II, children's chorus, 1996; III, unacc. chorus, 1997

Chbr and solo inst: Bewegungsstrukturen, 2 pf, 1960; Quattrologe, str qt, 1964; Triptychon über B–A–C–H, org, 1966–7; Antinomie, wind qnt, 1968–9; Szene im Schlagzeug, perc, 1970; Tempora mutantur, str qt, 1971; Desideratio mortis, org, 1985; Aramizdaki köprü, gui, 1987; Bläsergedichte, wind qnt, 1988; Zeitvariation, vc, 1993; In quarto 'Papafrebe', rec qt, perc, 1995

El-ac: LSD, elec, 1973; Allklang 'Musik-Himmels-Theater für ein Planetarium', tape, 1978; Dialog, bn, elec, 1982; Zeitmosaik, elec, 1985; Klangzeitspektakel, str qt, cptr, slides, 1988, collab. T. Arns [from Skiptogramm by K. Leonhard]

Other works: Komponiere selbst! 'Ein Baukasten aus Klang-, Zeit-, Raum- und Bewegungselementen,' 1972

Principal publishers: Ahn & Simrock, Ariadne, Bärenreiter, Gravis, Moeck, Tonos, Universal

WRITINGS

'Zum Terminus "strukturell"', *Terminologie der neue Musik* (Berlin, 1965), 70–82

Das Schriftbild der neuen Musik (Celle, Lower Saxony, 1966)

'Zur musikalischen Form und Formanalyse', *Probleme des musiktheoretischen Unterrichts* (Berlin, 1967), 40–63

'Einige Aspekte, musikalische Zeit zu komponieren', *Musik als Schöpfung und Geschichte* (Laaber, Bavaria, 1989), 151–85

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C. Dahlhaus: 'Erhard Karkoschka und die Dialektik der musikalischen Form', *Melos*, xl/2 (1973), 78–81

STEFAN FRICKE

Karłowicz, Jan. *See under* KARŁOWICZ, MIECZYSŁAW.

Karłowicz, Mieczysław (*b* Wiszniew, Święcany district, Lithuania, 11 Dec 1876; *d* nr Zakopane, Tatra Mountains, 8 Feb 1909). Polish composer. He was the son of the philologist and ethnographer Jan Karłowicz (*b* Subortowicze, Troki district, Lithuania, 28 May 1836; *d* Warsaw, 14 June 1903), who translated works of music theory, wrote (in English) *Project of a New Way of Writing Musical Notes* (Warsaw, 1876) and articles on

Polish folk music, and composed songs, piano music and pieces for cello.

Mieczysław's nomadic childhood, the result of his father's ambition to study in various European cities, meant that he received academic and musical education in Heidelberg (1882), Prague (1885) and Dresden (1886) before the family settled in Warsaw in 1887. There he received violin lessons with Stanisław Barcewicz (1858–1929) and composition lessons with Gustaw Roguski (1839–1921) before going to Berlin, where he studied composition with Heinrich Urban (1837–1901) from 1895 to 1901. During this period he composed about 25 songs (17 of which were published as opp.1, 3 and 4). His instrumental works of this time are the Serenade for string orchestra (1897); *Bianca da Molena* ('Bianca from Molena', 1900), a symphonic prologue and intermezzo to the drama *Biała Gołąbka* ('The White Dove') by Jozafat Nowiński; the programmatic *Symfonie odrodzenie* ('Rebirth Symphony', begun ?1900 and completed in 1902); and the Violin Concerto in A major (1902).

On his return to Warsaw he became actively involved in musical life through his membership of the Warsaw Music Society, which organized concerts and published music and musicological literature. In 1904 the Society published Karłowicz's *Nie wydane dotychczas pamiątki po Chopinie* ('Previously Unpublished Memorabilia of Chopin'). Throughout his short career he published his own works and conducted them in Berlin, Vienna and Warsaw. However, his relationship with the Polish musical establishment was strained as is evident from his correspondence and polemics in the Warsaw press.

Karłowicz's reputation as a significant composer in Polish music history rests on the six programmatic orchestral works: *Powracające fale* ('Returning Waves', 1903–4), the triptych *Odwieczne pieśni* ('Eternal Songs', 1904–6), *Rapsodia litewska* ('Lithuanian Rhapsody', 1906), *Stanisław i Anna Oświecimowie* ('Stanisław and Anna of Oświęcim', 1907), *Smutna opowieść* ('A Sorrowful Tale', 1908) and the sketch *Epizod na maskaradzie* ('Episode at the Masquerade', 1908–9), which was completed in 1913 by Grzegorz Fitelberg (a recording was made with Fitelberg conducting).

In both technique and aesthetics Karłowicz was a neoromantic epigone. His symphonic poems, apart from *Lithuanian Rhapsody*, which quotes Lithuanian and Belarusian folktunes, are heavily indebted to Wagner and Richard Strauss in respect of orchestral polyphony, harmonic and melodic language, and orchestration. His earlier instrumental works show frequent Tchaikovskian gestures. *Stanisław and Anna of Oświęcim* is undoubtedly the best orchestral work of the Młoda Polska ('Young Poland') period (*c*1898–1914). The philosophical pessimism of Nietzsche and Schopenhauer which informed the literature and artistic culture of the Polish *fin-de-siècle* is to be found in the programmes of Karłowicz's orchestral works and in many of his songs, ten of which are settings of words by Kazimierz Tetmajer (1865–1940), an eminent Young Poland poet.

Karłowicz's name is frequently associated with the group of composers known as Młoda Polska w muzyce ('Young Poland in Music'): Fitelberg, Ludomir Różycki, Karol Szymanowski and Apolinary Szeluto. In 1905, at the instigation of Fitelberg and Różycki in Berlin, they formed themselves into Spółka Nakładowa Młodych Kompozytorów Polskich ('The Young Polish Composers' Publishing Company'). Karłowicz operated independently of this group. However, in ideological and practical terms, Karłowicz and Young Poland in Music embraced the modernism of late 19th-century European music and thus challenged the prevailing conservative nationalism of their forebears.

WORKS

INSTRUMENTAL

Orch: Serenade, C, str, op.2, 1897 (Berlin, 1897); Bianca da Molena [Bianca from Molena] (incid music to J. Nowiński: *Biała Gołąbka* [The White Dove]), sym. prol and int, op.6, 1899–1900, ed. (Kraków, 1953); Symfonie odrodzenie [Rebirth Symphony], e, op.7, ?1900–02, ed. (Kraków, 1993); Vn Conc., A, op.8, 1902 (Berlin, 1906); Powracające fale [Returning Waves], sym. poem, op.9, 1903–4 (Berlin, 1907); Odwieczne pieśni: Pieśn o wiekuistej tęsknocie, Pieśn o miłości i o śmierci, Pieśń o wszechbycie [Eternal Songs: Song of Eternal Longing, Song of Love and Death, Song of Eternity], sym. poem, 3 movts, op.10, 1904–6 (Kraków, 1908); Rapsodia litewska [Lithuanian Rhapsody], op.11, 1906 (Warsaw, 1909); Stanisław i Anna Oświecimowie [Stanisław and Anna of Oświęcim], sym. poem, op.12, 1907 (Warsaw, 1912); Smutna opowieść (Preludia do wieczności) [A Sorrowful Tale (Preludes to Eternity)], sym. poem, op.13, 1908 (Warsaw, 1912); Epizod na maskaradzie [Episode at a Masquerade], sym. poem, op.14, 1908–9, frag., completed by Fitelberg, 1913 (Warsaw, 1931)

Chbr and pf: Prelude and Double Fugue, pf, op.5, 1897–8 (Warsaw, 1899); other pf works and pieces for str qt and for vn, pf and vc, pf

SONGS

6 pieśni [6 Songs], op.1, 1895–6 (Warsaw, 1897): Zasmuconej [Saddened] (K. Gliński), Skąd pierwsze gwiazdy [Whence the First Stars] (J. Słowacki), Na śniegu [In the Snow] (M. Konopnicka), Zawód [Disillusion] (K. Tetmajer), Pamiętam ciche, jasne, złote dnie [I Remember Quiet, Clear Golden Days] (Tetmajer), Smutną jest dusza moja [My Soul is Sad] (Tetmajer)

Drugi śpiewnik [2nd Songbook], op.3, 1896 (Warsaw, 1898): Mów do mnie jeszcze [Speak to me Still] (Tetmajer), Z erotyków [From Erotica] (J. Waśniewski), Idzie no pola [It Goes Over the Fields] (Tetmajer), Na spokojem, ciemnem morzu [On the Calm Dark Sea] (Tetmajer), Śpi w blaskach nocy [Asleep in the Splendours of the Night] (H. Heine), Przed nocą wieczną [Before the Eternal Night] (Z. Krasiński), Nie płacz nade mnie [Weep not Over Me] (J. Iwański), W Wiecznorną ciszę [In the Calm of the Evening] (Tetmajer), Po szerokiem morzu [Over the Wide Sea] (Tetmajer), Zaczarowana królewna [The Enchanted Princess] (A. Asnyk)

Najpiękniejsze piosnki [The Most Beautiful Songs] (Asnyk), op.4, 1898 (Warsaw, 1899)

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MICHAEL MURPHY, JIM SAMSON

Karlsen, Kjell Mørk (*b* Oslo, 31 March 1947). Norwegian composer. He was educated as an organist at the Oslo Conservatory (1965–9) and later studied with Viderø in Copenhagen. Later, during the 1980s, he took private composition tuition from Kokkonen in Helsinki. For some years he earned his living as an oboist in orchestras in Sweden and Norway. He also led an early music group, playing the recorder, and he served for several years as organist and choral conductor at the cathedrals of Tønsberg and Stavanger.

He composed from an early age, his youthful works rooted in German neo-classicism with an emphasis on liturgical compositions and Lutheran church music. His organ music, motets and oratorios are widely performed. His instrumental music is also in demand and he has received many commissions. In his secular works he adopts a freer style, and his chamber music – for example his sonatas for violin 'Mesto' and viola 'Nuova', with piano – is noted for its expression and musicianship, while his works for brass or symphonic band (and also those with solo instruments) are vigorously rhythmic and brightly coloured.

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Orch: Conc., op.28b, org, sym. band/brass, 1973, rev. 1986; Viking Hymn, op.59a, orch, 1982, arr. sym. band as op.59b; Chbr Conc., op.60, fl, str, timp, 1982; Julepartita for lite orkester, op.64, 1983; Sinfonia facile, op.68, chorus, orch, 1984; Sinfonia piccola, op.69, small orch, 1984; Sym., op.70, large orch, 1984; Festival intrata, brass ens/wind orch, 1985; Sym. no.2 'Sinfonia da requiem', op.73, SATB, orch, 1985, rev. 1995; Salmesymfoni, op.73b, SATB, org, sym. band, 1985; Conc., op.76, tpt/euphonium, brass band, 1986; Sym. no.3 'Is-slottet' [Ice Palace], op.78, 1986; Conc., op.83, trbn, str, 1987; Sym. no.4 'Liturgical Sym.', op.87b, 1989; Conc., op.90, pf, str, 1988; Concerto Furvus, op.97, tuba, orch/sym. band, 1990; Renaissance Variations for Brass Band (Hommage à Tielman Susato), op.98 no.1, 1990; Cantilena for Baltikum, str, 1991; Conc. grosso, op.98 no.2, cl, E♭-hn, euphonium, tuba, brass band, 1991; Conc. grosso, op.98 no.2b, brass, 1991; Sym. no.5 'Sinfonia romantica', op.99b, 1991; Nor. Suite, str, 1992; Serenata, op.113, bn, str, 1995; Sinfonia simplex (Sym. no.6), op.118, 1996; Conc. da camera, op.123, ob, str, 1998

Chbr: Trio, op.12, fl, ob, bn, 1969, rev. 1991; Short Chorale, partita, op.7, no.2, tr rec/fl, hpd/pf/org, 1975; 3 Chorale Intradas, op.36, org, 2 tpt, 2 trbn, 1975; Kors og lilje (S. Tidemann Andersen), op.34, S, fl, pf, 1976; Sonata, op.40, tpt, pf, 1976; Sonatina, ob, pf, 1977, rev. 1983; 12 barnerim fra Jaeren, op.50, S, fl, ob, cl, bn, hn, 1979; Messe over norske folketoner, op.51 no.2, org/(org, 2 tpt, hn, 3 trbn), 1979; 6 barnerim fra Gudbrandsdalen, op.54, S, pf, 1981; Partita on a Folk Tune from Lom, op.7 no.3, fl, pf/org/hpd, 1983; Sonata, op.74, tuba, pf, 1985; Om kjaerlighet [About Love], op.77, 5 songs, S, pf, 1986; Divertimento, op.79, va, vc, db, 1986; Musica decima, op.85, 7 ww, 2 hn, db, 1987; Bruheim-songar, op.86, Bar, pf, 1988; Missa da tromba, op.87, tpt, org, 1988; Sonata da chiesa, op.94, tpt, org, 1989; Nuncdimittis, op.63 no.2, (S/A)/(SS, AA), fl, tambourine, org, 1990; Sonata 'Mesto', op.96, vn, pf, 1990; Sonatina on a Folk Tune from Etne, op.7 no.4, fl, pf/org, 1991; Nor. Suite, brass qt, 1992; Sonata 'Nuova', op.101, va, pf, 1992; Str Qt no.1, 1986, rev. 1993; Sonata da requiem, op.102, tpt, brass band, 1993; Partita brevis 2 on a Nor. Folk Tune, rec/fl, va/vc, 1994; Sonata dolorosa, op.108, vc, pf, 1994; Blessings, op.114 no.1, S, ob, org, 1996; Str Qt no.2 'Stabat mater dolorosa', op.117b, 1996; Antiphonae, op.119, fl, 2 vn, va, vc, 1997; Str Qt no.3, op.121, 1998

Solo org: Little Organ Book, op.18 no.1, 1970; Little Organ Book from Greverud, op.18 no.2, 1970; 6 Chorale Partitas on Nor. Folktunes, op.20 nos.1–6, 1968–71; TeD, op.33, 1975; 12 improvisasjoner over gregorianske melodier, op.47, 1972–80; Org Mass on Gregorian Melodies, op.51 no.1, 1977–82; Sinfonia arctandriae (Org Sym. no.2), op.105, 1992, rev. 1993; Org Sym. no.3 'Sinfonia antiqua', op.116, 1996; Kristusmeditasjoner, op.120, 1997

Other solo inst: Microdrops, op.75, pf, 1983, rev. 1985; Variations for Hp, op.29, 1973, rev. 1986; Meditatio, op.109 no.1, ob, 1996; Sonata brevis, op.109 no.4, fl, 1996

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ARVID O. VOLLSNES

Karlsons, Juris (*b* Riga, 19 Aug 1948). Latvian composer. He graduated from Jānis Ivanovs's composition class at the Latvian State Conservatory in 1972, then worked as sound director of Latvian Radio (1968–75) and of the State Art Theatre (1975–82). From 1977 Karlsons has been teaching at the Latvian State Conservatory; from 1990 he has been its rector. From 1989 to 1993 he was chairman of the Latvian Composers' Union. Karlsons has written works in all the main musical genres. He uses simple ideas in a logical way, with a concrete emotional

effect. He also completed and scored Ivanovs's unfinished Symphony no.21.

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(*selective list*)

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Vocal-orch: Atvadu vakars [Farewell Party] (A. Akhmatova), Mez, orch, 1981

Chbr and solo inst.: Org Sonata, 1976; Dedication, org, 1984; Pf Qt, 1985; Pf Sonata no.2, 1985; Smilšu laiks [Sand Time], fl, vn, pf, 1988; Variations-Reminiscence, fl, vn, pf, 1989

Choral: Raganas dziesmas [Witch's Songs], (O. Vācichs), spkr, mixed chorus, inst ens, 1981; Neslēgtais gredzens [Open Ring] (J. Rainis), mixed choir, 1982; Magna opera Domini (cant., Ps cx), boy's chorus, org, 1989; Deus conversus (cant., Ps lxii), insts ens, S, SATB, 1990; Ziemas-svētku kantāte [Christmas Cant.] (K. Skalbe, A. Dāle, E. Kezberc, Mez, SATB, 1991

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ARNOLDS KLOTIŅŠ

Karlsruhe. City in south-west Germany, capital of Baden. Before it was founded, music was cultivated by the margraves of Baden-Durlach at the court of Durlach. Its opera dates from 1712, the Kapelle numbering 38 musicians in 1715. In the same year Margrave Karl Wilhelm founded the city of 'Carolsruhe', and in 1719 he took his Hofkapelle, dancers and actors to the new capital, where a court theatre had been built. Early German opera was at the centre of activity; only one work survives, Casimir Schweizelsperg's *Die romanische Lucretia*. In 1717 J.P. Käfer became Hofkapellmeister, followed in 1722 by J.M. Molter. Molter left Karlsruhe in 1733, when political events curtailed musical life at court; the court theatre was dissolved in 1738 after the death of Margrave Karl Wilhelm. Molter returned in 1743 to restore the Kapelle. He cultivated the late Baroque and pre-Classical style; many manuscripts of his works are in the Badische Landesbibliothek.

After Carl Friedrich inherited the margravate of Baden-Baden in 1771, the musicians there moved to Karlsruhe. At the end of the 18th century the Kapelle (under J.A. Schmittbaur) once more had 38 members, but the town had no opera; touring companies dominated the scene until the beginning of the 19th century. In 1806 Napoleon and Tsar Aleksandr I created the Grand Duchy of Baden, which gave new impetus to musical life. Two years later Grand Duke Carl Friedrich commissioned 'a proper theatre' in the Schlossplatz; it opened in 1810 with Paer's *Achille*. The Kapellmeister at that time were Johann Brandl and Franz Danzi (who was among the last representatives of the Mannheim School), succeeded by Joseph Strauss (1824–63). In 1847 the theatre was destroyed by fire. A temporary theatre was opened the same year, and by 1853 the handsome theatre designed by Heinrich Hübsch stood on the site of the old building. Eduard Devrient's period as Intendant there, 1852–70, was a brilliant one. As early as 1853 Lizst conducted Beethoven's Ninth Symphony, and Wagner appeared as a conductor in 1863. The Allgemeiner Deutscher Musikverein organized music festivals in Karlsruhe in 1853 (with Joseph Strauss and Liszt as conductors), 1864 and 1885. Clara Schumann gave several concerts, as did Brahms, who repeatedly visited the town. The first performance of his Symphony no.1 was conducted in Karlsruhe in 1876 by Otto Dessoff, Generalmusikdirektor of the theatre from 1875 to 1880. The tradition of public symphony concerts was initiated by Joseph Strauss in 1856 (now given by the Badische Staatskapelle).

In this period the opera had two musical directors of major importance: Hermann Levi (1864–72), the first conductor of *Parsifal*, and Felix Mottl (1880–1903), during whose tenure Karlsruhe was regarded as a 'Little Bayreuth'. At that time Cosima Wagner worked at the court theatre as a producer. Under Mottl, Karlsruhe saw the première of the whole of Berlioz's *Les Troyens* (1890), the first performance of Schubert's *Fierrabras* (1897) and premières of works by Emmanuel Chabrier. In the early 20th century the theatre had close contacts with Richard Strauss and Siegfried Wagner, whose own *Banadietrich*, *Schwarzschwanenreich* and *Der Friedensengel* were first given there. The opera company (from 1919 called the Badische Landesbühne and since 1933 Badisches Staatstheater) has maintained its high standing to this day. The theatre was destroyed by bombing in 1944, and opera performances then took place in the Konzerthaus until a new theatre opened in 1975. Since that year the company has shared its repertory with the Opéra du Rhin of Strasbourg.

Church music in Karlsruhe depended during the 19th century mainly on the court and its musicians. Concerts have been given in the Stadtkirche, St Stephan and the Lutherkirche. The leading choirs are the Oratorienchor and the Bach Chor. Since 1948 Süddeutscher Rundfunk (Stuttgart) has maintained the Studio Karlsruhe, which organizes recitals and orchestral concerts in the castles of Schwetzingen, Bruchsal and Ettlingen, and also promotes contemporary music.

A Musikbildungsanstalt was established in 1837. In 1884 Heinrich Ordenstein founded the Grand Ducal conservatory (from 1920 called Badisches Konservatorium für Musik), which was amalgamated with the Badische Hochschule für Musik in 1949. The two later separated, the conservatory now belonging to the town and the Hochschule (since 1971 the Staatliche Hochschule für Musik) to the state of Baden-Württemberg. Directors of the Hochschule have included Wilhelm Rumpf, Walter Rehberg, Gerhard Nestler, Walter Kolneder, Eugen Werner Velte and Fanny Solter. Karlsruhe University (formerly the Technische Hochschule) has a chair in musicology.

The annual Handel Days began in Karlsruhe in 1978 (renamed the Handel Festival in 1985), and the European Days of Culture began in 1983. The Karlsruher Musiktage (established 1982) during May and June includes symphonic, church and chamber music, vocal recitals and musicological meetings. Contemporary music is performed at the recitals of the Wintermusik in February and the Musik auf dem 49ten in autumn, both managed by Ensemble 13 (conducted by Manfred Reichert). In 1989 the Zentrum für Kunst und Medientechnologie was established with a studio for experimental music.

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WERNER STEGER/GÁBOR HALÁSZ

Karlsruhe Anonymous. *See* DIETRICUS.

Karmins'ky, Mark Veniaminovych (*b* Kharkiv, 30 Jan 1930; *d* Kharkiv, 19 Dec 1995). Ukrainian composer. He initially studied philology at the University Khar'kiv, but then entered the conservatory and graduated in 1953 from the composition class of Klebanov. In 1980 he was made an Honoured Arts Worker of the Ukrainian SSR. Although he left a work in almost every genre, his main contribution was in the field of opera. In this he experimented by attempting to present a communist world-view without relying on stock responses. The most notable opera is *Desyat' dniv , shcho potryasly svit* ('Ten Days that Shook the World'), where he rejected the notion of creating a socialist-realist opera; rather he mixed various genres and methods (including epic choral sections) and constructed a collage of styles that reflected the tumultuous events described in the opera. This revival of agitprop theatre (which gave rise to an opera-spectacle) paralleled similar experiments being carried out in the West in the 1970s by left-orientated film makers and playwrights such as Jean-Luc Godard and Richard Foreman. Karmins'ky's musical style was broadly influenced by the Soviet style made universally known by Shostakovich.

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(*selective list*)

Stage: Bukovyntsi [People of Bukovyna] (4, epilogue, I. Muratov), 1957, Khar'kiv, Lysenko Academic, 1957, rev. as Karpats'ka bil' [Carpathian Pain], 1960, concert perf., Moscow, 1960; Desyat'dniv, shcho potryasly svit [Ten Days that Shook the World] (prol, 10 scenes, V. Dubrovsky, after J. Reed), 1970; Donets'k, 1970; Irkutskaya istoriya (3, Dubrovsky, after A. Arbuzov), 1977; Rembrandt (ballet), 1984; Vsego odin den' [One Day Left] (prol, 2, Dubrovsky), 1987, L'viv, Ivan Franko, and Odessa, Academic, 1987
Inst: Trio, 1950; Molodyizhnaya uvertyura [Youth Overture], orch, 1952; Ukrainian Suite, orch, 1952; Sym., orch, 1966; Pieces, pf, 1982; 5 Partitas, pf, 1983-94; Concertino, fl, orch; Concertino, vn, orch; 5 Suites, str
Vocal: Ya rozgovarivayu s Rodinoy [I Speak with my Homeland] (R. Rozhdestvensky), Bar, orch, 1965; Khorovi tetrady [Choral Trilogy] (15 settings), chorus, 1982; Doroha do khramu [The Road to the Cathedral] (27 settings), children's chorus, women's chorus, 1984; many solo vocal works (H. Heine and others), 1982-94
Film and TV scores, incid music for over 100 plays

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VIRKO BALEY

Karn. Canadian firm of reed organ, piano and organ manufacturers. Dennis W. Karn (*b* North Oxford Co., Canada West, 6 Feb 1843; *d* Toronto, 19 Sept 1916), an amateur musician, joined the reed organ firm of John M. Miller around 1867, buying out his employer in 1870 and continuing under the name of Karn & Miller in Woodstock, Ontario. The firm was also known at various times as the Woodstock Organ Factory and the Woodstock Church Organ Co. In the late 1880s the firm began making pianos, and after a merger in 1896 with the firm of WARREN continued the latter's pipe organ business in Toronto under the name of Karn & Warren. The first Karn player piano was made in 1901, and by the first decade of the 20th century the firm had branches in several major Canadian cities as well as London and Hamburg. Karn retired in 1909, and the business was merged with the Morris piano firm as Karn Morris Piano & Organ Co. Ltd; both companies retained their original factories and produced their own lines of instruments. This partnership was dissolved in 1920, and the piano operation was purchased by John E. Hoare (Cecilian Piano Co.) and A.A. Barthelmes (Sterling Action & Keys). The firm was again sold in 1924 to Sherlock-Manning, which continued to make the Karn piano until 1957.

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BARBARA OWEN

Karnavičius, Jurgis (b Kaunas, 5 May 1884; d 22 Dec 1941). Lithuanian composer. He studied law at the University of St Petersburg, graduating in 1908. He then attended the conservatory there, graduating as a singer in 1910, and as a composer in 1912. Karnavičius was a pupil of Steinberg at the conservatory, and the influence of 19th-century Russian music looms large in his output. He later taught at the St Petersburg and the Kaunas conservatories. His works include the operas *Gražina* (1932) and *Radvila Perkunas* (1936), four ballets, symphonic poems, several chamber works and songs.

□

Károlyi, Pál (*b* Budapest, 9 June 1934). Hungarian composer. He studied the piano and then composition with Szelényi (1953-6) at the Budapest Conservatory, transferring in 1956 to the Liszt Academy of Music for

composition studies with Viski and Farkas. He graduated in 1962, and in that year was appointed to teach theory, composition and the piano at the State Music School in Budapest. In 1990 he became professor of music theory at Szombathely University. In 1965 he was awarded the prize commemorating the 200th anniversary of the Bergen PO's 'Musikelsklabet Harmonien' (for *Introduzione e allegro*).

At the beginning of his career he followed mainly the trends of 20th-century French music, particularly that of Honegger, and concentrated on vocal genres. A notable work of this period is the oratorio *Aucasin et Nicolete* (1961–4). Influenced by his musical experiences in Stockholm, from 1966 Károlyi came to represent the aspirations of the avant garde in Hungary. During the 1980s he introduced the use of computers into his music, though abandoned them in favour of 20th-century instruments and a simpler, more traditional approach to melody and harmony during the following decade.

WORKS
(*selective list*)

Orch: Introduzione e allegro, 1964; Sym. Fragment, 1966; Consolatio, 1974; Epilog, 1974; Pásztorjáték [Pastoral], suite, 1976

Choral orch: Aucasin et Nicolete, orat, 1961–4; Szerelmes párbeszéd [Lovers' dialogue] (cant., Theocritus), 1969–72

Unacc. choral: Kamarazene [Chbr music] (J. Joyce), 1962; Töredékek [Fragments] (A. Tóth), 1963; Ad Lydiam, in memoriam Jean de Ockeghem (Horace), 1967; Missa brevis, 2 female choruses, 1969–70; Incanto, 1973; Notturno, 4 female choruses, 1974; Synaesthesia a 22, female vv, 1978; Nisi Dominus, 1993; Lukas Passion, S, T, 2 Bar, 1994–5

Solo vocal: 3 Songs (Lorca), T, 3 hn, hp, 1963; 2 Songs (J. Keats), S, pf, 1964; A lomb ragyog [The Leaves are Shining], S, pf, 1980; Mehmeh virágok [Mehmeh Flowers] (ancient Egyptian texts), S, str, 1995

Chbr: Str qt no.1, 1965; Meditazione, cl, pf, 1967; Campane, 12 insts, 1967–9; Serenata notturna, vn, va, hp, 1970; Contorni, bn, pf, 1970; Triphtongus 3 no.1 'Conclusio', hn, org, 1975; Triphtongus 3 no.2 'Constellatio', vn, org, 1975; Formations, vib, perc, 1976; Epitaxia, 12 accdns, 1977; Conc., 5 str trios, 1979–80; Fern von ku'Damm, perc (10 players), org, 1985; Marionetten, 2 cl, 3 hn, 1994; Besser singen als fluchen, va, org, 1995; AN KIG, pf trio, 1996; Lontano, fl, pf, 1996

Solo inst: 5 zongoradarab [5 Pf Pieces], 1963; 24 zongoradarab gyermekeknek [24 Pf Pieces for Children], 1964; Toccata furiosa, pf, 1966; 4 Pieces, dulcimer, 1966; Triphtongus 1–2, org, 1968, 1970; Accenti, pf, 1969; 4 Etudes, pf, 1972; Motivo, va, 1973; 6 Bagatelles, pf, 1972–4; Equazione, prep pf, 1976; Aperto, pf, 1977; Marmor, org, 1985; Reminiscenzen, pf, 1991; Silhouetten, pf, 1991; Jugendalbum, pf, 1992; Modelle, pf, 1992; Zueignung, pf, 1992; Versteckte Worte, org, 1993; Passacaglia, org, 1993; Canzonetta, org, 1994; Preludium, org, 1994

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MELINDA BERLÁSZ

Karp, Theodore C(yrus) (*b* New York, 17 July 1926). American musicologist. He attended Queens College of the City University of New York (BA 1947) and the Juilliard School of Music. From 1949 to 1950 he was enrolled at the Catholic University of Leuven. Returning to the USA he obtained the PhD in 1960 at New York University, where he studied with Sachs and Reese. In 1963 he became a member of the faculty of the University of California at Davis and in 1971 was appointed professor of music. From 1973 until his retirement in 1996 he was professor of music at Northwestern University; he chaired the department from 1973 to 1988. Karp has contributed to the study of medieval secular monophony, particularly trouvère music. In his articles on the polyphony of St Martial, Santiago de Compostela and the Notre Dame school he proposed methods of transcription which emphasize the importance of consonance at points of rhythmic stress and cadence; the structure is clarified by transcribing recurring melodic motifs in similar rhythmic configurations. Karp is also interested in the application of computer techniques to the analysis of medieval music.

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PAULA MORGAN

Kárpáti, János (*b* Budapest, 11 July 1932). Hungarian musicologist. He studied musicology at the Liszt Academy of Music under Kodály, Szabolcsi and Bartha, gaining the MA in 1956 with a dissertation on Bartók's style in the period 1908–23. He was editor at the music department of Hungarian radio (1957–9), then music producer at the Hungaroton Record Company, Budapest (1959–61), and in 1961 became chief librarian at the Liszt Academy, where he was also a guest lecturer in music history, musicology and bibliography, and later professor. Kárpáti took the CSc in 1968, the PhD in 1969 with a dissertation on Bartók's string quartets, and the DSc in 1996. He won the Erkel Prize in 1971 and has been awarded the Grand Prize of the National Association of Hungarian Artists. He was chairman of the Hungarian IAML committee from 1977 to 1999 and of the Hungarian Musicological Society from 1997. His main musicological interests are Bartók and 20th-century music and Asian music cultures, especially Japanese traditional music.

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ISTVÁN KECSKEMÉTI/AGNES GÁDOR

Karpeles, Maud Pauline (*b* London, 12 Nov 1885; *d* London, 1 Oct 1976). English authority on folksong and folk dance and folksong collector. In 1909, intending to acquire teaching materials for her social work with children, she attended Morris dance competitions adjudicated by Cecil Sharp at the Shakespeare Festival, Stratford-on-Avon. Fascinated, she joined his first school of Morris dancing at South Western Polytechnic, London, and began a career devoted to promoting his vision of an English folk revival. With Sharpe's encouragement, she recruited friends and in 1910 formed the Folk Dance Club; its membership became the nucleus of the English Folk Dance Society, founded by Sharp in 1911. Karpeles was a committee member of the new society and a key figure in the group which provided demonstrations for Sharp's lectures and trained folk dancers (her dancing was particularly admired). Following Sharp's illness in 1913, she also assisted increasingly with his duties as the director. Sharp transferred his acitivites to North America at the outbreak of World War I, and Karpeles joined him in 1916. As well as lecturing and teaching, they spent 46 weeks in remote settlements of the Appalachian Mountains in the southern United States collecting 1,612 variants of 'folksongs of English origin'.

Following Sharp's death in 1924 Karpeles' brother-in-law, Douglas Kennedy, became director of the English Folk Dance Society, although Karpeles herself was better qualified for this position. Together with Kennedy and Vaughan Williams, she was a member of the artistic board, but her adherence to Sharp's educational approach to folk dance provoked growing opposition from her male colleagues (including Kennedy), who regarded folk dance as a fertility ritual – a view that the international folk dance festival she organized in London in 1935 paradoxically strengthened. As Sharp's literary executor, her control of the copyright to his works was also seen as too inflexible and after a prolonged battle, 1937–8, the national executive of the soceity broke the Sharp trustees' monopoly. Karpeles resigned and thereafter concentrated mainly on work in folksong: she took a leading role in

founding the International Folk Music Council in 1947, ensuring it adopted Sharp's theories and serving as its secretary for 15 years and as its honorary president in 1963. She also worked extensively on editions of Sharp's material, publishing two volumes of the songs from Appalachia (1932) and revising *The Country Dance Book* (vols.i, v, 1934–46) and *English Folk Songs: some Conclusions* (3/1954). From 1929 to 1930 she carried out Sharp's unrealized plan to collect folksongs from Newfoundland, compiling 191 songs of which 30 were selected for publication with arrangements by contemporary composers (1934). She collaborated with Fox Strangways on Sharp's biography (1933) and produced an expanded, but less reliable, highly partisan version in her name alone in 1967. As scholarship progressed, her editions of both Sharp's works and the Newfoundland folksongs as well as her *Introduction to English Folk Song* were increasingly criticized. She received honorary doctorates from Laval University, Canada (1961) and the Memorial University of Newfoundland (1970) and an OBE in 1961.

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G. Boyes: *The Imagined Village: Culture, Ideology and the English Folk Revival* (Manchester, 1993)

GEORGINA BOYES

Karr, Gary (Michael) (*b* Los Angeles, 20 Nov 1941). American double bass player. Born into a family of double bass players he studied with Herman Reinshagen, Warren Benfield and Stuart Sankey. In 1962 he appeared as a soloist with the New York PO under Bernstein and gave his recital début at Town Hall, New York. He toured Europe in 1964, making his London début at the Wigmore Hall. In 1967 he founded the International Institute for the String Bass (later the International Society of Bassists), which published 17 issues of the *Bass Sound Post*, at the time the only journal devoted to the instrument.

One of the most influential players of his generation, Karr has enjoyed a successful international solo career, has recorded extensively and has pioneered new and individual playing techniques. His repertory of concertos, several commissioned by him or written specially for him, includes works by Henze (1967), Gunther Schuller (1968), Wilfred Josephs (1980), John Downey (1985) and Lalo Schifrin (1988). In 1971 he formed a duo with the pianist Harmon Lewis, with whom he has given over 50 premières. He has held teaching posts at Yale University, the Juilliard School and other American and Canadian universities, and has written double bass methods. His often humorous approach to the instrument has made him a popular figure at summer schools and double bass gatherings, as well as with television audiences worldwide. He plays a 1611 Amati, formerly owned by Koussevitzky.

RODNEY SLATFORD

Karrer, Paul. *See* CARRER, PAVLOS.

Kartāl [karatāla, kartāḷa, kartār]. A South Asian term denoting pairs of wooden clappers, but in East India small cymbals.

Generally the term denotes wooden clappers, with or without jingles (either inserted bronze discs, or pellet bells, or both). Wooden or bamboo clappers, held two in each hand, are described in medieval Sanskrit works as *kamrā*. In Tamil Nadu *kartāḷa* denotes flat, round or oblong, wooden bats, with handles held between the fingers of one hand, which are struck together; these are called *cekkai* (Tamil) for the oblong type or *cekkalu* (Telugu) for the circular type with handles found in Andhra. Other wooden clappers include the *catkulā* of Madhya Pradesh, the *kāṭhi* of Orissa, the *rāigiḍgiḍī* of Rajasthan and the *ḍaṇḍā* of Bihar; the *çimṭā* of South Asia and the *ṭokā* of Assam are analogous, sprung clappers (tongs).

In northern and central areas *kartāl* denotes pairs of thick wooden clappers, about 15 to 30 cm long, with flat inner surfaces; attached to the outer sides, which may be convex or concave, are metal rings, leather straps or incised wooden handles by which the clappers are held with thumb and fingers. They are clashed together in performance. Some have no jingles but most have thin bronze discs held vertically in slits at each end by metal pins; sometimes also bronze pellet bells are attached to the ends. These are used primarily in religious music. In the South this type is known as *cipḷā*, in Maharashtra *cipḷyā* and in Sind *capṛun*.

For the *kartāl* of Bengal and Orissa *see* TĀL.

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ALASTAIR DICK

Kartomi, Margaret J(oy) (*b* Adelaide, 24 Nov 1940). Australian musicologist and ethnomusicologist. She studied piano (diploma, 1961), music (BA, 1963) and

composition (BM, 1964) at the University of Adelaide and took the doctorate in 1968 at Humboldt University, where she studied with Doris Stockmann and Usmann Effendi; she also took lessons in composition from Günther Kochan (1964–7) and performed her works in Berlin. She returned to Australia to teach at Monash University, Melbourne, where she was appointed research fellow (1969), lecturer (1970), reader (1974), director of the Institute for Contemporary Asian Studies (1989), and professor and chair of the music department (1989). She also served as president of the Musicological Society of Australia (1984–6), member of the editorial board of *Musicology* (1978–84) and *Acta musicologica* (1982–95), editor of the series Australian Studies in the History, Philosophy, and Social Studies of Music, and was elected director-at-large of the council of the IMS in 1992 and representative of the International Society for Traditional Music in 1997. Her interests as a scholar are wide-ranging and include organology, historiography, ethnology of Indonesian and South-east Asian musics, and children's music of the Australian Aborigines. She has conducted important research on the musics of Sumatra and the outer Islands of Indonesia and her work on organology, summed up in the book *On Concepts and Classifications of Musical Instruments* (1990), is considered seminal; she also actively promotes the performance of South-east Asian instruments at Monash University. She was made a member of the Order of Australia in 1991.

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'Forty Thousand Years: Koori Music and Australian Music Education', *Australian Journal of Music Education*, i (1988), 11–28
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TERRY E. MILLER

Karyotakis, Theodore (*b* Argos, 21 July 1903; *d* Athens, 14 June 1978). Greek composer. He went to Athens Conservatory and then was a pupil of Mitropoulos for composition (*c*1925–32) and Varvoglis for counterpoint and orchestration (*c*1933–6). In 1957 he was appointed general secretary of the Union of Greek Composers. Setting out from a nationalist style, often drawing on folksong modes and rhythms, in the 1960s he explored atonality and 12-note writing in search of a more austere expression. His Ballade, Rhapsody, *Petite Symphonie* and *Epic Song* rank among the most noteworthy achievements of the late national school.

WORKS
(*selective list*)

Stage: Ion (incid music, Euripides), 1937; Tou fengariou louloudi [Flower of the Moon] (op, prol, 3, Sperantzas), 1953–5
Orch: Sym. Study on 2 Greek Folksongs, 1939; Ballade, pf, str, perc, 1939; Rhapsody, vn, orch, 1940; Petite symphonie, str, 1942; Epic Song, 1944; Little Suite, 1946; Divertimento, 1948; Serenade, small orch, 1955; 3 Pieces, 1965; Conc. for Orch, 1968; Sym., 1972
Vocal: Ta erotika [The Love-Songs] (K. Ouranis), Mez, fl, hp, 1948; Ta theia dhora [The Divine Gifts] (Z. Papantoniou), S, pf, 1950; 3 Songs (G. Seferis), Bar, pf, 1954; 4 Songs (S. Myrivilis), S, pf, 1955; 8 Solos and Duos (K. Palamas), S, Mez, hp, 1955; Asma asmaton [The Song of Songs], reciter, S, T, Bar, female chorus, orch, 1956; 10 Songs (Ouranis), Mez, cl, str, 1962; Aethries [Cloudless Skies] (O. Elytis), S, cl, str, perc, 1962; 6 Songs (Seferis), S, pf, 1963; Str Qt (Elytis), S, str qt, 1963; Adagio (Elytis), S, str, 1968
Chbr: Variations on a Greek Folksong, pf, 1944; 4 Preludes, pf, 1945; 2 sonatas, vn, pf, 1945, 1955; Suite, fl, pf, 1946; Str Trio, 1952; Partita in modo antico, vc, vn ad lib, 1959; Sonatina, vc, 1963; Rhapsody, vc, pf, 1963; Duo, fl, va, 1963; 9 Inventions, vn, pf, 1966; 12 Impromptus, pf, 1968; Orion (Elytis), S, vn, 1968; Duo, fl, cl, 1969; Sonatina, va, pf, 1969; Trio, cl, va, pf, 1969; 7 Nocturnal Heptastichs (Elytis), S, fl, va, gui, xyl, perc, 1969; Music, fl, cl, hn, bn, 1973

Principal publishers: Greek Ministry of Education, Karyotakis, Union of Greek Composers

GEORGE LEOTSAKOS

Kasanda, Nicolas [Kasanda wa Mikalay; 'Docteur Nico'] (*b* Mikalay, Belgian Congo, 7 July 1939; *d* Brussels, 22 Sept 1985). Congolese guitarist. In 1953 he formed his first group, African Jazz, in which he played acoustic guitar with Joseph Kabasele, 'le Grand Kallé'. The Cameroonian saxophonist Manu Dibango and the singer Tabu Ley Rochereau joined the band in 1961 after a pre-Independence concert tour to Brussels. Several changes in the name of Kasanda's band and its personnel led to the formation of Orchestre African Fiesta, which developed a productive competitive relationship with the band led by the guitarist FRANCO Luambo. For ten years Kasanda and African Fiesta enjoyed great success in the newly named Zaire. His guitar playing technique transformed Central African popular music, defining the Congolese music sound of the 1960s and 70s. He introduced the Hawaiian steel guitar to the band as well as a dance style, *kiri kiri*, that became an extremely popular alternative to *soukous*. He lost his recording contract in the 1970s but launched a comeback in the 1980s, producing the albums *Dieu de la guitare (no.1)*, *Aux USA* and *Adieu*.

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Eternal Docteur Nico, Sonodisc CD 36516 (1992)

GREGORY F. BARZ

Kasarova, Vesselina (*b* Stara Zagora, 18 July 1965). Bulgarian mezzo-soprano. She studied with Ressa Koleva at the conservatory in Sofia, where she made her first appearances with the Sofia National Opera in such roles as Rosina (her stage début), Dorabella, Preziosilla and Fenena (*Nabucco*). She joined the Zürich Opera in 1989, making her début as Second Norn, followed by Olga and Anna (*Les Troyens*). In 1998 she returned to the house, scoring a particular success in the title part of Offenbach's *La Périchole* with Harnoncourt. She was briefly engaged at the Vienna Staatsoper in 1991, the year she made her début at the Salzburg Festival as Annius (*La clemenza di Tito*). But it was a concert performance of *Tancredi* at Salzburg the following year which really established her credentials as a dedicated artist with a strong, vibrant mezzo and great fluency in her runs. Kasarova made her Covent Garden début as Rosina in 1993 and returned as Sextus in *La clemenza di Tito* in 2000. In 1998 she appeared at the Munich Festival as Jane Seymour (*Anna Bolena*) and made her début at the Rossini Festival at Pesaro in the title part of *La Cenerentola*. In 1999 she sang the role of Ruggero (*Alcina*) at Barcelona and Sextus and Isabella (*L'italiana in Algeri*) at the Staatsoper in Munich. Among other roles in Kasarova's repertory are Zerlina, Charlotte and Bellini's Romeo, which she has recorded to considerable acclaim. A recital of Mozart arias with Colin Davis likewise testifies to her vivid powers of communication and consummate technique. She is also an accomplished exponent of French and Russian song. (A. Blyth: 'Vesselina Kasarova: The Voice of Romeo', *Gramophone*, lxxvi/Sept (1998), 10–12).

ALAN BLYTH

Kasatschok. *See* KAZACHOK.

Kaschau (Ger.). *See* KOŠICE.

Kaschendorf [Caschindorf, Castendorfer, Kastendörfer], **Stephan** (*b* Breslau, *c*1425; *d* ?Schweidnitz, Silesia, after 4 Feb 1499). German organ builder. He was initially apprenticed to a carpenter called Nickel; it is not known who taught him organ building. By 1460 he was considered an 'egregius magister in ista arte'. He was active in a wide geographical area extending from Silesia to Saxony, Thuringia, Franconia and Swabia far into southern Germany. Like many leading organ builders of the second half of the 15th century (such as Heinrich Traxdorf, Leonhard Mertz, Burkhart Dinstlinger, Friedrich Krebs and Hans Tugi) he was well-travelled. His organs are characterized by the use of independent divisions and stops (*Hauptwerk* and *Rückpositiv* or *Brustwerk*); no specifications have survived. He built organs for St Maria Magdalena, Breslau (1455), the St Egidien, Nuremberg (1460), St Elisabeth, Breslau (1460–64), the Georgskirche, Nördlingen (1464–6), the Frauenkirche, Nuremberg (1464–6), Grossenhain, Saxony (1469), Erfurt Cathedral (1480–83), St Ulrich und Afra, Augsburg (chancel organ; 1490), and Schweidnitz (1495–9). In 1467 he offered his services in Rothenburg ob der Tauber, but was turned down. As an organ builder he also had the task of laying and repairing lead roofing (e.g. St Sebaldus, Nuremberg, 1483). His three sons Caspar, Melchior and Michael were also active in the organ-building profession, and assisted him in Erfurt. He owned houses in Dresden and Schweidnitz, but seems to have died penniless and alone. Two organ contracts and a teaching contract with his pupil Lorenz Gisse remain.

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HERMANN FISCHER

Kaschmann [Kašman], **Giuseppe** (*b* Lussimpiccolo [now Mali Lošinj], Istria, 14 July 1847; *d* Rome, 7 Feb 1925). Italian baritone. After studying in Rome, he made his début in 1869 at Zagreb. He first sang in Italy in 1876 at Turin as Alphonse (*La favorite*) then appeared at Venice, Rome, Trieste and La Scala, where he made his début in 1878 as Posa. In the inaugural season of the Metropolitan (1883–4), he sang Enrico Ashton, Don Giovanni and Thomas' Hamlet, a role he also sang at Lisbon and Madrid, and at the S Carlo, the Colón and La Fenice. He sang Wolfram and Amfortas at Bayreuth (1892, 1894) and returned to the Metropolitan (1895–6) as Kurwenal, Wotan and Telramund. His repertory also included Valentine, Escamillo, William Tell, Riccardo (*I puritani*), Severo (*Poliuto*), Rigoletto, Macbeth, Amonasro, Don Carlo (*Ernani* and *La forza del destino*), Iago, Tonio and Scarpia. In his 60s he turned to *buffo* roles such as Rossini's Dr Bartolo and Don Pasquale; his last performance was in Rome in Cimarosa's *Astuzie femminili* (1921). His few records reveal a velvety voice of great beauty, employed with style.

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GV (R. Celletti; R. Vegeto)

ALAN BLYTH

Kasemets, Udo (*b* Tallinn, 16 Nov 1919). Canadian composer and conductor of Estonian origin. He studied at the Tallinn Conservatory and the Stuttgart Musikhochschule, and attended the Darmstadt summer courses before moving to Canada in 1951. As a freelance musician he has pursued an extraordinary variety of activities: teaching the piano and theory, accompanying and working as a vocal coach, conducting and organizing concerts, serving as a church organist and choirmaster, writing newspaper criticism (for the Toronto *Daily Star*), editing and lecturing. In addition to his compositional activities, which include writing pieces for students and amateurs, he founded and conducted the Toronto Bach Society, and served as editor of the notable Canavangard series of new scores. From 1970 to 1987 he taught music and mixed media at the Ontario College of Art, Toronto. In 1991 he received an honorary LLD from York University and a grant from the Memorial Foundation of Adele, Adolf and Axel Toom for his contribution to Estonian-Canadian cultural life.

Kasemets's early scores show two consistent stylistic features: an appeal to folklike expression and the use of highly schematic developmental processes. In the many works of the 1950s that incorporate elements of Schoenbergian dodecaphony, basic sets often emphasize perfect intervals or scale patterns, generating lines and textures that recall folk music. Sometimes genuine folk materials are quoted: those of both his native and his adopted country attracted his interest at this time. During the same period numerous fugues, double fugues and passacaglias appear in his music: the double fugue in the *Sonata da camera* for solo cello (1955) marks a climax of this type of writing.

In 1960–61 Kasemets renounced much of his earlier creative thinking and withdrew a large number of scores. He made contact with the leaders of some of the avant-garde movements in music, visual art and literature in the USA and brought them to Canada to perform in various concert series. The works inspired by this exploration of new ideas were at first of two types: those in which charts and graphic notation (sometimes combined with staff notation) were used to explore new sound possibilities; and those in which sound was only one of a number of elements not necessarily predominant, in a composition emphasizing an open framework for variable realization. The first category recalls the chart pieces of Feldman, Brown and others; the second relates to American artists associated with 'happenings' (Young, Allan Kaprow). Examples of the former group include *Timepiece* (1964), in which 36 events can be interpreted in any medium, and *Fifth Root of Five* (1962–3), in which two pianists determine the order of succession of five-second segments. Characteristic of the second category is Kasemets's most performed composition, *Trigon* (1963), realizable in three purely musical media or in as many as 81 mixed media, including instruments, spoken voices, electronics, live actions, films and slides and visual art.

By the late 1960s Kasemets prioritized the process of bringing a realization into being over the more static notion of the 'work'. Later pieces, therefore, often take the form of 'lecturessays' (on such issues as the cultivation of sensitivity, pollution, aboriginal rights or other topics) or 'combination scores', in which several basic schemes are employed simultaneously. Kasemets's influence and models range wide. Prominent among them are Satie, Duchamp, Cage, Fuller, Joyce, Beckett, the Canadian poet bp Nichol and the Canadian visual artist and jazz performer Michael Snow. In *Time/Place Interface* (1970–71) readings from randomly located pages in a reference work are controlled by lighting, recorded and combined (in the largest of various possible realizations) with other readings in various languages exchanged electronically across great distances and superimposed in continuous performance.

Comparable manifestations include *Wor(l)dmusic* (1974), 'a globally realized collective speechsoundsong, ... a radio event circling the earth'; *Thunderword* (1978), based on the 'ten 100-lettered thunderwords' in *Finnegans Wake* ('the ideal performance ... should take place during a thunderstorm'); and *Whole Earth Music* (1979), 'an everongoing & everchanging replay-cum-mix of recordings of sounds/musics of varied origins'.

In a programme note in 1995, Kasemets said that his newest productions, musical and literary, 'attempted to establish correspondences' between various 'systems ... devised to bring order' to the consideration of broad universal questions and 'systems ordering sounds in time and space'. The former included patterns and procedures from the I Ching and from traditional Japanese *haiku* and *renga* poetics, the Mayan calendar, the structure of the DNA helix, findings of Fuller, Reeves and Hawking, and the fractals of Mandelbrot. *Eighty Flowers* (1994–5) is a series of 80 short piano solos whose pitches, durations and dynamic shapes exactly parallel the phonemic structures of a cycle by the American poet Louis Zukofsky. *Requiem Renga* (1992), 'memorial music for victims of human cruelty', is based on the classical Japanese genre of chain-poetry, but introduces a familiar Western-music phrase, from the sequence for the Mass for the Dead ['Dies irae']. *TimeTrip to Big Bang and Back* (1990–93) is an extravagantly imagined 'universe symphony' based on Stephen Hawking's *A Brief History of Time*. The score of one section, 'Messiermusics', consists of photos of star clusters and nebulae to be interpreted musically by a performer on glass instruments.

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(*selective list*)

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Orch: Recit and Rondino, op.36, str, 1954; Vn Conc., op.41, 1955–6; Passacaglia, fl, vn, orch, 1959; Sinfonietta, small orch, 1959

Vocal: Choreola gaudiae, op.32 (old Christmas carols), S, A, T, pf, 1952; Poetic Suite, op.37 (K. Raine), S, pf, str orch, 1954; The Thousand Nights and One Night, op.39, S/T, pf, 1956; Canciones, op.42 (F. García Lorca), S, fl, gui, 1955–6; 2 Sym. Songs, op.43 (D. Thomas), Mez/Bar, pf/orch, 1956, orch version withdrawn; 3 Miniatures, op.46 (P.B. Shelley), S/T, pf, 1956; 2 Songs, op.49 (J. Donne, anon.), TTBB, 1957; Songs from the Atlantic Provinces, S/T, pf, 1959; Hano (Indian dirge), 1v, pf, 1960; 19NooN61 (W. Hickling), 1v, pf, 1961; Haiku, S, fl, vc, pf, 1961; Communications (e.e. cummings), vv, insts, 1963; 5 Songs for Children, 1v, pf, 1964; Variations (on Variations [on Variations]) (E. Olson), 1v, inst, tape/tape rec, 1967; And M.D. Said (M. Duchamp), 1v, 1969

Inst: Sonata, op.24/1, pf, 1951; 6 Preludes, op.30, pf, 1952; Str Trio, op.33, 1953; Recit Fugue, op.40a, 2 vc, 1955; Sonata da camera, op.40, vc, 1955; Sonata concertante, op.50, pf qt, 1957; Wind Qnt, op.48, 1957; Logos, fl, pf, 1960; Squares, pf duet, 1962; Fifth Root of Five, 2 pf, 1962–3

*c*30 works withdrawn before 1960; educational music, arrs.

MULTI-PURPOSE SCORES, COMBINATION SCORES, THEATRE AND PARTICIPATION PIECES, 'LECTURESSAYS'

Cumulus, solo/ens, 2 tape recs, 1963–4; Trigon, 1/3/9/27 pfmrs, 1963; Timepiece, solo/ens, 1964; Cascando (S. Beckett), 1–128 pfmrs, 1965; Calceolaria, tape, any no. of pfmrs, 1966;

Contactics, 1966; 5 PP (5 Perf. Pieces), 1966; Octagonal Octet and/or Ode, 1/2/4/6/8 pfmrs, 1967; T (Tribute to Buckminster Fuller, Marshall McLuhan, John Cage), readers, synths, slides, audience-controlled elecs, 1968; DDD (Deadly Deafening Decibels), 4 spkrs, insts, 1970; Time/Place Interface, 1970–71; Bookmusic, 8 readers, audience-controlled elec, 1971; S (The Subject is S), spkr, tape, incense, 1971; Elaborations on Musical Erratum of Marcel Duchamp, 1971–2; Qt of Qts, 1971–2; Time/Space Interface, 1971–3; Colo(u)r is . . . , spkr, slides, 16mm sound film, 1972; Guitarmusic for John Cage, any no. of guis, slides, 1972

J.C. (Without Saying Anything about John Cage that hasn't been said by John Cage himself), reader, tape rec, gramophone, doors, 1972; Quadrophony, 1972–3; Son of Vexations, tape loop, abacus, 1972; La Crasse du Tympan, 1973; Wordmusic/Interface, readers, tape recs, mixers, 1973–4; Silencesong: Litany for Lily, 1974; Wor(l)dmusic, 1974; In Memoriam Nelson Small Legs Jr. (Rites of Rights no.1), 1–10 readers, any no. of drums, opt. visuals, 1976; In Support of Justice Thomas Berger (Rites of Rights no.2), any no. of perc, public address system, 1976; Kanadanak, 1976–7; Watearthundair, 1976; Biographics, 1977; David & David & Larry & James, elecs, 1977; Thunderword, 1978; M (on) ART: c'est la vie, 1979; Whole Earth Music, 92-track tape, 1979

Celestial Timescapes, elecs, 1980; Onemanshow, 1980; Ragtime: an Intercultural Timescape, Asian ens, European ens, Zodiacanons, 1–12 insts and/or vv, 1981; Earthspin, pf, elecs, 1982; Counterbomb Renga, 1983; 4-D I Ching, tape, 1984; Yi Jing Jitterbug, 1/8 ww/str, tape, 1984; Geo(sono)scope, 1986; Duchampera (M. Duchamp), vv, spkrs, actors, pf, perc, tape, lighting effects, 1987; Vertical Music in Memory of Morton Feldman, any 7 insts/2 pf, 1987, rev. 1995; Portrait: Music for the 12 Moons of the I Ching, 1988; Calendar Round, 1989; Lun(h)armonics: Music of the Chinese Calendar, elecs, 1990; The Eight Houses of the I Ching, str qt, 1990; TimeTrip to Big Bang and Back, (spoken and chanted vv, perc, dancers, pre-rec sounds, slides)/elecs, 1990–93

Fractal Epitaph for John Cage, (1v, pf)/(1v, str qt), 1992, rev. 1995; Koch Curves, ww qnt, 1992; Requiem Renga, (str, 2 perc)/(3 spkrs, 2 perc), 1992; Kuradi Kiik (Satan's Swing), accdn, 1993; Mikesnowflakes, (v, 2 pf, [4 pfmrs], mar)/(v, 2 pf [4 pfmrs], mar, 3 spkrs, visuals), 1993; Palestrina on Devil's Staircase, 2vv, 3 vn, 3 vc, 1993; The Eight Houses of the I Ching, 12 str, 1993; 80 Flowers of Louis Zukofsky, pf, 1994–5; Mandelbrot Music, (cl/b cl, tpt, vn/b vn, db/mand, 3 perc, pf)/(3 pf [or any insts]/pf/1v, str qt, ww qnt, inst sextet, inst octet), 1994; MOnoLLOYgue (Beckett), actor, bn, 1994; Music of the First Eleven Primes, pf, 1994; Peacewordchant, Bar, vc, 1994; Perpetual Tango +, pf, 1994 [after J. Cage and E. Satie]; Pythagoras Tree, pf, 1994; Reading John Cage (O. Paz), 1v, pf, 1994; Sappersong (D. Hartford), Bar, vc, 1994; 3/7 d'un Morceau en forme de poire, pf, 1995 [after E. Satie]; Feigenbaum Cascades, pf, 1995; SoUNdFLOWER, 5 hp/5 mar/5 kbd, 1995; fraCtal fibONaCciERTO, pf, 2 perc, brass trio, ww qnt, str octet, 1996; 16 Stills of bpNichol, pf, 1996

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JOHN BECKWITH

Käser, Mischa (*b* Zürich, 1 Jan 1959). Swiss composer. After obtaining the guitar diploma at the Winterthur Conservatory, he studied composition with Hans Ulrich Lehmann at the Zürich Conservatory from 1983 to 1985, and Roland Moser at the Basle Music Academy from 1985–9, as well as studying the medieval lute with Crawford Young at the Schola Cantorum Basiliensis, also from 1985–9. He gained the Working Year of the city of Zürich award for his compositions in 1992, and in 1998 was awarded the Queen Marie-José composition prize for *Ordoble*. A feature of Käser's composition is its musical approach to language and the linguistic aspects of music. His song cycles are central to his work, and although they are mainly settings of 20th-century texts they display an intense and often startling involvement with the classic models of Romanticism. Here, as in his instrumental works, the use of musical elements approaches that of linguistic elements: through quotations of style – they are seldom actual musical quotations – historically conditioned idioms are set in unusual contexts to convey meaning, generally with an effect of alienation or fragmentation. The composer's great sensitivity to sound and his sureness of touch allow him to employ a broad range of expression between irony and derivative naivety, humour and profound gravity. He has felt increasingly drawn to the possibilities of expression offered by the theatre and music drama.

WORKS
(*selective list*)

Orch: Ausgedörrtes Schilf ..., 1988; Von der unendlichen Schneefläche ..., 1988; Unmerklich reiht sich Tag an Tag ..., 1988; Im jungen Grase ..., 1988; Napoleonskurve, 1994–5; Ordouble, vn, vc, orch, 1996–7; Untitled I, str orch, 1997

Song cycles: Kafka-Zyklus, spkr, S, 3 perc, 1987–8; 7 Lieder zu Volkstexten, S, fl, cl, str trio, 1990; Einspruch (T. Huonker, P. Zahl, newspaper texts), spkr, Bar, accdn, db, sax, perc, 1990–91; 15 Liedl nach Jandl, S, chbr ens, 1991; The Hard Core of Beauty (W.C. Williams), S, chbr ens, 1992–7; Musik zu Alexander (E. Herbeck), S, chbr ens, 1993–4; Vom Grundriss der Brötchen (F. Grasshoff), v, ob, pf, vc, 1994; Mirliton (S. Beckett), v, 1996; Neue Liebeslieder (F. Daumer), vocal qt, pf (4 hands), 1998

Scenic works: 17 moments musicaux, 3 performers, 1991; Vier Jahreszeiten für eine Stahlwand, 4 performers, tape, 1992; Nettchen (R. Walser), mikrodramatisches Singspiel, 3 actors, S, Bar, chorus, inst ens, 1995–6

Other works: Er-schöpfung, str qt, 1983–4; Schattenflüstern, 10 rec, 8 gui, 1985; Musik zu Dufay, A, rec, gamba, lute, hpd, 1989; 3 Chorstücke (A.X. Gwerder), S, 2 choruses, 1990; Zwischen den Schiene ..., wind octet, 1990; Dupuy tren, 3–6 rec, 1991; Abenteuer in Sachen Haut, fl, 10 str, 1993; Nachklang, vn, pf, 1995; Hommage à Wolfgang Borchert, 3 vv, 3 rec, 1997; solo works for pf, hpd, gui, vn, fl

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P. Müller: 'Bewusst naive Blicke: Uraufführung von Mischa Käsers Liederzyklus "The Hard Core of Beauty"', *Dissonanz*, no.56 (1998), 27–8

PATRICK MÜLLER

Kashin, Daniil Nikitich (*b* Moscow, 1769; *d* Moscow, Dec 1841). Russian folksong collector and composer. Son of one of General Bibikov's serfs, he was a pupil of Sarti in Bessarabia (1788), and in 1790 performed two of his own pieces (including a piano concerto) at a public concert given in Moscow by Bibikov's serf orchestra, of which Kashin was director in the 1790s. It is possible that he also visited Italy during this period. Freed from serfdom in 1798, he established himself as an important figure in Moscow's musical life from 1799, and, in addition to his activities as a composer, pianist, singer, opera conductor, teacher and folksong collector, he organized and conducted mammoth concerts sometimes involving a choir of 300 and an orchestra of 200. In 1800 (or perhaps 1805) he appeared as an opera composer with *Natal'ya, boyarskaya doch'* ('Natal'ya, the Boyar's Daughter'), which enjoyed great success, holding the stage until 1817; the libretto, by S.N. Glinka, was based on a novel by Karamzin. His two other operas were *Sel'skiy prazdnik* ('The Village Holiday', 1807) and *Ol'ga prekrasnaya* ('Beautiful Olga', 1809, libretto also by S.N. Glinka).

Kashin's zeal for Russian folk music prompted him to inaugurate the *Zhurnal otechestvennoy muzïki* ('Journal of national music'), which first appeared in 1806 and ran for 12 issues before ceasing publication in 1809. During the campaign against the French in 1812, Kashin composed a number of patriotic choruses, one of which, *Zashchitniki Petrova grada* ('The Defenders of Petrov Town'), achieved great popularity. *Makar'yevskaya yarmarka* ('The Fair at Makar'yev'), a stage piece by M.N. Zagoskin for which Kashin provided music in 1817, reflects the increased national colouring in Russian culture after 1812. Kashin was also attached to Moscow University, and a year before his death founded a music school. In 1833 and 1834 he published his three-volume collection of Russian folksongs, *Russkiye narodnïye pesni*, which contains arrangements of 108 tunes, some of which had appeared in his earlier *Journal of National Music*.

It is difficult to judge Kashin as an opera composer, since the music of all except *Natal'ya, the Boyar's Daughter* is lost, like much of his other music. In what has survived he shows himself to have been a typical Russian composer of the early 19th century, depending on foreign styles and writing in a characterless manner; his compositions are of purely historical interest. As an arranger of folksongs he belonged to the period before Russian musicians had become scrupulous about preserving the integrity of the tunes or had developed the ability to furnish them with distinctive accompaniments. Nevertheless, within their limitations, Kashin's straightforward arrangements are workmanlike and among the best of the period. In addition, he wrote original pieces in imitation of a folk idiom and frequently used folksongs as the basis of instrumental variations.

FOLKSONG EDITIONS

Russkiye narodnïye pesni [Russian folksongs] (Moscow, 1833–4); ed. V. Belyayev (Moscow, 1959)

WORKS

lost unless otherwise stated

Stage: Natal'ya, boyarskaya doch' [Natal'ya, the Boyar's Daughter] (op, S.N. Glinka, after Karamzin), 1800 or 1805, MS in library of the Malïy Theatre, Moscow; Sel'skiy prazdnik [The Village Holiday] (op), 1807; Ol'ga prekrasnaya [Beautiful Olga] (op, S.N. Glinka), 1809; Makar'yevskaya yarmarka [The Fair at Makar'yev] (incid music, M.N. Zagoskin), 1817

Vocal: Festive choruses, incl. Zashchitniki Petrova grada [The Defenders of Petrov Town], 1812 (St Petersburg, 1813); 15 folksong arrs., chorus; songs

Inst: Pf Conc., by 1790; Pf Trio; pf variations; other pf pieces

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N. Findeyzen: *Ocherki po istorii muzïki v Rossii s drevneyshikh vremyon do kontsa XVIII veka* [Essays on the history of music in Russia from ancient times to the end of the 18th century], ii (Moscow and Leningrad, 1929)

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M.S. Druskin and Yu.V. Keldïsh, eds.: *Ocherki po istorii russkoy muzïki 1790–1825* [Essays on the history of Russian music, 1790–1825] (Leningrad, 1956)

G.R. Seaman: *History of Russian Music* (Oxford, 1967)

DAVID BROWN

Kashkashian, Kim (*b* Detroit, 31 Aug 1952). American viola player and teacher of Armenian descent. She studied at the Peabody Conservatory in Baltimore with Walter Trampler (1969–70) and Karen Tuttle (1970–75), and won both the Lionel Tertis and the ARD (Munich) competitions. Her career developed rapidly both as a soloist and chamber music player, and also as a teacher. She was a faculty member at the New School of Music in Philadelphia (1981–6), the Mannes College in New York (1983–6) and the University of Indiana School of Music in Bloomington (1985–7), and teaches regularly at the Lausanne Conservatoire. She has also taught at the Hochschule für Musik in Freiburg since 1989 and teaches regularly at festivals such as Marlboro, Spoleto and Lockenhaus. A fine chamber music player, she has played with the Beaux Arts Trio and the Guarneri, Galimir and Tokyo string quartets. In 1984 she discovered two unpublished sonatas for viola by Hindemith which she subsequently recorded. Kashkashian has collaborated with many contemporary composers who have written works for her; these include Sofiya Gubaydulina, Schnittke, Betsy Jolas, Alvin Brehm and Meyer Kupferman. She also took part in the first performances of Kolb's *Related Characters* (1982) and Penderecki's Quartet for clarinet and strings (1993).

MARGARET CAMPBELL

Kashkin, Nikolay Dmitriyevich (*b* Voronezh, 27 Nov/9 Dec 1839; *d* Kazan', 3/15 March 1920). Russian critic and music teacher. Kashkin received his initial music education from his father, a bookseller who was a self-taught musician. By the age of 13 Kashkin was himself giving music lessons. In 1860 he moved to Moscow, where he studied the piano with Dubuque. His first critical writings appeared in the *Moskovskiye vedomosti* in 1862, and the following year Nikolay Rubinstein offered him a post as teacher of piano and theory in the music classes of the Moscow branch of the Russian Musical Society. When these developed into the Moscow Conservatory in 1866, Kashkin became a professor of theory, music history and piano, holding the appointment until 1896. In 1866 he also began a close friendship with Tchaikovsky. In addition to his personal teaching activities Kashkin published in 1875 a textbook on elementary music theory. This was one of the earliest books on the subject in Russian and remained a fundamental work in Russian music education for over half a century.

As well as contributing to the *Moskovskiye vedomosti*, Kashkin was critic for the *Russkiye vedomosti* (1877–8, 1886–97); his last article was written in 1918. Kashkin's period of critical activity therefore spanned more than half a century, during which time he distinguished himself by impartiality and discrimination of judgment, as well as by a direct and lucid prose style. Thus, while writing appreciatively of Balakirev and his nationalist circle, Kashkin could also give credit to Anton Rubinstein, and in the 1890s he wrote sympathetically of the new musical trends revealed in the music of Skryabin. His recollections of Borodin, Balakirev, Rimsky-Korsakov and, above all, Tchaikovsky form the most durable part of his work. Some of Kashkin's writings appeared under the pseudonym N. Dmitriyev.

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Pervoye dvadtsatipyatiletiye Moskovskoy Konservatorii: istoricheskiy ocherk [The first 25 years of the Moscow Conservatory: historical study] (Moscow, 1891)
with H.A. Laroche: *Na pamyat' o P.I. Chaykovskom* [In memory of Tchaikovsky] (Moscow, 1894)
Vospominaniya o P.I. Chaykovskom [Reminiscences of Tchaikovsky] (Moscow, 1896, 2/1954)
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DAVID BROWN

Kashmir. An area of the western Himalayas which includes parts of India, Pakistan and China. The political control and borders of Kashmir are in dispute. The valley of Kashmir, in the upper regions of the Jhelum river, is the most densely populated area and is part of Jammu and Kashmir, the northernmost state of India. This entry covers the principal musical genres of the valley.

1. HISTORY. Culturally Kashmir is a meeting point between Persian-dominated Central Asia and India. The cultural history of Kashmir can be divided into two periods; Hindu (3rd century BCE to the 14th century CE) and Muslim (14th century to the present day).

During the Hindu period Kashmir was an important centre of Buddhism and Saivism, and the area from which Buddhism radiated further east. It was also a centre of Sanskrit learning and the Kashmiris produced important works on grammar (*Mahābhāṣya* by Patañjali), history (*Rājataraṅginī* by Kalhaṇa) and music (*Saṅgīta-ratnākara* by Śarṅgadeva). The *Rājataraṅginī* reports that during the Hindu period professional female dancers associated with the temples enjoyed a high social status and often became the wives of rulers. However, the musicians, especially instrumentalists, were seen in unfavourable terms, together with meat-eaters and drunkards. Musics from outside Kashmir were performed in the courts and some rulers were well versed in Sanskrit works such as Bharata's *Nāṭyaśāstra*.

Islam entered Kashmir peacefully through the activities of Sufi mystics (the Suhravardīs, Kubravīs, Naqshbandīs and Qādirīs) from either Iran or the Islamized areas of Central Asia. It became the state religion in 1320 with the conversion of Rinchin, the first sultan. In spite of fundamental philosophical and social differences Islam was easily accepted; impregnated with elements of Sufism it had much in common with the mysticism of Saivism and Buddhism. The conversion of the population was especially large among the lower castes and it eventually resulted in the division of the society into a Muslim majority and a Hindu minority, the Pandits. Gradually the paramount position of the Pandits was challenged and Persian replaced Sanskrit as the language of administration and learning.

Sufism had a major impact on all aspects of Kashmiri culture, especially on poetry and music. Kashmiri poets such as Shaikh Yaqūb Sarfī (*d* 1594), Ghālib (1797–1869) and Ghulām Aḥmad Mahjūr (?1885–1952) produced a body of literature based on Persian models using forms such as *ghazal*, *rubā'ī* and *dōbeytī*. Most poems written in either Persian or Kashmiri were heavily imbued with Sufi philosophy, symbolism and imagery of wine, love and intoxication.

Information on music during the early Islamic period is fragmentary and comes from the *'Ain-i akbarī* by Abul Fazl and the continuation of Kalhaṇa's *Rājataraṅginī* by Śrivāra, Jonarāja and Sūka. From these we learn that musicians from India and Central Asia met at the court of Sultan Zainu'l 'Ābidīn (1420–70), whose reign was a 'golden age' of Kashmiri culture. Zainu'l 'Ābidīn's son, Haydar Shāh, studied the lute with Khwaja 'ABD'AL-QĀDIR.

2. TREATISES. In the 18th century, towards the end of the Mughal period, works specifically concerned with music were produced in Kashmir. Among them are theoretical treatises, the anonymous *Karāmat-e-majrā* ('The Marvel of Courses') and the *Tarāna-e-sorūr* ('The Song of Joy') by Daya Ram 'Khushdil', as well as anthologies of poetry, *majmū'as*, containing poems to be sung in specific suites in specific modes or melody-types (*maqāms*) to specific rhythmic cycles (tālas).

These theoretical treatises are primarily concerned with listing and classifying the modes. The *maqāms* are organized in a system of one *reng*, six *āvāzs*, 12 *maqāms*,

24 *shu'ba*s and 48 *gushe*s, thus following the duodecimal system found in many Arabic and Persian treatises from the Middle East and Central Asia from the 13th century onwards (*see* ARAB MUSIC, §I, 4(I)). The modes are associated with the zodiac, the four elements, utterances of the prophets, sounds of animals, inanimate objects and have assigned therapeutic properties, as well as having an appropriate time for their performance.

The material in the treatises is heterogeneous, containing elements drawn from Arabic, Persian and Central Asian sources as well as India. This heterogeneous character, combined with a few specifically Kashmiri elements such as the identification of one of the *maqām*s as *Rāst-e-kashmīrī*, provides a strong argument that these treatises were actually produced in Kashmir. The *Karāmat-e-majrā* and the *Tarāna-e-sorūr* are speculative in character and do not provide much information about the musical practices of the time. However, many of the *maqām*s mentioned in them are presently in the repertory of the Kashmiri *ṣūfyāna mūsīqī* and *ṣūrnāy* ensembles.

The anthologies, *majmū'as*, provide a closer link with the performing practice of the time. Many of the poems sung today in *ṣūfyāna mūsīqī* are sung in the same modes using the same rhythmic cycles as prescribed in the *majmū'as*. It is thus highly probable that both the treatises and the anthologies refer to this genre of Kashmiri music.

3. GENRES. Of the many musics performed in Kashmir, the majority are traditional Kashmiri genres, performed in both villages and urban centres. There are also genres recently imported, primarily from elsewhere in India, such as Indian film and popular musics, Hindustani music and Western popular styles. The majority of traditional genres are a part of the culture of the Muslim majority; relatively few belong to the heritage of the Hindu Pandits.

Often, however, the distinction between these genres is more in function and text than in musical style. The most prominent genres of the Kashmiri Muslims are: *ṣūfyāna mūsīqī*, considered by the Kashmiris as their classical tradition; the music of the instrumental *ṣūrnāy* ensembles, performed during the *bande pather* traditional theatre; and the traditional genres of *chakri*, *nande baeth*, *nande chakri*, *rūf*, *wanawun* and the music performed in the mosques. Hindu genres include the Hindu *chakri* and Kashmiri devotional *bhajan*s.

(i) Ṣūfyāna mūsīqī. Also known as *ṣūfyāna kalām*, *ṣūfyāna mūsīqī* is primarily the music of the Muslim urban élite. It is associated with Sufi circles but, at least in the recent past, it was also patronized by Hindu intellectuals who considered it a common Kashmiri heritage. It functions as both a ritual music performed at Sufi *meḥfil*s (meetings), especially of the Qādirī order, and as a secular music performed during secular *meḥfil*s and on the radio.

Ṣūfyāna mūsīqī is a vocal style performed by an ensemble of four to twelve musicians accompanying themselves on instruments (fig.1). The present-day composed repertory consists of 47 *maqām*-suites, each in a specific mode also named *maqām*. The performance of a *maqām*-suite opens with a short instrumental prelude in free rhythm, *shakl*, followed by a selection of metred songs. Each song, or group of songs, is performed in sequence according to the tāla, the longest and more complex tālas being performed before the shorter and simpler ones. Occasionally, after the *shakl*, the leader of the ensemble sings a *nather*, a solo vocal piece in free rhythm set to a poem of the same name. A radio



1. *Ṣūfyāna ensemble from Radio Kashmiri Srinagar (from left to right): two setāris, santūr (played by the leader, Sheikh Abdul Aziz), sāz-e-kashmīrī and dokra*

performance of a *maqām*-suite typically consists of a *shakl* followed by two or three songs, each in a different tāla, lasting for 10–15 minutes. In the context of a *meḥfil* a performance would include a *shakl*, *nather* and several songs in three or four tālas lasting up to an hour and a half.

Of the elaborate extra-musical associations of the *maqām*s described in the theoretical treatises of the past, only the concept of an appropriate time of the day for the performance of individual *maqām*s remains. In the traditional setting of an all-night Sufi *meḥfil*, held during major Islamic holidays such as *mi'rāj*, the night-time *maqām*s are performed in the correct two-hour periods. For a radio broadcast only those *maqām*s appropriate for the time of broadcast are performed.

All the pieces in a *maqām*-suite are in the same mode, or *maqām*. Some of the names of individual *maqām*s come from Arabic and Persian terminology (e.g. *Nawā*, *Arā'q*, *Segāh*), some from Indian traditions (e.g. *Asāvarī*, *Dhanāsrī*) and some carry alternative names from both Indian and Arabic/Persian traditions (*Bahār* or *'Ushshāq*, *Tilang* or *Mahūr*). The tonal system of the instrumental parts may be different from that of the vocal parts. The instrumental *maqām*s use an untempered heptatonic scale with the third and seventh degrees either 'natural' (*shudd*) or 'flat' (*kōmal*). The vocal parts of some *maqām*s use microtonal variations of pitch, especially on the third and seventh degrees. This use of microtonal intervals is not articulated by the musicians but in performance the use of the altered pitches is consistent. The altered pitches are either sung together with those of the instrumental line or they are omitted in the instrumental parts. The range of the vocal parts is up to a 12th and the intervallic pattern of the main octave does not have to be the same as that in the upper register.

*Maqām*s are identified not only on the basis of a hierarchy of modal degrees (the note of primary importance being the *vādī*, that of secondary importance the *samavādī*) and the microtonal variations but also by melodic formulae. All pieces in a single *maqām* are built from a limited number of arhythmic melodic modules, recognizable by the musicians, used in different pieces with varying rhythms and in a different order.

Rhythmically the music is arranged in 14 cycles, tālas, which range from four to 32 *mātra*s ('beats'). Within a tāla the *mātra*s are organized in groups which start with either a strong beat (*tālī*), or an 'empty' beat (*khālī*). In

performance the tālas are realized on a set of *dokra*; Hindustani TABLĀ.

In a song a two- or three-line fragment of a poem is set to two musical ideas; the *āstā'ī*, usually in the lower register, and the *antara*, or *bait*, in the upper register. Between these sections an instrumental repeat, *jawāb*, is often played. Although in the anthologies of the 18th century about 85% of the poems are in Persian, in present practice about 60% are in Kashmiri.

Besides the *dokra*, the instruments used in *ṣūfyāna mūsīqī* are: the *santūr*, a relative of the Iranian instrument of the same name (*see* SANTUR; the SETĀR, again a relative of the Iranian instrument; and the *sāz-e-kashmīrī*, a bowed spike fiddle, related to the KAMĀNCHEH, with three playing and 14 sympathetic strings. Now played very rarely, the *sāz-e-kashmīrī* is the only *ṣūfyāna* instrument capable of microtonal intonation. In an ensemble the leader usually plays the *santūr* and the other musicians the *setār*. There is only one *dokra* player in the ensemble. In some ensembles, with the exception of the *dokra*, all the musicians play the *setār*.

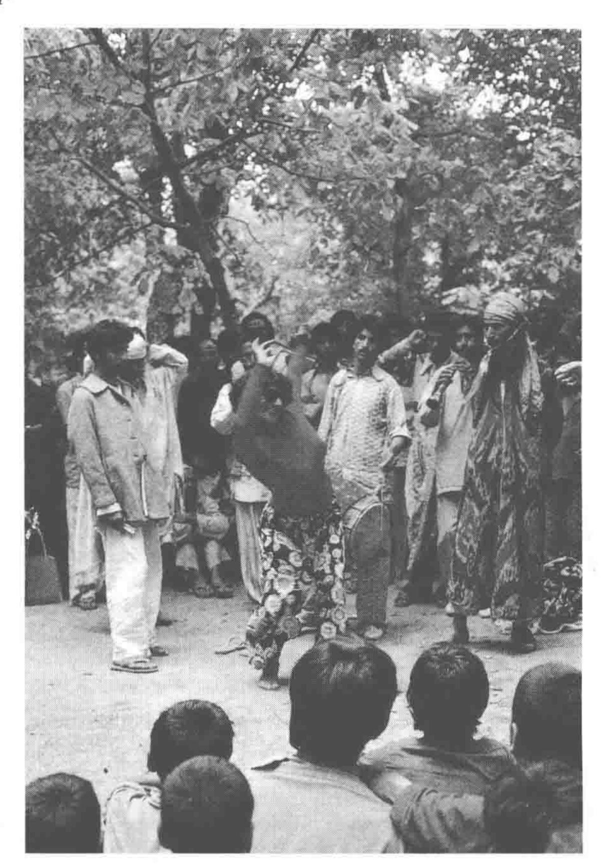
Ṣūfyāna musicians have traditionally belonged to a single caste; however, by the second half of the 20th century some master musicians had come from outside that caste. The musicians are concentrated in three main localities in the valley. The largest group lives in Srinagar, with the others living in Watora and Bij Bihara. These localities have developed distinct styles of performance and repertory. Until the 1950s *ṣūfyāna mūsīqī* was associated with the dance of female entertainers known as *ḥāfiẓas*. There is little information on this art as it has now completely died out.

Presently *ṣūfyāna mūsīqī* is in a state of severe decline and, in view of the political instability of the area, its future is uncertain. The number of master musicians, often associated with Radio Kashmiri Srinagar, has rapidly diminished. Because of the low social and economic status of the musicians few young people are now pursuing it as a career.

Ṣūfyāna mūsīqī shares many features with the musics of the surrounding areas. Some of the *maqāms* show a melodic affinity with the Hindustani *rāgas* (e.g. *Asāvarlī* and *Suhānī*), Middle Eastern *maqāms* (e.g. *Segāh*) and Bukharan *shu'bas* (e.g. *Sabā*) of the same name. However, the principal architecture of the suite is shared with several traditions of the Islamic Middle East, and Central Asia places *ṣūfyāna mūsīqī* firmly within that cultural area.

(ii) The ṣurnāy ensemble. Instrumental *ṣūfyāna maqāms* are also played by the traditional *ṣurnāy* ensemble. This consists of several *ṣurnāy* (oboes, *see* ŚAHNĀĪ), one of them providing a drone, accompanied by a *naqqāra* (a single kettledrum also named *dulas* or *duśra*, *see* NAQQĀRA), a *wosūl* or a *dhol* (*see* ḌHOL) and occasionally a pair of hand-cymbals. Although the names of the *maqāms* do not always correspond to those used by the urban *ṣūfyāna* musicians, the heavily ornamented melodies of the suites are the same as those of *ṣūfyāna mūsīqī*. After the *shakl* one or two pieces from the *ṣūfyāna* repertory are played, followed by traditional local songs.

The ensembles are active in the villages and small towns of the valley and provide music for a variety of festive family occasions. The ensemble also accompanies the traditional theatre *bande pather* (fig.2). The shows, usually sponsored by a family to celebrate some special occasion, take place in the middle of the village. All the parts, including the female roles, are played by men. The plays are performed in a comic manner and may include social and political comments on current events. The *ṣurnāy* ensemble provides the processional music for the arrival of the troupe, music for the opening and closing of the play and music for the interludes between the songs and dances performed at the conclusion of the drama. Occasionally the *ṣurnāy* musicians are called upon to perform the vocal *ṣūfyāna* repertory for local Sufi gatherings in smaller towns. In this context they accompany themselves on *setārs* and *dokra*.



2. Bande pather ensemble from Kupwara, including (right) wosūl and ṣurnāy

(iii) Chakri. By far the most popular genre in Kashmir is *chakri*. This is a responsorial vocal genre for a solo leader and ensemble. *Chakri* is performed all over the valley, in villages as well as urban centres. In the past this was an exclusively male genre, but in recent decades a few female soloists have become leaders of the ensemble.

There are two types of *chakri*. The most common is a Muslim ensemble consisting of four to six musicians playing: a *rebāb*, a relative of the Afghan RABĀB; a *sārang* (*see* SĀRINDĀ); a *nūt*, a clay pot played with the hands (*see* GHAṬA); a *tumbaknārī*, a large goblet drum usually made of clay; and, increasingly, a harmonium played by the leader of the ensemble. The now rarely heard Hindu ensemble also contains: *chumta*, a set of small cymbals attached to a flexible forked rod; a *geger*, a brass vessel similar to a *nūt*; and various teacups played with sticks.

The Muslim *chakri* ensemble performs at family festive occasions such as weddings, circumcisions and also during

religious holidays. In family contexts it often accompanies the *bacha naghma*, a dance-drama performed by cross-dressed male dancers. The *chakri* ensemble also provides music for Sufi *meḥfils*, especially of the Qādirīs. In this context it is always performed by men. The texts are Kashmiri Sufi poems, similar to those used in *ṣūfyāna mūsīqī*. The *chakri* music is very dynamic, with sudden changes in tempo.

The *chakri* ensemble also performs *rūf*, a vocal dance genre similar to *chakri* but characterized by a steady tempo. In recent decades the practice of following a *chakri* piece with a *rūf* piece has become common.

Nande baeth and *nande chakri* are two genres of rice-planting songs. The former is unaccompanied, performed while planting rice or cleaning the fields. A leader sings the elaborate melody and is answered by a group in short responses. The texts are mystical Sufi poems, often written by famous Kashmiri poets. The *nande chakri* style is similar, except it is performed while sitting, either inside or outside, to the accompaniment of a *tumbaknārī* and one or two *nūts*.

(iv) Women's song. During the month of Ramadan women from the neighbourhood gather in the evening and perform *rūf*. The genre is unrelated to the *rūf* performed by the *chakri* ensemble. The women line up in two rows facing each other, and holding each other's shoulders, move rhythmically backwards and forwards. They sing a largely improvised religious text which often has Sufi overtones. The singing is antiphonal and loud, using traditional stock melodies. The group that is ready first initiates the line and the other answers with a refrain, the leadership changing every few lines.

A similar style of antiphonal singing, called *wanawun*, can be heard at weddings, circumcisions, boys' hair-cutting ceremonies as well as engagements. *Wanawun* is also sung at the funerals of young girls, since it could not be sung at their marriage. The largely improvised text reflects the specific occasion and the singing is similar to that in *rūf*. The first group sings a line which is answered by a preset text, not always related, from the second group. During a short pause each group tries to provide the text for the next line; whichever group is ready first sings the next line.

(v) Religious musics. The Friday noon services in the major mosques in Srinagar are tri-lingual and musically elaborate. Besides the recitation of the Qu'ran and the *adhān* (call to prayer), always given in Arabic and sometimes performed by *muezzins* trained in other states of India, they include *na'ts* and *munājāts* (*see* INDIA, §VI, 2), both in Persian. They are explained and commented on in Kashmiri. In some mosques the leaders are trained *ṣūfyāna* musicians. The music is stylistically heterogeneous, drawing on elements of North Indian Islamic religious music.

Two kinds of *bhajans* are sung in the Hindu temples. One follows the styles of *bhajan* singing found in other states of North India, drawing on North Indian popular melodies; the other is Kashmiri. In these the texts, always in Kashmiri, are poems set to music that closely resembles the Muslim *chakri*, with the leader singing elaborate solos in free rhythm, followed by metred responsorial sections. The instrumental accompaniment varies from ensemble to ensemble, but it usually includes the *tumbaknārī* and the *nūt*.

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JÓZEF PACHOLCZYK

Kashperov, Vladimir Nikitich (*b* Chufarovo, Simbirsk province, 25 Aug/6 Sept 1826; *d* Romantsevo, Podol'sk region, nr Moscow, 26 June/8 July 1894). Russian composer. Trained as a youth for a military career, he left the service on receiving his commission and devoted himself to music. After piano studies with Henselt in St Petersburg, he went to Berlin on Glinka's advice to study counterpoint and composition with Siegfried Dehn. Back in Russia, 1848–56, he briefly resumed his military career, commanding a company at Sevastopol' during the Crimean War. He made his first stab at operatic composition with *Tsïganï*; a setting, begun in 1850 but never finished, of a libretto by Nikolay Ogaryov after Pushkin's *The Gypsies* (later the source for Rachmaninoff's *Aleko*).

In 1856 Kashperov returned to Berlin, resumed his studies with Dehn and became close to Glinka, who was there for a second educational visit. After Glinka's death the next year, Kashperov went on to Italy, where he lived until 1865 and produced three operas, the first by a Russian to be produced in Italy since the 18th century.

He returned to Russia at Nikolay Rubinstein's invitation to join the faculty of the newly formed Moscow Conservatory, where he was professor of singing, 1866–72.

In Moscow he joined forces with Aleksandr Ostrovsky, whom he had met in Italy. The playwright, a great lover and connoisseur of Italian opera, eagerly arranged his own most famous play, *The Storm*, as a numbers libretto for Kashperov to set in his wonted Donizettian manner (*Groza*, 1867). The story was stripped down to the love intrigue, which, denuded of its social and cultural milieu (the most essential of its components for most readers), is reduced to a typical tale of a fickle woman, a spineless paramour and a ridiculous cuckold. Several roles are virtually eliminated, including that of Kabanova, the heroine's mother-in-law, often viewed as the play's central character. The individual, scattered speeches and admissions of the lovers Boris and Katerina are gathered into big expository arias, set, Italian-style, in sequences of mounting tempos. Each of the four acts is furnished with an impressive ensemble finale.

Most critics wrote off the result as a joke, and Kashperov lacked the wherewithal to captivate public taste. He was the main Russian epigone of Italian opera in the second half of the 19th century, but taste in Russia was veering sharply away from Italian opera in the period between the *Forza* débâcle (1862) and the advent of Adelina Patti (1869). Discouraged, 'Il Signor maestro Kasperoff' (as Cui dubbed him) lapsed into indolence. It took him two decades to produce another luckless opera (*Taras Bulba*, after Gogol'), and at his death he was deemed a walking anachronism.

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RICHARD TARUSKIN

Kashua [kashwa]. *See* CACHUA.

Kaşıklar (Turkish: 'spoons'). *See* LOZHKY.

Kasilag, Lucrecia Roces (*b* San Fernando, La Union, 31 August 1918). Filipina composer and administrator. She studied at the Philippine Women's University (BA 1936, BM 1949), at St Scholastica's College with Baptista Battig (teacher's diploma in piano 1939), and theory and composition at the Eastman School with Allen McHose and Wayne Barlow (MMus 1950). While her training in the USA developed a leaning towards neo-classicism, her active involvement as music director of the folkdance group Bayanihan significantly influenced her style, which is a combination of the rhythms and scales of Asian instrumental music with the structural and formal designs of Western classical music. In *Toccata* (1958) and *Divertissement* (1960) she used the *kulintang*, a Philippine gong-chime instrument. Kasilag's extensive output also includes a number of large-scale theatre pieces such as *Filasiana Choral Dance Kaleidoscope of Asia* (1964) and the opera-oratorio *Dularawan* (1969), as well as improvisational works, including *Ekologie I* (1972) for tape recorder and indigenous instruments and *East Meets Jazz 'Ethnika'* (1982). A prolific composer, Kasilag has composed hundreds of works in diverse genres.

A leading figure in art administration, she served as dean of the College of Music and Fine Arts of the Pacific Western University (1953–77), chair of the League of Filipino Composers from 1955, president and artistic director of the Cultural Center of the Philippines from its foundation (1969–86), president of the National Music Council of the Philippines (1973–83) and chair of the Asian Composers' League (1975–84). Among the many leading national musical and cultural organizations which she has headed are the Music Promotion Foundation and the National Music Competitions for Young Artists. She has won the Republic Cultural Heritage Award in Music (1960, 1966), the ASEAN Outstanding Award for the Performing Arts (1995) and awards from the BRD, mainland China, France, Japan, Spain, Taiwan and the USSR; she has received three honorary doctorates. In 1989 she was proclaimed National Artist.

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RAMÓN P. SANTOS

Kašlík, Václav (*b* Poličná, 28 Sept 1917; *d* Prague, 4 June 1989). Czech composer, opera producer and conductor. He studied musicology with Nejedlý at Prague University and composition with Alois Hába and Karel, conducting with Talich and opera production with Pujman at the Prague Conservatory (1936–42). In 1940 he began working as a conductor for Brno radio, and in the following year he made his first appearance with the Czech PO. He worked with E.F. Burian at the theatre D 41 and at the Prague National Theatre (1941–3), at which he made his début as producer with Vomáčka's *The Watersprite*. In 1945 he and Hába founded the Grand Opera of the Fifth of May in Prague. In 1953 he returned to the Prague National, after which he established an international reputation as a producer. His daring stagings of Janáček in Prague have been widely acclaimed, and his use of television, film and projections brought new dimensions to Martinů's *Julietta* in Prague, *Les contes d'Hoffmann* in Berlin, *Die Soldaten* in Munich, *The Fiery*

Angel in Frankfurt and *Samson et Dalila* in Milan. In 1969 he produced an imaginative *Pelléas* at Covent Garden, where he returned to produce *Nabucco* in 1972 and *Tannhäuser* in 1973. He was also in demand as a producer in Canada, the USA and Argentina.

His compositions are coloured by the folk music of Moravia and Wallachia, stylized in a manner that has something in common with that of Janáček; yet he also used serial techniques. He enjoyed most success with the stage works, and in particular with *Krakatit*, which was originally composed as a television opera but later adapted for the stage. The score effectively uses electronic means together with orchestral, jazz and pop music; the text deals with the possible dangers and profits attached to the peaceful or military use of atomic energy. His brother Buhumil (1894–1974) was an ethnomusicologist, and Hynek (1904–80) a musicologist and flautist.

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BRIAN LARGE/MOJMÍR SOBOTKA

Kašman, Giuseppe. *See* KASCHMANN, GIUSEPPE.

Kasparov, Yury Sergeyevich (*b* Moscow, 8 June 1955). Russian composer. He is a graduate of the Moscow Institute of Energy (1978) and the Moscow Conservatory (where he studied composition with Denisov until 1991). He has been the chief music editor of the Central Studio of documentary films (1984–9) and since 1990 he has been artistic director of the Moscow Ensemble of Contemporary Music (MECM). He is a member of the Union of Composers of Moscow.

A turning point in Kasparov's development was his First Symphony *Guernica* – his first orchestral score – which won first prize at the All-Union Competition of Composers in 1985. His *Ave Maria* was his first international success; it won first prize at the Guido d'Arezzo choral competition in 1989. By preference a composer of chamber works, Kasparov uses the music and aesthetics of Bach and of both the Classical Viennese and the Second Viennese schools as his most important points of reference. His music is saturated with detail and displays a mastery of many contemporary techniques. Despite this, Kasparov considers that the avant-garde is now exhausted and that the composer must open up new horizons by rethinking the fundamental concepts of tonality, sense of tonic, and broader issues of stability and flux (in Russian: *ustoy* and *neustoy*). Perhaps as a result of his background in physical sciences, he frequently concentrates on rhythmic structures, interpreting rhythm as a distinctive kind of tonic, and more broadly, as the core of the thematic content of the composition. It was in this vein he wrote his *Dvenadtsat' primerov sootvetstviy mezhdu fagotom, vosem'yu kontrabasami i vosem'yu litavrami* [12 Examples of Conformity between a Bassoon, Eight double-basses and Eight kettle-drums] (1985). The recipient of many commissions (from the Zürich New Music Days, Radio France Festival and the publishers Le Chant du Monde, Billaudot and Sikorski), his works have received performances in festivals in Russia, Italy, Germany, France, Sweden and Finland.

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ALLA VLADIMIROVNA GRIGOR'YEVA

Kasprzyk, Jacek (*b* Biała Podlaska, 10 Aug 1952). Polish conductor. He studied under Stanisław Wisłocki at the Warsaw Academy of Music and made his début at the Wielki Theatre, Warsaw, in 1975 (*Don Giovanni*). In 1977 he won third prize at the Karajan International Competition and was appointed principal conductor of the Polish Radio National SO in Katowice, becoming artistic director in 1980. Meanwhile he made his foreign début at Düsseldorf in 1976 (*Queen of Spades*) and his US début (at Carnegie Hall) in 1978. After moving to London Kasprzyk became principal conductor of the Wren Orchestra in 1983, and the same year conducted the LSO and the Hallé Orchestra as well as touring with the Chamber Orchestra of Europe. In 1984 he made his Proms début with the BBC Welsh SO. From 1991 to 1995 he was principal conductor of the North Netherlands Orchestra and in 1992 became principal guest conductor of the English Sinfonia; in 1995 he made his début with the New Zealand SO, in 1996 was appointed principal guest conductor of the Warsaw National PO, and became

artistic director of the Wielki Theatre, Warsaw in 1998. Kasprzyk has also appeared frequently as an opera conductor; he conducted *A Midsummer Night's Dream* in Bordeaux (1985), Weill's *Seven Deadly Sins* in Lyons (1987–8), *Der fliegende Holländer* for Opera North (1989) and *Il barbiere di Siviglia* for the ENO (1992). His recordings include symphonies by Schubert, Mahler, Rachmaninoff and Gorecki, and a notably atmospheric account of Szymanowski's Symphony no.2.

LUDWIK ERHARDT

Kassa (Hung.). *See* KOŠICE.

Kassal, Luis. *See* KALAŠ, JULIUS.

Kassel. City in Germany. Under the rule of the Hesse landgraves Kassel enjoyed several periods of musical prominence: with Schütz in the 17th century, with outstanding productions of French and Italian opera in the 18th century, and with Spohr in the 19th century; it is still an important musical centre. The earliest documented evidence of Kassel dates from 913. In 1170 the city obtained its charter. It was the seat of the landgraves of Hesse from 1277 until 1807, when it became capital of the Kingdom of Westphalia under Jérôme Bonaparte; in 1813 it was once more the seat of the landgrave, called Prince-Elector of Hesse from 1803. In 1866 the Hesse electorate was annexed by Prussia, and Kassel became capital of the Prussian province of Hesse-Nassau. After the partitioning of Germany in 1945 Kassel became part of the West German state of Hesse.

Kassel's earliest churches were the Ahnaberg monastery (founded 1148, building demolished 1897) and the Carmelite convent (1262–1526) with the Brüderkirche. In 1364 the Kollegiatstift St Martin was established in the Martinskirche. All the churches in Kassel had organs at early dates; the Martinskirche had its first perhaps as early as 1390 and was given a second in the 15th century. By 1402 the city's churches were employing singers. The court organist, in addition to his responsibilities at court, performed at the Martinskirche and the Brüderkirche. The organs were restored or replaced on many occasions, and in 1732 Bach stayed briefly in the city to try the reconstructed organ at the Martinskirche. Nevertheless, Kassel's church music was not particularly outstanding until 1960, when Klaus Martin Ziegler established a choir at the Martinskirche which has become distinguished for its performances of modern church music, giving an annual Contemporary Sacred Music Week.

Moritz the Learned (1592–1627) was outstanding among the Hesse landgraves. Under his rule Kapellmeister Georg Otto established a 'Kassel school' of composers (see Blume), including Schütz, Christoph Cornet, Valentin Geuck and the prince himself. The landgrave corresponded with all the notable musicians of the day, and John Dowland, Alessandro Orologio and Michael Praetorius visited his court. He arranged for Schütz and other



Ottoneum Theater, Kassel (now the Naturkundemuseum), designed by Wilhelm Vernucken, 1603–6: lithograph by Friedrich Fennel, c1900

musicians to study with Giovanni Gabrieli in Venice. His compulsory introduction of Reformed (Calvinist) Protestantism did not decrease the splendour of his court Kapelle; he built the first theatre in Germany (the Ottoneum, erected 1603–6; see illustration) and after 1594 regularly engaged English acting troupes at court. He also founded a court school, which later became the Collegium Mauritianum (see below).

Under the rule of Wilhelm VI (1649–63) the court composers Georg Diessener, Christian Herwich and David Pohle wrote instrumental music in the French style. Landgrave Carl (1677–1730) assigned to Daniel Eberlin, and later Ruggiero Fedeli, the task of reorganizing the Kapelle, which then employed several notable violinists and viol players: August Kühnel, Gottfried Thielcke, Johann Adam Birckenstock, L.A.F. Baptiste and D. Agrell. Landgrave Friedrich II (1760–85), having been converted to Catholicism, required not only Catholic church music but also Italian and French opera of his Kapellmeister Ignatio Fiorillo and court composers C. Kalkbrenner and Matthia Morelli. French opera at the court was placed under the direction of the Marquis de Luchet at Voltaire's recommendation.

In spite of numerous ballet, theatre and opera productions no permanent theatre besides the Ottoneum was built until Landgrave Friedrich II ordered the erection of the Komödienhaus and a court theatre in the palace of Prince Maximilian. Electors Wilhelm II (1821–31) and Wilhelm III (1831–66) both oversaw the renewal of Kassel's theatre, appointing Spohr as Kapellmeister and retaining Moritz Hauptmann, K.F. Curschmann and Carl H.A. Reiss for the court orchestra. A larger theatre was built on the Friedrichsplatz in 1909, but was destroyed by bombs in 1943. After being housed temporarily for 16 years in the city hall, the Staatstheater entered its new building on the Friedrichsplatz in 1959: Wagner-Regeny's *Prometheus* was commissioned for the occasion.

Kassel's opera enjoyed its greatest renown under the direction of Spohr (1822–57), who performed works by Beethoven, Wagner and Weber as well as his own. In 1866 the Electoral Court Theatre became the Royal Prussian Court Theatre, and in 1919 the Prussian State Theatre. Between 1856 and 1914 Carl Reiss, Wilhelm Treiber and Franz Beier conducted the opera, while Emil Paur, Mahler (1883–5) and Ernst Zulauf (1903–27) were also on the staff. Krenek was dramaturg in 1925–7. After 1914 the chief opera conductors included Robert Laugs, Christoph von Dohnányi and Gerd Albrecht. General music directors have included James Lockhart, Woldemar Nelsson and Adam Fischer.

Kassel had a resident court orchestra from about 1512. Landgrave Philipp the Magnanimous (1518–67) appointed as Kapellmeister Johannes Heugel, whose many manuscripts now form a valuable part of the Kassel library. Georg Otto, Kapellmeister under Moritz the Learned, was likewise exceptionally prolific, as were his students Schütz and the landgrave himself. During these years about 30 musicians were enrolled in the Kapelle. At the beginning of the 18th century the Kapelle was put under Italian leadership for the first time, with Ruggiero Fedeli and Fortunato Chelleri as Kapellmeister. Under Ignatio Fiorillo the Kapelle (numbering from 20 to 30 musicians) regularly performed operas and Catholic sacred compositions. Johann Friedrich Reichardt and later Felice Blangini directed the Kapelle under Jérôme Bonaparte; attempts to obtain Beethoven and Ries for the position were unsuccessful. Subscription concerts were instituted in 1815. Under Spohr's direction the Kassel orchestra was one of the largest and most important in Germany, and since his time, in addition to its opera commitments, the orchestra has given subscription and chamber concerts and has held special performances for Good Friday and penitential days.

There was little choral activity in Kassel until the 20th century, though Bach's *St Matthew Passion* was first performed on 20 October 1832, Spohr directing several combined choral societies together with his own Cäcilienverein. Laugs founded the Städtischer Konzertverein, which, with the Lehrergesangverein, he conducted in performances of Schoenberg's *Gurrelieder* and Mahler's Eighth Symphony.

The Musikalische Gesellschaft, with its own instruments, library and concert series, was founded in 1766. Members of the court Kapelle were frequent guest artists, and often such notable visiting musicians as Karl Stamitz performed with the society. Six musical societies were active in Kassel around the year 1810.

Between the two world wars, while Laugs was musical director, Kassel was the site of numerous music festivals. Its more recently established festivals include the Documenta, the annual Kasseler Musiktage (held between 1933 and 1938 and from 1952), the Contemporary Sacred Music Week (from 1966) and the Gustav Mahler Festival (from 1989).

At first the Kassel schools were influenced and controlled by the Hesse princes. In 1595 Landgrave Moritz founded a court school for pages, choirboys and children of the nobility. From this the Collegium Mauritianum emerged, which in 1618 became a Ritterakademie and was renamed the Collegium Mauritianum Adelphicum. The Städtische Lateinschule was founded in 1539, with Petrus Nigidius as its first rector. The Partim Schüler of the Kassel school chorus was also responsible for performances at church services. In 1779 Friedrich II created the lyceum Fridericianum from the older Lateinschule. Although around 1910 there were several music schools in the city, only the Musikakademie and the university music department have remained important.

The Deutsches Musikgeschichtliches Archiv, a central institute of research with an extensive microfilm library of music sources, was founded in Kassel in 1954. The Central Secretariat of RISM also has its offices in Kassel.

The publishing house of Bärenreiter, located in Kassel since 1927, with its numerous affiliated houses and recording companies, has attracted many musicological societies to Kassel: the Internationale Heinrich Schütz-Gesellschaft, the Internationaler Arbeitskreis für Musik, the Landgraf-Moritz-Stiftung, the Louis Spohr-Gedenk- und Forschungsstätte, the Gesellschaft für Musikforschung and the Mitteldeutscher Sängerbund.

Despite serious fire damage during World War II the Kassel Library (founded *c*1580 by Landgrave Wilhelm IV and now known as the Landesbibliothek und Murhard'sche Bibliothek der Stadt Kassel) possesses a valuable music department with unique manuscripts by Giovanni Gabrieli, Schütz and other 16th- and 17th-century musicians.

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CHRISTIANE BERNSDORFF-ENGELBRECHT

Kassern, Tadeusz (Zygfryd) (*b* Lemberg, 19 March 1904; *d* New York, 2 May 1957). Polish composer. He studied harmony, counterpoint and composition with Sołtys and the piano with Jerzy Lalewicz at the Lwów Conservatory, and then continued his studies at the Poznań Conservatory with Brzostowski and Opieński (1922–6); he also took courses in law. In 1931 he went to Paris, where he was closely associated with the circle around Boulanger, though he was never her pupil. On his return to Poland, he worked as a lawyer and music critic in Poznań until the outbreak of war. In 1945 Kassern, who was of Jewish descent, went to New York as cultural attaché to the Polish consulate, and in 1948 became Polish cultural delegate to the United Nations. Thereafter he taught at the Third Street Music School and the Jaques-Dalcroze Institute.

Kassern's early compositions were influenced by Szymanowski. He first made his mark as a composer with the Concerto for Soprano, which took second prize in the 1928 composers' competition of the Society of Young Polish Musicians in Paris. In the 1930s he was considered by some to be one of the most gifted Polish composers of his generation. He based many works (e.g. the Piano Sonata no.2 and the *Suita orawska*, 'Orawa suite', for male chorus) on Polish folk music. After World War II he turned to classical sources as models for the forms and polyphony of his music. Many of his works were lost during the war.

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(*selective list*)

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Orch: Fl Conc., 1934; Concertino, fl, cl, bn, 1935, lost; Dies irae, sym. poem, 1935, lost; Db Conc., 1937; Suita pastoralna, small orch, 1937, lost; Pf Concertino, 1940, lost; Conc., str, 1944; Concertino, ob, str, 1946; Concertino, fl, xyl, cel, str, 1948; Teen-Age Concs., pf, orch: no.1, F, 1952, no.3, C, 1955; no.4, F, 1955

Vocal: Conc. (T. Miciński), S, orch, 1928; Malowaski (children's cant., K. Iłłakowiczówna), S, chorus, orch, 1934, lost; 4 motety kopernikowskie (J. Kasprowicza, after Copernicus), boys' chorus, male chorus, 1937; Suita orawska, unaccomp. male chorus, 1938; songs and folksong arrs.

Other inst: Pf Sonata no.1, 1926, lost; Pf Sonatina no.1, 1935; Pf Sonata no.2 'Orawska', 1937; Pf Sonatina no.2, 1944; Pf Sonatina no.3 'Kolędowa', 1945; Sonata brevis, pf, 1945; Sonatina, fl, pf, 1948; 4 Minatures/Piano, 1949; Sonatina on Themes of Stephen Foster, 1951; Słodki kramik (Candy Music Bk), 1955

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BOGUSŁAW SCHÄFFER/R

Kassia [Cassia, Kasia, Eikasia, Ikasia, Kasianē, Kassianē] (*b* 810 CE; *d* by 867). Byzantine-Greek composer and hymnographer. Born into a wealthy family associated with the imperial court in Constantinople, she received a sophisticated education, including the study of classical Greek literature (the influence of which may be seen in her liturgical and secular poetry, epigrams and moral sayings), and was once considered as a possible bride for the Emperor Theophilus. She became the abbess of a monastery and during the reigns of Theophilus (829–42) and his son Michael (842–67) wrote a number of liturgical compositions to contemporary texts, some of which may be settings of her own poems.

More than 50 liturgical works have been attributed to Kassia (although the authenticity of 26 is now disputed), the majority of them *stichēra*. Her most famous composition in this genre is the hymn *Augoustou monarchēsantos* ('Augustus was reigning') for Hesperinos on Christmas Day; its melody was so well known in medieval Byzantium that it was mentioned in the chronicles. Words and music are closely interlinked in this hymn: the text compares and contrasts the reign of Augustus (27 BCE–14 CE), the first Roman emperor, with the rule of Jesus Christ, and the comparison is underlined by the use of paired, rhyming couplets with corresponding paired lines of music, exemplifying the sequence form. Most of Kassia's melodies are concise, syllabic settings that closely reflect the rhythms and structures of the text; musical motifs are often used to symbolize and mirror the words and there is a preference for the second and fourth modes. Kassia is the only hymnographer to have written a penitential hymn on Mary Magdalene, *Kyrie hē en pollais.*

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DIANE TOULIATOS

Kastagnetten (Ger.). *See* CASTANETS.

Kastal'sky, Aleksandr Dmitriyevich (*b* Moscow, 16/28 Nov 1856; *d* Moscow, 17 Dec 1926). Russian composer and folklorist. The son of a priest, he acquired his musical education at the Moscow Conservatory (1876–78), where he studied music theory, composition and the piano. In 1887 he joined the Moscow Synodal School of Church Singing as a piano teacher on the recommendation of his teacher, Tchaikovsky. In later years he taught musical and theoretical disciplines and folklore at the schools of the Synod and the Philharmonia, as well as at the People's Conservatory in Moscow. Kastal'sky was also active as a conductor (from 1891 he was assistant to the precentor, and from 1903 precentor of the Synodal Choir), and in studying folksongs and Russian music of the Middle Ages. From 1910 to 1918 Kastal'sky was the director of the Synodal School of Church Singing and did much work in transforming it into a higher educational establishment for choral training.

Kastal'sky's first choral works date from 1896, and like his later works in this genre, they were written for the Synodal Choir. In the period up to the 1917 Revolution he wrote over 130 works for the church, bringing him recognition as the foremost composer of liturgical music in Russia and the creator of a musical language based on old Russian chant and Russian folksong. The outstanding representative of the 'neo-Russian' style in Russian art, Kastal'sky had a great influence on the sacred music of his contemporaries, including Rachmaninoff. He was also the composer of secular choruses and cantatas, the opera *Klara Milich* (1907) and reconstructions of early music. In writing such works, Kastal'sky can be regarded as a pioneer of a style perpetuated by Stravinsky, who, in works such as *Svadebka* ('The Wedding'), also drew on historical and ethnographic sources.

After 1917 Kastal'sky concentrated on studying and arranging Russian folksongs. This material forms the basis of two of his books devoted to specific features of traditional musical systems, and also of numerous choral works and works for voice and instruments of which the *Derevenskaya simfoniya* ('The Village Symphony') (1923), and *Sel'skiye rabotï v narodnïkh pesnyakh* ('Rural Work in Folksongs') (1924) are the most significant. His works with a political theme, written in homage to the times, are notable for their national colouring.

As director of the folk choir academies of Moscow and Petrograd (1918–23), as well as a professor of the Moscow Conservatory (1923–6) and a member of Narkompros (the People's Commissariat for Enlightenment, 1918–26), Kastal'sky was one of the most authoritative musical figures of the 1920s and took part in developing a concept of musical education in the new Russia, insisting on a distinctive path for the musical development of the country, based on its national traditions.

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Secular choral: Bïlinka, Slava (1902); Pesni k rodinye [Songs to the Motherland] (N.V. Gogol' and I.S. Nikitin), 1901–3; K zarubezhnïm bratyam [To our Brothers Overseas], B, chorus, 1921; Gimn truda [Labour Anthem] (I. Filipchenko), chorus, insts (1923); Derevenskaya (Sel'skokhozyaystvennaya) simfoniya [A Village (Agricultural) Symphony], chorus, orch, 1923; Troyka (P. Oreshin), chorus, insts (1924); Poyezd [Train] (Oreshin), chorus, insts (1924); V.I. Leninu: u groba [To Lenin: at his Graveside] (V. Kirilov), reciter, chorus, orch, 1924, perf. at Lenin's funeral; Sel'skiye rabotï v narodnïkh pesnyakh [Rural Work in Folksongs], chorus, orch of folk insts, 1924; Kumach [Red Calico] (N. Aseyev), chorus, pf, perc (1925); Pesnya o kladye [Song about Hidden Treasure] (D. Bedny), chorus, pf, perc (1925); Kantata: 1905 (A. Bezïmyansky), chorus, pf (1925)

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SVETLANA ZVEREVA

Kastendörfer, Stephan. *See* KASCHENDORF, STEPHAN.

Kastens, Lambert Daniel (*d* Viborg, 30 Oct 1744). Danish organ builder of German origin. He was the leading figure in Danish organ building during the high Baroque period. He was a pupil of Arp Schnitger in Neuenfelde, near Hamburg, and eventually became one of his most trusted workmen. In about 1715 he settled in Itzehoe, and after Schnitger's death (1719) Kastens took over his organ-building licence in Schleswig, Holstein, Oldenburg and Delmenhorst in 1721; he also established a workshop in Copenhagen in 1724. He built new organs in most of the major churches in the city after they had been destroyed in a great fire in 1728; a few façades survive. His instruments are similar in style to those of Schnitger, whose traditions were carried on by Kastens's pupils Johann Dietrich Busch (*see* BUSCH family) and Hartvig Jochum Müller.

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OLE OLESEN

Kastner, Alfred (*b* Vienna, 10 March 1870; *d* Hollywood, CA, 24 May 1948). American harpist, composer and teacher of Austrian origin. He studied the harp under Antonio Zamara at the Musikverein Konservatorium in Vienna (1882–8). His first important position was in 1890 as first harpist with the Polish National Opera in Warsaw; from 1893 he played with the Royal Hungarian Opera under Nikisch. Through Nikisch's effort a chair for harp was founded at the National Hungarian Royal Academy of Music, to which Kastner was appointed. He played in Zürich with the Municipal Orchestra, gave concerts in Switzerland from 1897 and during 1901–2 and 1903–4 went to the USA as first harpist with the Philadelphia Orchestra. Between seasons he rejoined his family in Warsaw (his wife was Polish) and gave concerts in Poland, Russia, Finland and Sweden. In 1904 Kastner joined the Queen's Hall Orchestra at the urging of his friend Fritz Kreisler. He played in the London premières of Debussy's *Danse sacrée et danse profane* and Ravel's *Introduction et allegro*. Kastner succeeded John Thomas at the RAM (1909–13) and also taught at the GSM. At the outbreak of World War I he returned to the USA to play with the New York PO, and in September 1919 he became principal harpist on the founding of the Los Angeles PO, from which he retired in 1936. He was a highly regarded teacher during the period of intensive growth in the film industry. His compositions, which are all for harp, include *50 leichte Übungen* op.11 (Bayreuth, ?1901), *Richard Wagner-Orchesterstudien* (Leipzig, n.d.) and about 20 other works.

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ALICE LAWSON ABER-COUNT

Kastner, Emerich (*b* Vienna, 29 March 1847; *d* Vienna, 5 Dec 1916). Austrian writer on music. He studied the piano with Liszt and was a conductor in Vienna (1870–72), but subsequently gave up practical music to devote himself to furthering the cause of Wagner, while working as a civil servant and later as a banker. He edited the periodicals *Parsifal* (1884–5, with the supplement *Wiener musikalische Blätter*) and *Kastner's Wiener musikalische Zeitung* (1885–8, with the supplements *Musikalische Chronik* (1886–7) and *Moniteur musical* (1887–8)), and in 1881 started a *Richard-Wagner-Kalender*, though this was published for only three years. With Julius Kapp he started work on *Richard Wagners gesammelte Briefe*, but owing to the outbreak of World War I only two volumes appeared (Leipzig, 1914), covering correspondence to the middle of 1850.

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M. LEDATA

Kastner, Georges Frédéric Eugène. *See under* KASTNER, JEAN-GEORGES.

Kastner, Jean-Georges [Johann Georg] (*b* Strasbourg, 9 March 1810; *d* Paris, 19 Dec 1867). French writer on music and composer. To respect his father's wishes he studied for a career in theology but this was abandoned in the 1830s. He was composing by 1826 and in 1830 was put in charge of the Strasbourg National Guard band; between 1826 and 1835 he wrote four operas, three symphonies, five overtures, ten serenades for wind, a piano concerto and numerous marches, choruses and waltzes. His first three operas were not performed, but after *Die Königin der Sarmaten* was played in Strasbourg (1835), the town council awarded him a stipend for study at the Paris Conservatoire. There he studied with Reicha (counterpoint and fugue) and H.-M. Berton (composition) and began work on the numerous treatises for which he was to become widely known. These include a *Méthode élémentaire* for voice and methods for nearly every wind instrument.

Kastner's marriage to a wealthy pupil, Léonie Boursault, enabled him to compose and write without financial worries. He wrote five operas in Paris, of which only *La maschera* (1841) was staged. He also wrote numerous songs and partsongs, mainly for men's voices. But his strongest interest was in wind music and he was particularly enthusiastic about the innovations of Adolphe

Sax. His two compositions for the saxhorn and a set of variations for the alto saxophone were among the earliest works for those instruments, and his *Manuel général de musique militaire* (1848) includes some of the earliest illustrations of Sax's instruments. Although his music never earned him much success, his theoretical works and writings on music won him a solid reputation. His *Traité général d'instrumentation* (1837, enlarged 2/1844) was the first of its kind and was adopted by the Conservatoire, along with its companion volume the *Cours d'instrumentation* (1839, suppl. 1844). Kastner reported the latest developments in the construction of wind instruments, in Germany as well as France, in the *Traité*, but he also described long-outmoded instruments, such as the cornetto and theorbo. The *Traité* certainly influenced Berlioz (1843) and the two men were good friends; in 1859 Berlioz gave Kastner the autograph manuscript of *Roméo et Juliette*.

Kastner wrote on a wide range of musical subjects: he contributed to the *Revue et gazette musicale*, *Le ménestrel*, the *Revue étrangère* and a number of German periodicals. At his death he left incomplete a vast project for a music encyclopedia. His most original writings were the nine *livres-partitions*, lengthy essays followed by music. These works attempt a synthesis of art and knowledge of a phenomenological or mystical cast; he tackled the relationships between music and death (*Les danses des morts*), music and mythology and mystic incantation (*Les sirènes*), music and phenomena of science (*La harpe d'Eole*) as well as other theoretical, historical and analytical works and several brief biographies.

His son Georges Frédéric Eugène Kastner (*b* Strasbourg, 10 Aug 1852; *d* Bonn, 6 April 1882) was a physicist who invented the pyrophone, an organ whose pipes were set in motion by gas jets; he wrote *Les flammes chantantes* (Paris, 1875).

WORKS

most printed works published in Paris

STAGE

Die Königin der Sarmaten (op, 5), Strasbourg, 13 June 1835
La maschera (oc, 2, A.J.F. Arnould and J. de Wailly), Paris, OC (Favart), 17 June 1841, vs (1841)
Le dernier roi de Juda (biblische Oper, 2, M. Bourges), concert perf., Paris, 1 Dec 1844
Unperf.: Gustav Wasa (op, 5) (1832); Oskars Tod (op, 4) (*c*1833); Der Sarazene (komische Oper, 2) (1835); Beatrice, die Braut von Messina (op, 2, G. Schilling, after F. von Schiller) (1839); Juana (oc, 2) (1840), inc.; Les nonnes de Robert-le-diable (oc, 3, Scribe) (1845); Pépito (oc, 3) (1846)

VOCAL

Choral: Trauergesang, acc. orch (1828); La résurrection de Christ, hymn, with solo v, orch (1835); Bibliothèque chorale, 72 songs, 2–4vv, unacc. (1838); Suite des cantiques, choruses, 3vv, unacc. (1838); Introduction à la bibliothèque chorale, 24 choruses, 1, 2vv, unacc. (1839); others, incl. some in Livres-partitions
*c*50 qts, duos and songs, incl. lieder, romances, ballades, dramatic scenes, most acc. pf (1836–48)

INSTRUMENTAL

Orch: Pf Conc. (1827); Märsche für Infanterie- und Kavalleriemusik (1830); 10 serenades, wind band (1832–5); 3 syms. (1832–5); 5 ovs. (1832–5); 2 Festival Ovs. (1858–60)
Chbr: Adagio et grande polonaise brillante, saxhorn, pf (1846); Fantaisie et variations brillants, a sax, pf (1847)
Pf: 13 valses nouvelles (1833); Grande march héroïque, pf 4 hands (1840); 9 polkas (1858–60); others, incl. many waltzes

PEDAGOGICAL

Elementary methods: voice, piano, violin, flute, flageolet, cornet (1838, 2/1845); cello, oboe, clarinet, horn, ophicleide, trombone (1845)
Others, incl. methods for saxophone, timpani

LIVRES-PARTITIONS

essays followed by works for chorus

Musik der Zigeuner – Les Romnitschels (F. Maillan), symphonie dramatique, with orch (1849–50)
Les danses des morts – La danse macabre (E. Thierry), with orch (1852)
Recherches historiques sur le chant en choeur pour voix d'hommes – Les chants de la vie, 28 choruses, 4–6, 8vv, unacc. (1854)
Essai historique sur les chants militaires des français – Les chants de l'armée française, 22 choruses, 4vv, unacc. (1855)
La harpe d'Eole et la musique cosmique – Stéphen, ou La harpe d'Eole (Maillan), grand monologue lyrique, with chorus, orch (1856)
Les voix de Paris – Les cris de Paris (Thierry), symphonie dramatique, with orch (1857)
Les sirènes – Le rêve d'Oswald, ou Les sirènes (Maillan), symphonie dramatique, with orch (1858)
Untersuchungen über die Beziehungen der Musik zum Mythus – La fille d'Odin, symphonie-cantate, with orch (1866)
Parémiologie musicale de la langue française – La Saint-Julien des ménétriers (Thierry), symphonie-cantate, with orch (1866)

WRITINGS

Traité général d'instrumentation (Paris, 1837, enlarged 2/1844)
Tableaux analytiques et résumé général des principes élémentaires de musique (Paris, 1838)
Cours d'instrumentation (Paris, 1839, suppl. 1844)
Mémoire sur l'état de la musique en Allemagne (Paris, 1843)
Manuel général de musique militaire (Paris, 1848)
La Marseillaise et les autres chants nationaux de Rouget de Lisle (Paris, 1848)
Other theoretical, historical, analytical works, some unpubd
Brief biographies in *RGMP* (1836–45), *Jb des deutschen Nationalvereins* (1839–41) and other periodicals [incl. H.-M. Berton, A. Reicha, G. Schilling, R. Schumann, G. Weber]

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P. Spitta: 'Johann Georg Kastner', *Musikgeschichtliche Aufsätze* (Berlin, 1894/*R*), 333–61
H. Bartenstein: 'Die frühen Instrumentationslehren bis zu Berlioz', *AMw*, xxviii (1971), 97–118
S. Carter: 'Georges Kastner on Brass Instruments', *Perspectives in Brass Scholarship: Amherst, MA, 1995*, 171–92

THOMASIN LA MAY/STEWART A. CARTER

Kastner, Macario Santiago (*b* London, 15 Oct 1908; *d* Lisbon, 12 May 1992). British musicologist, pianist and harpsichordist, active in Portugal. He studied music in London, Amsterdam and Leipzig (theory with Friedrich Högner, the piano with Hans Beltz, the harpsichord with Ramin and musicology with Hans Prüfner); later he went to Barcelona, where he studied the harpsichord and clavichord with Juan Gibert Camins and musicology with Anglés (1930–36). He settled in Lisbon in 1933 and in 1947 became professor of the harpsichord, clavichord and the interpretation of early music at Lisbon Conservatory and was appointed a permanent member of the Spanish Institute of Musicology. He toured Europe as a clavichord and harpsichord player and lecturer. He directed the chamber ensemble Menestréis de Lisboa, which was devoted to early music, and from 1958 worked for the Gulbenkian Foundation as musicological adviser and editor of early music editions.

Kastner was primarily an expert on Iberian keyboard music of all periods, but particularly the 16th to 18th centuries, publishing many editions of this repertory together with important studies related to it. His other major interests were music for harp and for wind

instruments of the 16th, 17th and 18th centuries, which he also edited. In Portugal, he taught at some stage all the main musicologists of the younger generation and his influence was decisive in the establishment of musicology as a scientific discipline. He also worked at the Museu Instrumental do Conservatório Nacional de Lisboa (now Museu da Música), cataloguing musical instruments, and collaborated in the organization of several exhibitions. Spain recognized his outstanding work on Spanish music by naming him corresponding member of the Real Academia de Bellas Artes in 1965 and in Portugal he was awarded the honorary doctorate by Coimbra University and the grade of Commander of the Military Order of Santiago de Espada in 1984, and posthumously the Great Cross of the Order of the Infante Dom Henrique. The Festschrift *Livro de homenagem a Macario Santiago Kastner*, ed. M.F. Cídrais Rodrigues, M. Morais and R.V. Nery (Lisbon, 1992) was published in honour of his life and work.

WRITINGS

Música hispânica: o estilo de Padre Manuel R. Coelho, a interpretação de música hispânica para tecla desde 1450 até 1650 (Lisbon, 1936)
'La musique de clavier portugaise', *ReM*, nos.195–6 (1940), 139–45
Contribución al estudio de la música española y portuguesa (Lisbon, 1941)
'Tres libros desconocidos con música orgánica en las bibliotecas de Oporto y Braga', *AnM*, i (1946), 143–51
Carlos de Seixas (Coimbra, 1947)
Federico Mompou (Madrid, 1947)
'Los manuscritos musicales núms.48 y 242 de la Biblioteca General de la Universidad de Coimbra', *AnM*, v (1950), 78–96
'Parallels and Discrepancies between English and Spanish Keyboard Music of the 16th and 17th Century', *AnM*, vii (1952), 77–115
'Portugiesische und spanische Clavichorde des 18. Jahrhunderts', *AcM*, xxiv (1952), 52–61
'Le "clavecin parfait" de Bartolomeo Jobernardi', *AnM*, viii (1953), 193–209; abridged in *La musique instrumentale de la Renaissance: Paris 1954*, 293–303
'Relations entre la musique instrumentale française et espagnole au XVIe siècle', *AnM*, x (1955), 84–108; xi (1956), 91–110
'Una intavolatura d'organo italiana del 1598', *CHM*, ii (1956–7), 237–43
'Algunas cartas del P. Antonio Soler dirigidas al P. Giambattista Martini', *AnM*, xii (1957), 235–41
ed.: J. Bermudo: *Declaración de instrumentos musicales* (Kassel, 1957) [facs. edn]
'La música en la Catedral de Badajoz', *AnM*, xii (1957), 123–46; xv (1960), 63–83; xviii (1963), 223–38
'Le rôle des tablatures d'orgue au XVIe siècle dans l'avènement du Baroque musical', *Le 'Baroque' musical: Wégimont IV 1957*, 131–49
ed.: F. de Salinas: *De musica* (Kassel, 1958) [facs. edn]
'Órganos antiguos en España y Portugal', *Miscelánea en homenaje a Monseñor Higinio Anglés* (Barcelona, 1958–61), 433–48
'Palencia, encrucijada de los organistas españoles del siglo XVI', *AnM*, xiv (1959), 115–64
'Veinte años de musicología en Portugal (1940–1960)', *AcM*, xxxii (1960), 1–11
'Harfe und Harfner in der iberischen Musik des 17. Jahrhunderts', *Natalicia musicologica Knud Jeppesen septuagenario collegis oblata*, ed. B. Hjelmborg and S. Sørenson (Copenhagen, 1962), 165–72
'Randbemerkungen zu Juan Cabanilles' Claviersatz', *AnM*, xvii (1962), 73–97
'Quelques aspects du Baroque musical espagnol et portugais', *Actes des Journées internationales d'étude du Baroque [I]: Montauban 1963* [*Baroque, i (1965)*], 85–90
'Ursprung und Sinn des "medio registro"', *AnM*, xix (1964), 57–69
'Vestigios del arte de Antonio de Cabezón en Portugal', *AnM*, xxi (1966), 105–21
'Semitonia-Probleme in der iberischen Claviermusik des 16. und 17. Jahrhunderts', *AnM*, xxiii (1968), 3–33
Preface to *Antología de organistas do século XVI*, PM, ser.A, xix, ed. R. Fernández (1969)
Antonio und Hernando de Cabezón: eine Chronik dargestellt am Leben zweier Generationen von Organisten (Tutzing, 1977)
Três compositores lusitanos para instrumentos de tecla, séculos XVI e XVII: António Carreira, Manuel Rodrigues Coelho, Pedro de Araújo/Drei lusitanische Komponisten für Tasteninstrumente (Lisbon, 1979)
'Problemas de semitonía en la música ibérica para el teclado de los siglos XVI y XVII', *Joan Baptista Cabanilles: músico valenciano universal*, ed. J.M.L. Cisteró and others (Valencia, 1981), 119–52
'Sobre las Diferencias de Antonio de Cabezón contenidas en las "Obras" de 1578', *RdMc*, iv (1981), 213–35
'A harpa em Portugal (séculos XIV–XVIII)', *Boletim da Associação portuguesa de educação musical*, xlii–xliii (1984), 12–16
'Die im Instrumentenmuseum des Konservatorium zu Lissabon erhaltenen Holzblasinstrumenten der Familie Haupt', *Tibia*, ix (1984), 128–32
The Interpretation of 16th- and 17th-Century Iberian Keyboard Music (Stuyvesant, NY, 1987)
'La teoría de Tomás de Santa María comparada con la prática de algunos de sus contemporáneos', *Nassarre*, iii (1987), 113–27

EDITIONS

Cravistas portuguezes (Mainz, 1935–50)
Manuel Rodrigues Coelho: 5 tentos (Mainz, 1936); *4 susanas* (Mainz, 1955); *Flores de música: para o instrumento de tecla y harpa*, i: *Livro de tentos*; ii: *Composiciones sobre temas liturgicos*, PM, ser.A, i, iii (1959–61)
Francisco Correa de Arauxo: Libro de tientos y discursos de música practica, y theorica de organo, intitulado Facultad organica (Alcalá, 1626), MME, vi, xii (1948–52); *Facultad organica* (Madrid, 1974)
Antonio de Cabezón: Claviermusik (Mainz, 1951); *Tientos und Fugen: aus den 'Obras'* (Mainz, 1958)
Antonio Soler: 6 conciertos para dos instrumentos de tecla, MH, ser.C, *Música de cámara*, i, iii–vi, viii (1952–62); 2 × 2 *Sonatas* (Mainz, 1956); *VI conciertos de dos órganos obligados*, i–ii (Mainz, 1972)
António Carreira: Drei Fantasieën (Hilversum, 1952)
Silva ibérica de música para tecla de los siglos XVI, XVII y XVIII (Mainz, 1954–65)
J. Blanco: 1 concierto de dos órganos (Mainz, 1965); *Secondo concerto, per due organi* (Milan, 1972)
Carlos de Seixas: 80 sonatas para instrumentos de tecla, PM, ser.A, x (1965); *25 sonatas para instrumentos de tecla*, PM, ser.A, xxxiv (1980)
Ascanio Mayone: Secondo libro di diversi capricci per sonare, Orgue et liturgie, lxiii, lxv (Paris, 1964–5)
Otto tentos del Cinquecento di autori spagnoli e portoghesi per strumenti a tastiera (Milan, 1970)
Antonio de Cabezón und Zeitgenossen: Kompositionen für Tasteninstrumente (Frankfurt, 1973)
José da Madre de Deus: Fugas para orgão do século XVIII, PM, ser.B, xlv (1984)

JOSÉ LÓPEZ-CALO/MANUEL CARLOS DE BRITO

Kastorsky, Vladimir (*b* Bol′shiye Saly, 2/14 March 1871; *d* Leningrad [now St Petersburg], 2 July 1948). Russian bass. He studied with Stanislaus Gabel in St Petersburg and made his début in the provinces, going to the Mariinsky, St Petersburg [later Leningrad], in 1895. There he remained until 1930, singing in a wide repertory which included Wagnerian roles such as Wotan and King Mark. In 1908 he sang Pimen at Paris in the first performances of *Boris Godunov* outside Russia. For many years he taught singing in Leningrad, and at an advanced age appeared at the Bol′shoy in a supporting role in *The Queen of Spades*. He also became a famous singer of folksongs, especially with a male-voice quartet which toured extensively. A voice of fine quality, almost baritonal in timbre, is heard in recordings, impressive also in the low register, evenly produced, tastefully directed and well preserved in later years.

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S.Yu. Levik: *Zapiski opernogo pevtsa* [Notes of an opera singer] (Moscow, 1955, 2/1962; Eng. trans., 1995, as *The Levik Memoirs*)

J.B. STEANE

Kastsyukavets', Larïsa Filipawna (*b* Minsk, 15 Feb 1939). Belarusian musicologist. After graduating from the M.I. Glinka Music School, Minsk in 1961, she studied at the State Conservatory of Belarus, Minsk (1961–6) under L.S. Mukharinskaya and later gained the *Kandidat* degree at the Moscow Conservatory with a dissertation on the *kant*, studying with A.V. Rudneva (1978). She began teaching at the State Conservatory of Belarusin 1965, working her way up to head of the music theory department (1982–6) and in 1996 she was appointed professor of the Belarusian music department. Her research and publications have broadened the base of source materials for the history of Belarusian culture. She has deciphered the singers' alphabet books and the collections of melodies from the divine service of the Orthodox church and had studied the mode and intonation of the znamennïy chant ('Iz istorii drevnerusskogo znamennogo peniya', From the history of the old Russian znamennïy chant, 1981). Kastsyukavets' has deciphered and provided commentaries on amateur compositions by secular composers in Belarus of the 16th century to the 18th and has published several works on Belarusian musical culture of the past, such as *Polatski sshïtak* ('The Polatsk notebook', 1990). She has a particular interest in genre music, and is an advocate of the *kant*. She has also investigated the musical folk culture of Belarus, Russia, Ukraine and Poland, recording several thousand peasant songs, including research on the songs and the art of the performers ('Ob odnom tipe kupal'skikh pesen', On one type of Midsummer Night (Kupalle) song, 1983). She has organized concerts of newly-discovered music and has developed courses in musical palaeography, deciphering folksongs and their stylistic features.

WRITINGS

'K istorii rukopisnogo sbornika' [On the history of the manuscript collection], *Voprosï teorii i istorii muzïki* (Minsk, 1976), 206–28

Kantovaya kul' tura v Belorussii: issledovaniye [The culture of the *kant* in Belarus: a study] (diss., Moscow Conservatory, 1978; Minsk, 1975)

'Iz istorii drevnerusskogo znamennogo peniya' [From the history of the old Russian *znamennïy* chant], *Voprosï muzïkoznaniya* (1981)

'Ananchïtskiya spyavachki' [Singers of Ananchït], *Belarus'*, i (1983), 34–5

'Narodnïye pesni na stikhi Yanki Kupalï' [Folksongs set to poems by Yanka Kupala], *Voprosï kul'turï i iskusstva Belorussii*, ii (Minsk, 1983), 21–5

'Ob odnom tipe kupal'skikh pesen' [On one type of Midsummer Night (Kupalle) song], *Pamyati K. Kvitki*, ed. A.A. Banin (Moscow, 1983), 40–45

'Tanetssezza i yego pretvoreniye v kantovoy kul'ture' [The dance sezza and its interpretation in the culture of the *kant*], *Voprosï kul'turï i iskusstva Belorussii*, iv (Minsk, 1985), 59–64

Podgotovka i provedeniye fol'klornoy ekspeditsii: metodicheskiye rekomendatsii [Preparing for and conducting folklore expeditions: methodological recommendations] (Minsk, 1987)

'Belaruski patrïyatïchnï kant-himn Afanasiya Filipovicha' [The Belarusian patriotic *kant*-anthem of Afanasy Filippovich], *Muzïka: vopït, prablemï, reklama, infarmatsïya* (Minsk, 1989), 24–5

'Zhorstki ramans na partïynay hlebe' [A cruel romance on Party soil], *Mastastva Belarusi*, i (1991), 46–8

'Iz sposterzhen' nad istoriyeyu rozvitku ridzvyanïkh psal' miv-kalyadok' [Observations on the historical development of Christmas psalms and carols], *Zapïskï navukovoho tovarïstva imeni T. Shevchenka*, ccxxvi (L'viv, 1993)

'Kantavaya lirika na tekstï "Pesni pesnyaw"' [*Kantï* of the lyrical kind set to the texts of the 'Song of songs'], *Pomniki mastatskay kul'turï ėpokhi Adradzhennya* (Minsk, 1994), 207–20

ed.: 'Kupal'ski abryad' [The rite of Kupalle (midsummer night)], *Belaruskiya narodnïya abryadï* (Minsk, 1994)

'Stikhira Baharodzitsï na praklyatstse yerėtïkow' [The canticle of the Virgin cursing heretics], *Pïtanni kul'turï i mastatstva Belarusi*, xiii (Minsk, 1994), 54–8

Kantï Yepifaniya Slavinetskaha [The *kantï* of Yepifany Slavinetsky] (Minsk, 1996)

EDITIONS

Belaruskaya muzïka XVI–XVII st. [Belarusian music of the 16th and 17th centuries] (Minsk, 1990)

Polatski sshïtak [The Polatsk notebook] (Minsk, 1990)

Muzïka Belarusi XVII st.: rïfmativornï psaltïr [Belarusian music of the 17th century: the rhymed psalter] (Minsk, 1991)

Belaruskiya kantï [Belarusian *kantï*] (Minsk, 1992)

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TAISIYA SHCHERBAKOVA

Kaswa. *See* CACHUA.

Kas'yanov, Aleksandr Aleksandrovich (*b* Bolobonovo, Nizhegorod region, 17/29 Aug 1891; *d* Gor'kiy, 13 Feb 1982). Russian composer. He graduated from the Petrograd Conservatory having studied composition with N.A. Sokolov and the piano with Lyapunov. In his youth he had been a pupil of Balakirev and Glazunov; he was also an acquaintance of Yu.A. Shaporin. From 1918 until his death he lived and worked in Gor'kiy (Nizhniy Novgorod). In the first years after the Revolution he helped set up a People's Conservatory, which was later converted into Nizhegorod Musical Training College. He worked in the radio laboratory of M. Bronch-Bruyevich, under whose direction the first Russian radio concert was produced. Kas'yanov directed the music department of the theatre in Gor'kiy and also conducted the symphony orchestra. From the mid-1930s he worked closely with the Opera and Ballet Theatre. In the 1950s he became head of the local section of the Union of Composers, and in 1957 he was appointed professor at the Gor'kiy Conservatory.

Kas'yanov's creative work links him with 19th–century Russian traditions of composition, especially those of the Balakirev circle. Characteristic of this is his preference for operatic and other vocal genres. Russian historical motifs predominate in Kas'yanov's operas, which are frequently set within the vicinity of the Volga. The opera *Stepan Razin* is written in the spirit of a folk-music drama and draws on the folksong traditions of the Volga regions. Chorus scenes with folk elements are found in the opera *Foma Gordeyev*, based on a novel by Gor'kiy. The opera *Ermak* is set in the time of the conquest of Siberia; Kas'yanov's treatment is in the epic-heroic mould established by Borodin.

In his romances Kas'yanov sets classic Russian poetry. The mode of expression, psychology and emotional range of the romances is reminiscent of Tchaikovsky and Rachmaninoff, while the oriental motifs found in songs

such as *Vostochnïy romans* (Eastern Song) suggest the traditions of the St Petersburg school. Kas′yanov also sets Russian poetry in the best of his choral works; these include *Nye penitsya more* (The Sea is not Foaming) after Tolstoy, and *Osen′* (Autumn) after Tyutchev.

Kas′yanov stopped composing between 1957 and 1967 owing to loss of hearing, the result of a lengthy progressive illness. In later years he recovered and revised his operas and also wrote a series of piano works (in particular the 24 Preludes) showing his admiration for Chopin. His last works are characterized by a chamber-like tone of utterance and clarity of writing.

WORKS
(*selective list*)

Ops.: Stepan Razin, 1939, rev. 1953; Foma Gordeyev, 1946, rev. 1966; Ermak, 1956, rev. 1961
Orch: Fantasticheskaya Syuita, 1947
Chbr: 2 pf trios on themes from Chuvash folksongs, 1934
Pf: 7 sonatas; 24 preludes, 1968; Ballade, 1970; Scherzo, 1971
Vocal: songs for 1v, pf after A.S. Pushkin, F.Tyutchev, Ye. Baratïnsky, A. Blok, V. Bryusov, S. Marshak, V. Inber and others; arrangements of Russian and Chuvash folk songs
Incid music for theatre

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TAMARA NIKOLAYEVNA LEVAYA

Katanga guitar style. Term coined by Gerhard Kubik in 1965 for a type of acoustic guitar music that had developed in the late 1940s and early 1950s along the Copperbelt mining area in Katanga (southern Belgian Congo) and Northern Rhodesia. Its main exponents include the guitar music composers MWENDA JEAN BOSCO, Losta Abelo, Edouard Masengo and others (Low, 1982). Hugh Tracey's comprehensive coverage of this style cluster (see *Guitar 1 and* 2, Decca 1170 and 1171) exerted considerable influence on the rise of popular music in Central and East Africa.

The Katanga guitar style embraces a stylistic conglomerate characteristic of a distinctive time period within which the most diverse individual forms and innovations became possible. Between 1946 and 1962 developments and mutations occurred prolifically, and this kind of music reached its peak of popularity. It was performed in a variety of township languages, including Ciluba (Luba), Lunda, Icibemba (e.g. Aushi) and, most important, Kingwana ('Congo Kiswahili'). The social environment of its exponents was that of mine workers and persons working for the Belgian colonial administration. Beginning in 1965 commercial and political factors marginalized this style. The mass media now promoted electrically amplified guitar music almost exclusively, and the major exponents of the Katanga guitar style frequently dropped into oblivion. Its techniques, however, persisted and influenced many guitarists in the region.

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GERHARD KUBIK

Katanyktikon (Gk.: 'compunction'). A penetential STICHĒRON or *kathisma* (*see* HESPERINOS, §2) sung in the Byzantine Office. Four of each type are set in each of the eight modes. Two *stichēra katanyktika* are sung as antiphons to psalm verses at Hesperinos on Sunday and Monday and the other two at Orthros (*hoi ainoi*) on Monday and Tuesday. However, from Lent until Pentecost all four are chanted one after the other at both services. The four *katanyktika kathismata* are normally sung in pairs after each of the two Psalter readings at Orthros on Monday and Tuesday, except during Lent when they are chanted only after the first reading; from Easter until Pentecost only two are used, one on Monday and the other on Tuesday. In addition to these two genres, the paraklētikē preserves *katanyktikoi kanōnes* by Joseph the Hymnographer, two in each mode for Monday and Tuesday

DIMITRI CONOMOS

Katchen, Julius (*b* Long Beach, NJ, 15 Aug 1926; *d* Paris, 29 April 1969). American pianist of Russian ancestry. Educated privately, he played Mozart's D minor Concerto K466 in public at the age of ten, repeating it the following year with the Philadephia Orchestra under Ormandy. Shortly afterwards he played with the New York PO and at the age of 12 gave his first New York recital. However, his parents then withdrew him from concert life and he subsequently entered Haverford College, Pennsylvania, where he specialized in English literature and philosophy. Later he claimed that such breadth of education was vital to his musical thinking and particularly to his view of works such as Schubert's B♭ Sonata and Beethoven's Diabelli Variations, speculative masterpieces that became central to his catholic repertory. Subsequently awarded a French government fellowship, Katchen left for France in 1946 and settled in Paris, which became his home for the rest of his life. An ambitious 20-year-old with a powerful musical intelligence and a virtuoso technique, Katchen quickly became a major figure on the international music scene and signed an exclusive recording contract with Decca. He included Britten's left-hand *Diversions* (which he recorded with the composer) and Ned Rorem's Second Sonata in his repertory; but the composer with whom he was most closely associated was Brahms. His cycle of the complete solo piano music was given in Berlin, London, New York, Amsterdam and Vienna, a formidable undertaking complemented by frequent performances of both the Brahms piano concertos and much of his chamber music. He recorded all these works for Decca, together with a vast range of other music. Katchen's death from cancer at the age of 42 robbed the world of a pianist who could transcend the printed page and communicate that music is the richest and most inclusive reflection of human experience.

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BRYCE MORRISON

Kathakali. A dance-drama of south-west India. *See* INDIA, §IX, 1(iv).

Kathistē. Sign used in pairs in Byzantine EKPHONETIC NOTATION.

Katims, Milton (*b* New York, 24 June 1909). American conductor and violist. After attending Columbia University, where he studied the violin with Herbert Dittler, he changed to the viola and developed an interest in conducting. In both these activities his mentor was Leon Barzin, who at the time conducted the National Orchestral Association in New York. Katims was a violist and assistant conductor for the WOR radio station from 1935 to 1943, when he joined the NBC SO under Toscanini as first-desk viola, later becoming principal guest conductor (1947–54). During his time with the NBC SO he gave a masterclass for violists at the Juilliard School, was a member of the New York Piano Quartet, and was guest violist with the Budapest String Quartet. From 1954 to 1975 he was music director and conductor of the Seattle SO; he also conducted the New York PO, the Philadelphia Orchestra, the Boston SO, the London PO, the Israel PO and other orchestras, and conducted premières of works including *Visions of Poets* (1962) and *Spectrum* (1964), both by Benjamin Lees, Leon Kirchner's Piano Concerto no.2 (1964) and Roger Reynolds's *Graffiti* (1966); as a violist he gave the première of Morton Gould's Viola Concerto (1952). Katims was a member of the music panel of the US Information Service (1960–67) and of the first Washington State Arts Commission (1961); he became a member of the US State Department Music Panel for Cultural Presentations in 1967. He was artistic director of the School of Music, University of Houston, Texas, from 1976 to 1984.

GEORGE GELLES/JACOB HOSLER

Katin, Peter (Roy) (*b* London, 14 Nov 1930). British pianist. He studied at the RAM from the age of 12 with Harold Craxton, and made his début at the Wigmore Hall in 1948. Concerts throughout England were followed by tours of Europe, Africa, the USA and Japan. In 1952 he made his first appearance at the Proms, and the following year achieved a notable success there in Rachmaninoff's Third Concerto. In 1958 Katin became the first British pianist to make a solo tour of the USSR. He specializes in Romantic and Impressionist music, particularly Chopin, and plays with a direct musicianship that is underpinned by considerable technical command; he has also directed concertos by Mozart and Beethoven from the keyboard. His recordings include Mozart's sonatas, Chopin's nocturnes and impromptus, Grieg's *Lyric Pieces* and Rachmaninoff's preludes, and he has written many articles on piano technique and interpretation. He taught at the RAM, 1956–9, the University of Western Ontario, 1978–84, and in 1992 was appointed to the RCM.

JOAN CHISSELL/JESSICA DUCHEN

Katowice. City in southern Poland, capital of the Katowice region and the principal city of Silesia. Since the end of the 19th century Katowice has been the most important musical centre in Upper Silesia, notable for its various music societies, workers' ensembles and folk groups. The first professional musical institutions in the city were created after Poland regained its independence in 1918. These include the Opera (1925), the Polskie Towarzystwo Muzyczne (Polish Music Society, 1929), the Instytut Muzyczny (Music Institute, 1925–9), the conservatory (1929), the Katowice SO (1929), and the Wojskowa Szkota Muzyczna (Army Music School, 1930), the only one of its kind in the country.

After the devastation of World War II new institutions were created which survive to the present day. From 1945 the Opera was directed by Adam Didur, a famous international bass. The Silesian State PO was formed in 1945 and has numbered among its artistic directors Stanisław Skrowaczewski (1949–54) and Karol Stryja (from 1953). The renowned Polish RSO, known as the Wielka Orkiestra Symfoniczna Polskiego Radia (WOSPR), was also founded in Katowice in 1945; its first music director was Witold Rowicki (1945–7), who was followed by Grzegorz Fitelberg and Henryk Czyż. In 1945 the conservatory was re-established as the Państwowa Wyższa Szkoła Muzyczna (State Academy of Music). In 1979 the institution changed its name to the Akademia Muzyczna im. Karola Szymanowskiego (Karol Szymanowski Academy of Music); it is notable for being the only Polish conservatory with a department devoted to light music. Musical education is also provided by the Gimnazjum i Liceum Humanistyczno-Muzyczne (Grammar School of Humanities and Music), Państwowe Liceum Muzyczne im. K. Szymanowskiego (Szymanowski State Music High School) and the music department of the University of Silesia. Other active music institutions include the Archiwum Śląskiej Kultury Muzycznej (Archive of Silesian Musical Culture), the Związek Zawodowy Muzyków (Union of Professional Musicians), the Związek Śląskich Szkól Śpiewaczych and the local branches (Union of Silesian Singing Schools) of the Zwią zku Kompozytorów Polskich (Polish Composers' Union) and the Towarzystwa Chopinowskiego (Chopin Society). Two important music festivals are held annually in Katowice: the Fitelberg Conductors' Competition, and (since 1979) the Jesień Gitàrowa ('Guitar Autumn'). Since 1952 the folklore of the Silesian region has been greatly popularized by the Państwowy Zespół Ludowy Piésni i Tanca 'Śląsk' (Silesian State Ensemble of Folksongs and Dance). The most significant composers working in and around Katowice have been Bolesław Woytowicz (1899–1980), Bolesław Szabelski (1896–1979), Wojciech Kilar (*b* 1932) and Henryk Górecki (*b* 1933).

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JOLANTA GUZY-PASIAKOWA

Kats, Boris Aronovich (*b* Leningrad [now St Petersburg], 15 July 1947). Russian musicologist. He studied with Klimovitsky at both the Leningrad Conservatory (1966–71) and the Leningrad Institute of Theatre, Music and Cinematography (1972–6), taking the *Kandidat* degree in 1976 with a dissertation on variation cycles. From 1979 he was head of the department of history and theory at

the Musorgsky College, Leningrad, and in 1997 he became dean of the department of art history at the European University of St Petersburg. He was visiting professor at the department of Slavonic languages and literature at the University of Illinois in 1995–6. Kats's primary research interest is the interaction of music and poetry. He has written authoritatively on the music of Vladimir Shcherbachyov, Galina Ustvol'skaya, Boris Tishchenko and Aleksandr Knayfel', and on settings of the poetry of Anna Akhmatova, Boris Pasternak and Osip Mandel'shtam. His work in this area resulted in his book *Muzïkal'nïye klyuchi k russkoy poėzii* (1997). He has undertaken important research into the methodology of musical analysis. He has developed his own research methodology that draws on aspects of cultural history, structuralism, semiotics and intertextual methods. He has also made contributions to Russian Bach studies, and has written a notable book on film music (1988). A prominent critic, his reviews touch on problems of musical language, as well as the psychology of perception and other matters.

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LYUDMILA KOVNATSKAYA

Katsaris, Cyprien (*b* Marseilles, 5 May 1951). French pianist. After early musical training in Cameroon he studied piano at the Paris Conservatoire with Aline van Barentzen and Monique de la Bruchollerie, winning *premiers prix* for piano in 1969 and for chamber music (in the class of Jean Hubeau) in 1970. The same year he won the Prix Albert Roussel, and in 1974 he won first prize in the Cziffra Competition. His international career was launched with performances conducted by Bernstein and Dorati, and he has performed with leading orchestras throughout the world. He was the first pianist to record the complete Beethoven symphonies transcribed by Liszt and the original version for piano and voice of Mahler's *Das Lied von der Erde* (with Brigitte Fassbaender and Thomas Moser); Katsaris has also recorded numerous works by Chopin, and has given particularly colourful and virtuoso accounts of the complete polonaises and scherzos.

CHARLES TIMBRELL

Katsarova(-Kukudova), Rayna (*b* Sofia, 7 May 1901; *d* Sofia, 14 Sept 1984). Bulgarian ethnomusicologist. During her studies at the State Music Academy in Sofia, which she completed in 1925, she was greatly influenced by Dobri Khristov and Stoyan Brashovanov. In 1931 she did postgraduate work under Hornbostel and Lachmann in Berlin. Though Bartók, with whom she corresponded, and the work of the Soviet ethnomusicologists Filaret Kolessa and Klyment Kvitka all affected her development as an ethnomusicologist, her most influential teacher was probably the Bulgarian folklorist Vasil Stoin. From 1926 to 1927 she worked as a music teacher at a secondary school; she then became assistant keeper (1934–7), senior keeper and head of the folk music section of the Ethnographical Museum in Sofia (1947–52). In 1952 she was appointed senior research worker and head of the Institute of Musicology at the Bulgarian Academy of Sciences until her retirement in 1962; she was honoured by the state in 1971. A founder member of the International Folk Music Council, she became a member of the Société Internationale d'Ethnologie et Folklore in 1965. In her work on Bulgarian folksongs and dances she paid particular attention to children's folk games and songs, folk puppet theatre and carnivals, and music education based on folklore. She delivered a number of papers at international congresses and many of her precise, carefully researched studies were published in foreign journals and dictionaries.

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LADA BRASHOVANOVA

Kats-Chernin, Elena (*b* Tashkent, 4 Nov 1957). Australian composer of Uzbek origin. She emigrated to Australia with her family in 1975. In 1980, after graduating from the Sydney Conservatorium (1979), she studied with Lachenmann at the Hochschule für Musik in Hanover. Remaining in Germany, she produced music for ballets and numerous soundtracks for theatre productions in Bremen, Bochum and Vienna. She remained fully occupied with theatre music (1985–9) until *Transfer* was commissioned by the Sydney SO. She returned to Sydney in 1994. In 1996 she won the Sounds Australian Award for Best Composition with *Cadences, Deviations and Scarlatti* (1995) and the Jean Bogan Prize with *Charleston Noir* (1996). In her music Kats-Chernin often combines simple formulaic material with idiosyncratic textures. This is demonstrated in three key works, *Tast-en* (1991) for piano, *Retonica* (1993) for orchestra and *Clocks* (1993) for 20 musicians and tape. Each of these pieces begins with a single idea such as a note, chord or pulse, which is then manipulated in varied and often unpredictable ways, pushing the material to its limits. Kats-Chernin works from an intuitive perspective. Important aspects of her works are concerned with an exploration of timbres and textures and a sense of the ridiculous.

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RUTH LEE MARTIN

Kątski [de Kontskï]. Polish family of musicians. They were the children of a minor official in Kraków, who played different instruments, sang and composed. All child prodigies, the older ones first appeared in a public concert on 3 February 1822 in Kraków; shortly afterwards their father moved the family to Warsaw, where they studied and performed. In 1827 they began their first tour through Poland and Russia; they visited St Petersburg, remaining there the first six months of 1829 and performing at court, and Moscow, which they left in July 1830, returning to Kraków in October 1831. In 1832 they went to Vienna, which was their base for several years. In 1835 they worked their way through Germany and France to Paris, where they arrived in 1836 and gave their first, very successful concert on 1 February 1837. Their careers began to diverge after they settled in Paris.

(1) **Karol Kątski** [Charles de Kontskï] (*b* Kraków, 6 Sept 1815; *d* Paris, 27 Aug 1867). Violinist and composer. He studied at the Warsaw Conservatory and had composition lessons from Bianchi in St Petersburg and with Reicha in Paris (although he cannot have arrived in Paris long before Reicha's death, unless he preceded the rest of his family there). Although a respected musician, he did not, in Fétis's opinion, fulfil the promise of his childhood; he lived in Paris as a teacher, violinist (in the Opéra-Comique orchestra for several years) and viola d'amore player. He composed chamber music and pieces for violin and piano, published in Paris and Leipzig, and was a member of the music societies of Vienna, Munich, Stockholm, Kraków and Lublin.

(2) **Maria Eugenia Kątski** [Eugénie de Kontskï] (*b* Kraków, 22 Nov 1816). Singer, sister of (1) Karol Kątski. Highly praised by critics for the beauty of her voice and the finished technique of her singing, she stopped performing in public after her marriage.

(3) **Antoni Kątski** [Antoine de Kontskï] (*b* Kraków, 27 Oct 1817; *d* Ivanichy, nr Akulovka, Novgorod, 7 Dec 1899). Pianist and composer, brother of (1) Karol Kątski. He studied piano performance first with his father, and by the end of the 1820s he was probably a student of the music high school in Warsaw and with Field in Moscow (1829–30); he was later a composition pupil of Sechter in Vienna. In Paris, where he was a great success and had lessons from Thalberg, he was a member of the jury of the competitions of the conservatoire. He was a court pianist in Berlin between 1851 and 1853, and between 1854 and 1867 he was in St Petersburg, where he founded the Classical Music Lovers' Society. Later he lived in

London and from 1883 to 1896 in America. In 1897 he started a world tour, visiting Australia, New Zealand, East Asia, Siberia and Warsaw. He died during this tour. He was decorated with orders by many kings in Europe. His playing was characterized by great delicacy of touch and brilliance of execution, but some critics considered him superficial. His repertory changed from virtuoso pieces to more serious works by Bach, Handel, Mozart, Beethoven, Chopin and Mendelssohn. He started composing very early and his first pieces were published in Warsaw in 1825. He composed over 400 salon pieces, published in Germany, France, Russia and England, of which *Le réveil du lion* op.115 became widely popular. He also composed symphonies, piano concertos, overtures, chamber and sacred music as well as operas: *Marcello*, composed 1850; *Les deux distraits*, London, 1872 (to his own libretto), and *Le sultan de Zanzibar*, New York, 1886. He also wrote a piano tutor *L'indispensable du pianiste*, published in French, German and Russian.

(4) **Stanisław Kątski** [Stanislas de Kontskï] (*b* Kraków, 8 Oct 1820). Pianist and composer, brother of (1) Karol Kątski. He was a pupil of his brother (3) Antoni Kątski and lived mostly in Paris as a teacher and composer of salon music.

(5) **Apolinary Kątski** [Apollinaire de Kontskï] (*b* Poznań, 2 July 1826; *d* Warsaw, 29 June 1879). Violinist and composer, brother of (1) Karol Kątski. His first teacher was his father. He played in public when he was four and toured with his family. He had great success in Paris (1837) and in London, where he performed during the coronation festivities. Returning to Paris in 1838, he was heard by Paganini, who took him as a pupil and is said to have bequeathed to him his violin and compositions. From the late 1840s he toured widely; during the 1848 Revolution he played in Germany for the benefit of Polish refugees. In 1852 he succeeded Vieuxtemps as solo violinist of the Russian imperial chapel, and in 1859 he received authorization to found a conservatory in Warsaw, which opened in 1861 with himself as director and violin master. He held this post until his death. Apolinary Kątski made a great contribution to the development of music education in Poland. Thanks to that, he managed to break down the resistance of the Russian authorities, and secured the support of the Russian administration for the establishment of the Warsaw Music Institute. (Since the Russians had closed the Warsaw Conservatory in 1831 there had been no place for the study of music to a high level.) At the institute Kątski gave classes in speech declamation (part of the operatic studies) and placed special emphasis on ensemble work. He also organized an orchestra, which he directed, giving regular concerts at St John's Cathedral in Warsaw.

Apolinary Kątski was a violinist of great technical proficiency, especially in the dexterity of his left hand; he was renowned for his 'pizzi-arco' (a combination of pizzicato and bowing), and his mastery of harmonics, and his beautiful, differentiated sound. He was also an excellent chamber music player. His compositions (violin concerto, mazurkas, fantasias, studies and other pieces for violin, piano pieces and a cantata (published in Warsaw, 1863) are musically unimportant.

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'Le conservatoire de musique de Varsovie et son fondateur', *RGMP*, xxxii (1865), 321–2
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S. Świerzewski: 'Apolinary Kątski: słynny wirtuoz polski' [Apolinary Kątski: famous Polish virtuoso], *RM*, iv/23 (1960), 4–5
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PAUL DAVID, DENNIS LIBBY/ZOFIA CHECHLIŃSKA

Kattnigg, Rudolf (Karl) (*b* Oberdorf, nr Treffen, 9 April 1895; *d* Klagenfurt, 2 Sept 1955). Austrian composer, conductor and pianist. The son of a doctor, he was educated in Villach and then studied law at Graz University. After serving as an artillery officer during World War I he studied at the Vienna Music Academy under Joseph Marx, Ferdinand Löwe, Eusebius Mandyczewski and Clemens Krauss. In 1923 he became the conductor of the opera school there, and from 1928 to 1934 was the musical director at the Innsbruck music school. His early compositions were mostly orchestral and chamber works; from 1934 he lived in Germany and Switzerland, and after his marriage to the operetta singer Trude Kollin began composing operettas, through which he gained his widest fame. In 1939 he returned to Austria, devoting himself to composition and performing his music as conductor and pianist. His operettas are traditional in style, reflecting in their effective vocal writing and classical orchestral writing Kattnigg's thorough musical training. His other compositions include two symphonies, a piano concerto, chamber and vocal works.

WORKS
(*selective list*)

STAGE

Rosenmontag in Venedig [Donna Miranda] (comic op, H.W. Geissler and B. Hardt-Warden), perf. Graz, 1953
Tarantella (ballet), Vienna, op.30, 1942
Incid music to Lenau: Faust, op.9

operettas, unless otherwise stated

Der Prinz von Thule (O. Walleck, 'E. Kahr'), Basle, Stadttheater, 13 Dec 1936; Kaiserin Katharina (H.F. Beckman and P. Beyer), Berlin, Admiralspalast, 3 Feb 1937; Die Gräfin von Durazzo [Balkanliebe] (4, 'Kahr', Hardt-Warden), Leipzig, Neues Operetten-Theater, 22 Dec 1937; Mädels vom Rhein (G. Quedtenfeldt), Bremen, Schauspielhaus, 1938; Die Mädel von St Goar (Quedtenfeldt), Bremen, Schauspielhaus, 4 Feb 1939; Hansi fliegt zum Negerkral (3, H. Kassmekat), Vienna, Opernhaus, 16 Dec 1942; Bel ami (musical, 3, F. Eckhard, after G. de Maupassant), Vienna, Raimundtheater, 18 Jan 1949; Rendezvous um Mitternacht (musical, O.E. Groh), Vienna, Raimundtheater, 20 May 1956

INSTRUMENTAL

Orch: Sym., C, op.6, 1925; Sym., g, op.10, 1930; Pf Conc., op.15, 1934; Concertino, pf, fl, str orch, 1940; 4 Konzert-Stücke, pf, orch
Orch suites: Burleske Suite, op.5, 1924; Bilder aus Südkärnten, 1952; Gipfelkreuz-Suite, 1948
Other orch works: Divertimento, 1935; 4 slowenische Tänze, 1950; Symphonische Walzer, 1942; Partita, str orch; Siciliana; Bolero

Chbr: Str Qt, a, 1940; Pf Qt no.1, op.3, lost; Pf Qt, e, op.4, 1924; Str Trio no.1, c, op.2; Str Trio no.2, D, op.8; Sonata, vn, pf; Rhapsodie, vn, pf
Pf solo: 3 Klavier-Stücke, op.1, 1932; 4 Präludien und Fugen im alten Stil, op.7, 1926
Sacred vocal works: 'Gegrüsset seist du Maria', S, vn and pf/str orch; 'Vater Unser', 4vv, mixed choir/str orch
Other vocal works: 8 einzelne Lieder; 5 ernste Lieder; 5 ernste Bonsels-Liede
Film scores, incl. Hab ich nur deine Liebe (after Suppé), 1953

ANDREW LAMB

Katuar, Georgy. *See* CATOIRE, GEORGY.

Katul'skaya, Yelena Kliment'yevna (*b* Odessa, 21 May/2 June 1888; *d* Moscow, 19 or 20 Nov 1966). Russian soprano. She studied privately in Odessa (1904) and St Petersburg (1905–7), then entered the St Petersburg Conservatory and graduated from Natal'ya Iretskaya's class in 1909. She made her début as Lakmé at the Mariinsky Theatre, St Petersburg, where she sang until 1911, then went to the Bol'shoy, Moscow (1913–45). Her roles included Rimsky-Korsakov's Volkhova, Swan Princess and Snow Maiden; Marguerite and Juliet; Cio-Cio-San and Massenet's Manon. A sensitive, cultured musician, she had a lyrical voice of beautiful timbre and wide range. She was also well known as a recitalist, with an extensive repertory ranging from Russian folksong and works by Soviet composers to early Italian and modern French music. From 1948 she taught at the Moscow Conservatory, as a professor from 1950.

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Ye.A. Grosheva: *Ye.K. Katul'skaya* (Moscow and Leningrad, 1957)
Ye.A. Grosheva, ed.: *Yelena Kliment'yevna Katul'skaya: sbornik statey* [Collection of articles] (Moscow, 1973)

I.M. YAMPOL'SKY

Katunda [Catunda], **Eunice (do Monte Lima)** (*b* Rio de Janeiro, 14 March 1915; *d* São José dos Campos SP, Aug 1991). Brazilian pianist and composer. She studied the piano with Oscar Guanabarino and Marieta Lion, and composition with Furio Franceschini and Camargo Guarnieri. Koellreutter instructed her in the use of 12-note technique, and she was also a conducting student of Hermann Scherchen, who performed her *Quatro cantos à morte* in 1949. An excellent pianist and an original composer, she has combined folk elements with 12-note writing in her *Homenagem a Schoenberg*, which was performed at the 1950 ISCM Festival. From 1944 she gave recitals in Brazil and elsewhere, including in her repertory such composers as Hindemith, Bartók, Stravinsky, Berg, Schoenberg, Paz, Santoro, Gilberto Mendes and Guerra Peixe. She was a member of the Música Viva group organized by Koellreutter. In 1950 she left the group, committing herself to socialism and the study of Brazilian folk music. She also undertook Brazilian studies under the supervision of Pierre Verger. Her music is characterized by the combination of serial music and Brazilian folk motives. Her *Negrinho do pastoreio* is a cantata for three voices, guitar, flute and percussion. She has taught composition at the Rio de Janeiro conservatory and musicology at the University of Brasília.

WORKS
(*selective list*)

Choral: Negrinho do pastoreio (cant.), 3vv, fl, gui, perc, 1946; Cantata do soldado morto, chorus, small orch, 1965; 6 líricas gregas, v, perc, 1974; Cantata dos marinheiros, chorus, orch, 1975
Orch: 4 cantos à morte, 1948; A negrinha e Iemanjá, chorus, orch, 1955; Pf Conc., 1955
Chbr and solo inst: Homenagem a Schoenberg, cl, va, vc, pf, 1949; Serestas, 4 sax, 1956; 2 serestas, gui, 1972
Pf: Momento de Lorca, 1957; 4 momentos de Rilke, 1958; Sonata de louvação, 1960; Sonata fúnebre, 1970

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V. Mariz: *História da música no Brazil* (Rio de Janeiro, 1983), 269–72
C. Kater: 'Eunice Katunda', *Opus* [Port. Alegre], iii/3 (1991), 64–8

IRATI ANTONIO, JOHN M. SCHECHTER

Katz, Erich (*b* Posen [now Poznań], 31 July 1900; *d* Santa Barbara, CA, 30 July 1973). German composer and music educator, naturalized American. He studied at the Berlin Hochschule für Musik and the University of Berlin (1918–21) and completed the PhD in musicology at the University of Freiburg (1922–6). Co-founder (1928) and co-director of the Freiburger Kurse für Musiktheorie (later the Freiburg Music Seminary), he was also a choral conductor, organist and music critic, and the editor of *Das neue Chorbuch* (Mainz, 1931). In 1939 he fled to England, where he taught at the Bunce Court School. He moved to the USA in 1943 and became head of the composition department at the New York College of Music (later New York University) and the New School for Social Research. He also served as director of the American Recorder Society, which he helped to reorganize in 1947, and the Musicians' Workshop, a performing group specializing in early and contemporary works. Influenced by *Gebrauchsmusik*, Katz composed for recorders, other instruments, and voices and made numerous transcriptions and editions of early music. After retiring to California in 1959, he taught at the Santa Barbara City College and directed a Collegium Musicum.

MSS in *US-BO*

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C. Primus: 'Erich Katz: the Pied Piper Comes to America', *American Music Research Center Journal*, i (1991), 1–19
M. Davenport: 'Carl Orff: the Katz Connection', *American Recorder*, xxxvi/4 (1995), 7–15, 34–9

CONSTANCE M. PRIMUS

Katz, Israel J(oseph) (*b* New York, 21 July 1930). American ethnomusicologist. He attended UCLA (BA 1956) and then spent two years on a fellowship (1959–61) in Jerusalem, where he studied privately with Gerson-Kiwi while undertaking field research among the Sephardi Jewish communites of Israel. He returned to UCLA and took the doctorate in 1967 with a dissertation on Judeo-Spanish ballads; his mentors at university included Ki Mantle Hood, Boris Kremenliev, Klaus P. Wachsmann and Walter Rubsamen. After teaching at McGill University, Montreal (1968–9), he was assistant professor (1969–74) and then associate professor at Columbia University (1974–5). He conducted research in Spain on a Guggenheim Fellowship (1975–6), and joined the faculty of the Graduate School, CUNY in 1976. In 1982 he became associated with the University of California at Santa Cruz (1982–9) and at Davis (1989–97), collaborating as an associate researcher with Samuel G. Armistead and Joseph H. Silverman on the series Folkliterature of the Sephardi Jews. He has also been a visiting lecturer at Brooklyn College, Hunter College, SUNY (Stony Brook) and the Hebrew Union College. He served as editor of *Ethnomusicology* (1970–72), the Yearbook of the International Folk Music Council (1977–9) and co-editor

(with Albert Weisser, 1976–82) and editor (1983–8) of *Musica judaica*.

In his research Katz has concentrated on the ethnic groups of the Mediterranean region, particularly the music of the Sephardi and oriental Jewish communities. His dissertation compared the stylistic features of traditional ballads from Jerusalem with those of other eastern Jewish groups and he has studied various manifestations of the Judeo-Spanish tradition, such as Moroccan ballads and traditional Spanish tunes. He has worked extensively on the Pan-Hispanic *Romancero*, particularly the Judeo-Spanish branch, whose diffusion throughout the greater Mediterranean region demanded a closer scrutiny and delineation of stylistic features. He has also studied the traditional folk music of Spain, including the *Cantigas de Santa Maria*. Transcription and analytical techniques, as well as comparative tune scholarship are basic to his scholarship.

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ed., with J.E. Keller: *Studies on the Cantigas de Santa María: New York 1981*

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'Contrafacta and the Judeo-Spanish *Romancero*: a Musicological View', *Hispanic Studies in Honor of Joseph H. Silverman*, ed. J.V. Ricapito (Newark, DE, 1988), 169–87

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'In the Footsteps of Kurt Schindler: the Portuguese Fieldwork', *Cancioneiro tradicional de Trás-os-Montes*, ed. S.G. Armistead and M. da Costa Fontes (Madison, WI, 1998)

'The *Romances* of Dora Ayach: Larache 1916–Casablanca 1962', *Jewish Culture and the Hispanic World: Essays in Memory of Joseph H. Silverman*, ed. S.G. Armistead and others (Berkeley, forthcoming)

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with M. da Costa Fontes: *O romanceiro portugues e brasileiro* (Madison, WI, 1997) [incl. 'The Musical Legacy of the Luso-Brazilian Romanceiro', 399–406]

PAULA MORGAN/R

Katzenmusik (Ger.). *See* CHARIVARI.

Katzer, Georg (*b* Habelschwerdt [now Bystrzyca Kłodzka], Silesia, 10 Jan 1935). German composer. He studied composition with Wagner-Régeny and Ruth Zechlin at the Hochschule für Musik in East Berlin (1953–9), and then with Karel Janeček at the Prague Academy of Musical Arts. His studies were completed in East Berlin in the masterclasses of Eisler and Spies at the Germany Academy of Arts, during which time he was a piano player for a Berlin cabaret. In 1976–7 he worked in electronic-music studios in Bratislava and Paris, and in 1978 became a member of the GDR's Academy of Arts, where he became artistic director of the studio for electronic music. Until 1991 he trained the advanced composition pupils (since 1987 as professor in composition). In 1982 he held a guest professorship at Michigan State University. From 1982 to 1989 he was vice-president of the East German Union of Composers and Musicologists. He was elected president of the GDR branch and board member of the International Society of Electro-Acoustic Music in 1989. In the following year he became president of the GDR's Music Council. Since 1993 he has been a member of the Akademie der Künste in Berlin. He has won many awards for composition.

At the beginning of his career Katzer followed the models of Bartók, Stravinsky and of his teacher Eisler. In the late 1960s, influenced by Lutosławski and B.A. Zimmermann, he departed from traditional tonal and formal conventions. However, classical forms as well as the idea of internal development continued to serve as a point of reference for his more experimental works, e.g. in his Sonatas I and II for orchestra. His music is generally characterized by a playful approach to given material rather than adherence to any aesthetic dogma. The stylistic means he employs are as manifold as the genres

in which he composes. They include serial as well as aleatory and collage techniques and electronic sounds.

WORKS
(*selective list*)

Stage: Das Land Bum-Bum (op, R. Kirsch), 1974; 'Schwarze Vögel' (ballet, B. Köllinger), 1974–5; 'Ein neuer Sommernachtstraum' (ballet, Köllinger), 1978–9; 'Gastmahl oder Über die Liebe' (op, G. Müller), 1987–8; 'Antigone' (op, Müller), 1990

Vocal: Der Wanderer (J. Bobrowski), spkr, chorus, orch, 1969; Orchesterlieder (G. Maurer), Bar, orch, 1971; Die Igeltreppe (S. Kirsch), 1971; Heine-Lieder, S, pf, 1974; De musica, 12 vv, 1977; Stimmen der toten Dichter, S, pf, tape, 1977; Bobrowski-Lieder, Mez, fl, pf, 1982; 5 neue Heine-Lieder, middle v, pf, 1986

Orch: 3 sonatas: 1968, 1969, 1970; Baukasten, 1971–2; Conc for orch no.1, 1973–4; Die D-Dur-Musikmaschine, 1973–4; Jazz-Trio Conc., 1975; Empfindsame Musik, 58 str, 3 perc, 1976; Dramatische Musik, 1977; Sound-House (after F. Bacon), 1979; Pf Conc., 1980; Conc., vn, chbr orch, 1981; Fl Conc., 1984; Konfrontation, ob, chbr orch, 1986; Conc. for orch no.2, 1986; Vc Conc., 1986; Ob Conc., 1987; Landschaft mit steigender Flut, 1993

Chbr: Str Qt, 1965–6; Divertissement à trois, 3 insts, 1969; Trio ad libitum, 3 insts, 1969; Pas de deux, ens, 1970; Dialog, fl, pf, 1971; Hommage à Jules Verne, 9 insts, 1971; Die Igeltreppe (S. Kirsch), 1971; Streichermusik I, 14 str, 1971; Streichermusik II, 18 str, 1972; Pf Qnt, 1972–3; Szene, chbr ens, 1975; Dialog, fl, pf, 1975; Saitenspiele, hp, vc, 1976; 2 Verlautbarungen, pf trio, 1976; Kammermusik, hpd, wind qnt, 1977; Essay avec Rimbaud, ob, vc, pf, tape, 1979; 5 Bagatellen, vn, cl, pf, 1981; Kommen und gehen, wind qnt, pf, 1982; miteinander – gegeneinander, eng hn, va, 1983; Str Qt, 1985; La Mettrie, pf, 5 insts, 1985–6; Str Qt, 1985–6; 3360, wind qnt, pf, 1986; Trio, accdn, gui, vn, 1987; La Mettrie II, fl, ob, cl, hn, bn, pf, 1988; Zungen und Saiten, accdn, vn, va, vc, 1988–9; Str Qnt, 1990; Sax Qt, 1993; Trio, str, 1994; Stille Stücke, vn, accdn, gui, 1994; Essays, cl, vn, pf, 1995; Klänge, Schattenklänge und mechanische Konstruktionen, 2 pf, perc, 1995; Oboenlandschaft mit Ovid, 2 ob soli, 8 ob, 1996

Elec: Rondo ('Bevor Ariadne kommt'), 1976; 'Stille, doch manchmal spürest du noch einen Hauch', 1977; Musikmaschine II, 1980; Aide-mémoire, tape, 1982–3; La flûte fait le jeu, 1983; Steine-Lied, 1985

Multimedia compositions; improvised music

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S. Amzoll: 'Georg Katzer', *Kammermusikführer*, ed. I. Allihn (Stuttgart, 1998), 333–6

LARS KLINGBERG

Kauder, Hugo (*b* Tobitschau, Moravia [now Tovočov, Czech Republic], 9 June 1888; *d* Bussum, Netherlands, 22 July 1972). Austrian composer, violinist and writer on music. His formal musical training consisted of violin lessons in his home town. In 1905 he moved to Vienna, where he played in the orchestra of the Konzertverein (1910–19). Self-taught as a composer, he studied the scores of Josquin des Prez and other 15th- and 16th-century Franco-Flemish composers while a student at the Technische Hochschule and Vienna University. His own style is characterized by contrapuntal textures and conservative harmonies. Other influences include the conductors Ferdinand Löwe and Franz Schalk, the poets Rudolf Pannwitz and Otto zur Linde, and the linguist and anthropologist Helen Guttman, whom he married in 1923. His writings include two books, *Entwurf einer neuen Melodie- und Harmonielehre* (Vienna, 1932) and *Counterpoint: an Introduction to Polyphonic Composition* (New York, 1960/*R*), critical essays on musical events (1920–50) and articles for *Musikblätter des Anbruch* (1919–22). He moved to the Netherlands in 1938, but went on to England two years later. He settled in the USA in 1940. His honours include the City of Vienna composition prize (1928) for his First Symphony and a Fromm Foundation Award (1953).

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(*selective list*)

Stage: Das Reich der Seele (H.D. Tang), 3 songs, chorus, str, 1928–9; Der Mensch in der Höhle der Völker (R. Pannwitz), 1935–8; Vorspiel zu einem Weltspiel (Pannwitz), 1935; Die Suche nach dem Traum (Tang, trans. V. Hundhausen), 1937–8; The Bride's Tragedy (Pannwitz), S, A, T, chorus, orch, 1938; Merlin (musikdrama, prol, 2, Pannwitz), 1955–62

Orch: Sym. no.1, a, 1921; Vn Conc., 1925; Double Conc., vn, va, orch, 1926; 6 Preludes, Passacaglias and Fugues, 1927–54; Ob Conc., 1928; Hn Conc., 1930; Va Conc., 1932; Kleines Konzert, pf, orch, 1933; Prelude and Rondo, D, 1934; Suite concertante, ob, orch, 1935; Sym. no.2, 1939; Sym. no.3, 1939; Pf Conc., 1950; Sym. no.4, 10 insts, 1956; Passacaglia, 1961; Sym. no.5, 1965; 4 other works

Vocal: Auf die sistinische Madonna (A. Schopenhauer), 1v, orch, 1916; Das Lied des Zwerges, 1v, orch, 1919; Die Welt ist Grün, 1v, orch, 1921; Venedig (F. Nietzsche), 1v, orch, 1925; Die Sonne sinkt (Nietzsche), S, A, T, Bar, chorus, orch, 1933; Chorbüchlein I–IV, chorus (1937); Gesang der Geister über den Wassern (J.W. von Goethe), mixed chorus, str qnt, 1937; Requiem (F. Hebbel), A, chorus, orch, 1949; Chbr Music (J. Joyce), S, A, T, str qt, 1951; *c*100 lieder, 1v, pf; duos, 1v, inst; other choral works; other solo vocal works

Chbr and solo inst: 8 sonatas, vn, pf, 1913–56; 4 sonatas, va, pf, 1918–58; 19 str qts, 1921–69; Str Qnt, 1924; 3 suites, solo inst, 1925–6; Qnt, ob, vn, 2 va, vc, 1933; 6 sonatinas, vn, pf, 1934–41; 5 sonatas, 2 vn, 1940–61; 3 sonatas, hn, pf, 1944–7; Little Suite, 2 tpt, 2 hn, 3 trbn, tuba, 1954; Qnt, hp, str qt, 1954; 3 sonatas, vn, va, 1955; Sym. no.4, fl, ob, cl, bn, hn, str qt, db, 1956; *c*28 trios, various insts; many other chbr works; *c*25 kbd works

Arrs. of works by J.S. Bach, G.F. Handel, W.A. Mozart, R. Schumann, G.M. Tartini, F.M. Veracini, H. Wolf

Principal publishers: Universal, Doblinger, N.V. Uitgeverij-C.A. Mees, Boosey & Hawkes, Braude, E.C. Schirmer, Southern

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THOMAS L. GAYDA

Kauer, Ferdinand (*b* Klein-Thaya [Tajax; now Dyjákovice], nr Znaim [now Znojmo], 18 Jan 1751; *d* Vienna, 13 April 1831). Austrian composer and conductor of Moravian birth. The son of a schoolmaster, he was educated by the Jesuits at Znaim, where he played the organ and studied classics. He then moved to the Jesuit seminary at Tyrnau (now Trnava), Hungary, as organist, also studying philosophy and later medicine. Although he prosecuted his studies 'bis zur Doctor Würde' (according to his autobiographical sketch in *A-Wgm*), he did not complete his qualifications; when the Jesuit university was transferred to Ofen, Kauer went to Vienna (*c*1777) and gradually established himself as a musician: first as a keyboard teacher, then as organist in a suburban church (the Servite church of Mariae Verkündigung, Rossau) and reader to the music publishers Artaria. He studied composition with Heidenreich and Zimmermann and became a violinist in the orchestra of the Theater in der Leopoldstadt (probably quite soon after Marinelli opened it in 1781); in 1789, when he was appointed director of

the theatre's newly founded music school, he was referred to as the 'former orchestra-director' (i.e. leader).

Although his name is connected with a few Singspiele given at the Leopoldstadt Theatre in the 1780s, he did not become established as a composer until the early 1790s. Then for the next two decades he was second Kapellmeister to Wenzel Müller and, during Müller's Prague engagement, to Tuček. During these years he composed a succession of Singspiele and other theatre scores including *Das Faustrecht in Thüringen* (1796; together with its two sequels it received 157 performances in 20 years), *Die Löwenritter* (1799, with three sequels) and *Das Donauweibchen* (1798). This last is the work on which Kauer's fame was based: it held its place in the repertory of the Leopoldstadt Theatre for 40 years, being given over 100 times; the first sequel was even more successful. Goethe staged *Das Donauweibchen* at Weimar as *Die Saalnixe*, and mentions it in his novel *Die Wahlverwandtschaften*. It was frequently performed in various countries (including Scandinavia) for many years, giving rise to numerous imitations and sequels.

In 1810 Kauer went to Graz as Kapellmeister, staying there only one season (and writing some six new theatre scores) before returning to the Leopoldstadt Theatre. In 1814 he moved to the Theater in der Josefstadt as Kapellmeister, but the resources of this theatre were not comparable with those of the Leopoldstadt (its orchestra, numbering 25 players, was not notably smaller than that in the Leopoldstadt, which at this time was 32 strong, but the standards were much lower). The one famous actor and singer of the theatre was Ferdinand Raimund, who was also engaged in 1814; most of Kauer's successful scores from this period included leading roles for Raimund, especially the series of plays centring on the character of Adam Kratzerl, a violinist, first introduced in 1815 in *Die Musikanten am Hohen Markt*. These and several others of Kauer's scores for this theatre were written to texts by Josef Alois Gleich, Raimund's father-in-law and for a time the director of the theatre. In four seasons Kauer wrote more than 20 new scores for the Josefstadt Theatre, and revived about 30 of his older works.

In 1818 Kauer lost his post through a change in the management and serious financial difficulties at the theatre, and was deemed too old (and probably too feeble and old-fashioned as a composer) to be taken back into the Leopoldstadt company. For some years he eked out a miserable existence, occasionally having a new score accepted by the Josefstadt Theatre, until he was admitted to the Leopoldstadt orchestra in 1821 as a lowly second violinist. His name continues to appear among the orchestra members in the theatre's almanac until 1830. During the night of 28 February to 1 March 1830 he was among the victims of severe floods in the Leopoldstadt when a sudden thaw caused the Danube to overflow its banks. He lost almost all he possessed, including his musical scores, and died in utter poverty little more than a year later.

The events of the Danube flood, but also certain personal characteristics, encourage the opinion that Grillparzer may have had Kauer in mind in his depiction of the old musician hero in his story *Der arme Spielmann* (1842). Kauer is a good example of the once-popular composer pathetically outliving his fame, which, though modest enough viewed with the benefit of hindsight, brought him much artistic success if little financial gain. Goethe wrote a new text for Hulda's famous and touching air 'In meinem Schlösschen ist's gar fein' from *Das Donauweibchen*, and Gerber in 1813 revised his own earlier dismissive comments on Kauer on the basis of better acquaintance with his works. Kauer is at his best and most characteristic in simple strophic songs and airs, whose melodies and instrumentation often have considerable charm. However, harmonic and contrapuntal predictability all too often diminishes the impact of a promising number, and the ensembles seldom carry much weight or distinction. There are frequent echoes of Mozart and Wenzel Müller in his scores; Weber (who conducted *Das Sternenmädchen* in Prague) and Lortzing in their turn probably owed a debt to Kauer.

Although important primarily for his music for 200-odd stage works (including Singspiele, parodies, local plays, pantomimes etc.), Kauer also wrote examples of almost every musical genre then current. *Nelsons grosse Seeschlacht* (*c*1798, dedicated to the Duke of Sussex, and published in versions for wind ensemble and piano trio) and one or two other occasional pieces enjoyed considerable popularity, and quite a number of his works were published. He also brought out several theoretical works, including tutors for the flute, piano, violin and cello and on thoroughbass, and a singing manual, all published by Artaria between 1787 and 1794. A revised *Klavier Schule* was brought out by J. Eder in 1803. There are welcome signs of a renewal of interest in Kauer's music, signalled by the publication and recording of some of his instrumental works.

WORKS

STAGE

(*selective list; for fuller list see GroveO*)

all first performed in Vienna

WL – *Theater in der Leopoldstadt*
WJ – *Theater in der Josefstadt*

Der Streit zwischen dem Zauberer Scionco und der Fee Galantina, oder Kasperl bleibt Kasperl (comedy with machines and music, 3), WL, 3 Feb 1784

Der unschuldige Betrug, oder Auf dem Lande kennt man die Rache nicht (Kinder-Operette, 1, L. Huber), WL, 22 June 1790

Bastien und Bastienne (Operette), WL, 18 Aug 1790 [an anon. Spl with the same title was perf. 1781–6]

Die Serenade, oder Der gefoppte Alte (Spl, 2), WL, 4 June 1792

Das Faustrecht in Thüringen, pt 1 (Schauspiel, 4, K.F. Hensler), WL, 7 April 1796, ?*D-Mbs*; pt 2 (4), 28 June 1796; pt 3(4), 17 Jan 1797

Das Donauweibchen, pt 1 (romantisch-komisches Volksmärchen, 3, Hensler), WL, 11 Jan 1798, many MSS; vs (Brunswick, n.d.); pt 2 13 Feb 1798

Die Löwenritter (Schauspiel, 4, Hensler), WL, 5 Sept 1799; pt 2, 17 Sept 1801; pt 3 (Schauspiel, 4, J.A. Gleich), 4 Oct 1804

Das Sternenmädchen im Meidlinger Walde (romantisch-komisches Volksmärchen, 3, Huber), WL, 20 Oct 1801; ov., songs (Offenbach, n.d.)

Philibert und Kasperl, oder Weiber sind getreuer als Männer (Zauberoper, Hensler, 3), WL, 7 Feb 1804

Faschingswehen (Lustspiel, 3, J.F. Kringsteiner), WL, 4 March 1805

Die Kreutzerkomödie (Posse, 3, Kringsteiner), WL, 21 June 1805, ?*Mbs*

Der travestierte Telemach (Karikatur, 3, J. Perinet), WL, 29 Aug 1805; rev. of his own Telemach, Prinz von Ithaka (Hensler), 1801

Antiope und Telemach (Travestie, 2, Perinet), WL, 23 Oct 1805, second part of Der travestirte Telemach

Albert der Bär, oder Die Weiber von Weinsberg (Schauspiel, 3, J.A. Gleich), WL, 27 March 1806

Das bezauberte Kaffeehaus (magic pantomime, 2, F. Kees), WL, 19 March 1806

Heinrich der Stolze, Herzog von Sachsen (Schauspiel, 3, Gleich), WL, 5 Oct 1806

Orpheus und Euridice, oder So geht es im Olymp zu (mythologische Karikatur, 2, K. Meisl), WL, 20 Feb 1813
Antonius und Cleopatra (Posse, 1, M.F. Perth, after A. Kotzebue), WJ, 25 Feb 1814
Die Musikanten am hohen Markt (Posse, 3, Gleich), WJ, 28 March 1815

OTHER VOCAL

Sanctus, Benedictus, Agnus Dei, 4vv, insts, *A-Wn*
Officium defunctorum, *KN*
Die Sündfluth, oder Noah's Versöhnungsopfer (orat, F.H. von Tibery), 1807, *Wgm*
Motet, *KN*; canon, *Wgm*
Other works, incl. 9 orats and cants., 3 requiem settings, 14 masses, smaller sacred pieces, all lost

INSTRUMENTAL

Orch: *c*30 syms., concertante syms., lost; Wellington's and Blucher's Famous Battle near Waterloo, orch, after 1815, *GB-Lbl*; 2 kbd concs., D, F, *A-Wgm*; concs. for vn, fl, ob, cl, db, lost
Chbr: Nelsons grosse Seeschlacht, pf, acc. vn, vc (Vienna, *c*1798), also pubd for wind ens; Grand trio, vn, va, vc (Vienna, 1802); 12 minuets, 6 trios, all 2 vn, b, 1791, *Wgm*; 12 fughe, vn (Vienna, n.d.); 24 piccole cadenze, vn (Vienna, n.d.); others, lost
Solo kbd: Sonata militare (Vienna, ?1789); Fantasia, hpd (Vienna, n.d.) [incl. themes from 9 ops]; 12 variations on the duetto 'Nel cor più', hpd (Vienna, n.d.); 12 hongroises, kbd 4 hands, 2 sonatas, 6 capricci on airs from L'arbore di Diana, 12 hongroises for the coronation, 1808, all *Wgm*; others, lost

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PETER BRANSCOMBE

Kauffmann, (Karl) Emil (*b* Ludwigsburg, 23 Nov 1836; *d* Tübingen, 17 June 1909). German educator, conductor and composer. He attended the Gymnasium in Heilbronn. After the family moved to Stuttgart in 1851, he concentrated on developing his musical abilities, studying the violin with Edward Keller, the piano with W. Jung and theory with Immanuel Faisst. He joined the Hofkapelle orchestra in 1854, and was first violinist from 1862 to 1868. He also began what was to become an accomplished career as a choral director, culminating in his conducting of the German première (1900) of Bruckner's Mass in F minor. He taught violin and piano at the Allgemeinen Musikschule in Basel from 1868 to 1877, when he became music director at the University of Tübingen, a post he held until 1906. Among the many students guided and inspired by Kauffmann were the theorist and composer August Halm, the scholar Karl Grunsky and the singer Hugo Faisst.

Unlike his staunchly anti-Wagnerian father (see below), Emil Kauffmann was a champion in Swabia of the music of Wagner, Bruckner and especially Wolf. Kauffmann and Wolf established a lifelong friendship and maintained an exchange of correspondence that provides valuable insight into Wolf's life (Wolf's letters survive; Kauffmann's have been lost). Kauffmann promoted Wolf's music by arranging performances, encouraging students such as Hugo Faisst, Karl Diezel and Emma Dinkelacker to pioneer his works, and by writing a series of articles in the *Schwäbische Kronik* and the Leipzig *Musikalisches Wochenblatt*. Other published writings include *Entwicklungsgang der Tonkunst von der Mitte des 18. Jahrhunderts in ihren Hauptvertretern* (diss., U. of Tübingen, 1883; Tübingen, 1884), the monograph *Justinus Heinrich Knecht: ein schwäbisher Tonsetzer des 18. Jahrhunderts* (Tübingen, 1892) and numerous newspaper articles on various topics.

Despite his support for 'progressive' music of the latter half of the 19th century, his own compositions are largely conservative. He published 64 lieder (opp.1–4, 6–7, 10–15, 17, 19–20) on texts by Mörike, Goethe, Eichendorff, Rückert, Byron, Heine, Schiller, Shakespeare and others, three pieces (op.8) and a sonata for piano (op.9), eight male choruses (op.5) and *Die Nacht* (Hölderlin, op.16) for male chorus, soloists and piano.

He was the son of the mathematician and composer Ernst Friedrich Kauffmann (*b* Ludwigsburg, 27 Nov 1803; *d* Stuttgart, 11 Feb 1856). A friend of Mörike, Kauffmann wrote mainly vocal works, usually settings of Swabian poets such as Mörike and Kerner. His published works include 54 lieder and 14 songs for male chorus. He wrote several other songs and a cantata on Goethe's *Rinaldo*. A fragment of an opera, *Das Tyrfingschwert*, survives.

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TIMOTHY McKINNEY

Kauffmann, Georg Friedrich (*b* Ostermondra, Thuringia, 14 Feb 1679; *d* Merseburg, 24 Feb 1735). German organist and composer. He received his early keyboard training from J.H. Buttstett in Erfurt and continued under J.F. Alberti in Merseburg, with whom he also studied composition. When Alberti suffered a stroke in 1698 which caused paralysis in his right hand, Kauffmann deputized for him, and in 1710 succeeded his teacher as organist at the court of Duke Christian I of Saxony and at Merseburg Cathedral. Kauffmann subsequently became

court organist for the Duke of Saxe-Merseburg and was later promoted to court Kapellmeister.

Kauffmann's music and reputation spread beyond Merseburg within a few years of his appointment in 1710. Bach's friend J.G. Walther, who may have known Kauffmann in Erfurt, copied his chorale-prelude on *Herr Gott, dich loben alle wir* early in the second decade of the century (*D-Bsb* Mus.Bach. P 802), and Walther's pupil J.T. Krebs copied Kauffmann's G major Fantasia at roughly the same time. (Two later manuscripts written by Walther, *D-Bsb* Mus.2254/1–4 and *NL-DHgm* 4.G.14, contain further copies of Kauffmann's organ works.) In Leipzig, the university considered asking Kauffmann to inspect the newly finished organ of the Paulinerkirche in 1717, but the invitation eventually went to Bach; five years later, two scribes who worked for Johann Kuhnau – one of them his nephew J.A. Kuhnau, who later worked for Bach – copied parts to Kauffmann's solo cantata *Unverzagt, beklemmtes Herz*, probably for a performance on 16 August 1722, shortly after Kuhnau's death. Kauffmann may have owed his Leipzig contacts to J.P. Kunzen, the librettist of his oratorio *Die Himmelfahrt Christi*. In Halle, the organist Gottfried Kirchhoff owned cantatas by Kauffmann, which he presumably used for performance in the Marienkirche; none of these copies, however, still exists.

In autumn 1722 Kauffmann went to Leipzig to compete for Kuhnau's former position of Kantor at the Thomaskirche. The minutes of the Leipzig town council for 22 November 1722 list Kauffmann, described as 'court organist and music director in Merseburg', as one of seven contestants. According to the *Hollsteinischer Correspondent* (Hamburg) of 8 December, he performed his test piece on 29 November, the first Sunday of Advent. The council minutes of 21 December report that Kauffmann 'requested again that he be admitted to examination'. The council acceded to the request since J.S.Bach and Graupner were allowed two cantata performances each. He remained among the finalists for the job until Bach ultimately received it in April 1723. Bach and Kauffmann may have had at least indirect contacts during the following years. In or about 1727, when Bach's son Wilhelm Friedemann was studying in Merseburg with J.G. Graun, J.A. Kuhnau copied the scores of two Kauffmann cantatas, *Komm, du freudenvoller Geist* and *Nicht uns, Herr*; he copied a third, *Die Liebe Gottes ist ausgegossen*, at an uncertain later date. The pieces most probably served for performance at the Neue Kirche in Leipzig.

In 1725 Mattheson's *Critica musica* carried an announcement for a treatise by Kauffmann, who referred to himself in the prospectus as 'director of church music to the Duke of Saxe-Merseburg'. The treatise – completed in manuscript but never printed, and since lost – bore the title *Introduzzione alla musica antica et moderna, das ist: Eine ausführliche Einleitung zur alten und neuen Wissenschaft der edlen Music*; the contents, given in summary, included 'the general and special rules of composition in the old and new style', a formulation that suggests Kauffmann followed the tradition of 'figural' contrapuntal reduction established by Christoph Bernhard.

Eight years later Kauffmann began the serial publication of his *Harmonische Seelenlust*, the first collection of chorale preludes for organ to appear in print since Scheidt's *Tabulatura nova* of 1624. The title-page shows the composer as 'chapel director and court organist to the Duke of Saxe-Merseburg' – somewhat confusingly, since according to other sources, J.T. Römhild had become ducal Kapellmeister in 1731. Kauffmann most probably planned the *Harmonische Seelenlust* as a complete edition of his organ chorales and it was published on a subscription basis. He died of consumption before the entire collection appeared, but his widow saw the remaining instalments through the press; this may account for the inclusion of three pieces by Walther (two settings of *Wer nur den lieben Gott lässt walten* and one of *Wir Christenleut*) and one by Zachow (*Nun lasst uns Gott, dem Herren*), among the later numbers. The publication met with little initial success – in a letter of 4 August 1736, Walther reported a complaint from one of the publishers to the effect that 'buyers are getting scarcer all the time, and if it continues like this, he will have to give it up' – but it soon established itself as one of the most significant achievements of German organ music and remained in high esteem into the 19th century. Its 98 chorale preludes, described by the composer as 'short, but elaborated with particular invention and pleasing style', embrace virtually every type current in the early 18th century, including duets ('in which there is always figural activity [etwas Obligates], which restores what the absence of other voices takes away'), fughettas on the first line of the chorale, and a variety of cantus firmus settings, six of which have the melody 'played *à part* on the oboe' and are the earliest examples of the type. Kauffmann furnished unusually careful performance directions, often providing copious ornaments, tempo markings, and detailed suggestions for registration. The music reveals a vivid motivic imagination and a flair for affective dissonances and harmonic progressions.

Kauffmann's vocal works, with their concise phrase structure and avoidance of polyphonic complexity, adhere to the stylistic norms of German sacred music in his generation. All use librettos of the post-Neumeister type, consisting almost exclusively of recitatives and arias; scriptural texts and chorales appear only in the outer movements of *Nicht uns, Herr* and *Die Liebe Gottes ist ausgegossen*. The opening choruses of these cantatas – one fugal, the other freely concerted – have considerable breadth and rhythmic vigour. In the Ascension Oratorio, Kauffmann aids the dramatic flow by avoiding text repetition and demonstrates his fine instrumental style in the symphonia – a French overture in the style of Handel. Kauffmann's recitatives achieve notable fluency of declamation; his arias, all set as strict da capos, have attractive thematic material and maintain well-balanced proportions between sections.

The inventiveness and solid craftsmanship of Kauffmann's music bear out Walther's opinion that it 'cannot but be considered estimable by people of judgment'. Despite the small extent of his surviving output, Kauffmann ranks among the very best of J.S. Bach's German contemporaries.

WORKS

VOCAL

all in D-LEm

Die Himmelfahrt Christi (orat, J.P. Kunzen), SSATB, 2 tpt, timp, 2 ob, 2 vn, 2 va, bc, org [autograph score]

Die Liebe Gottes ist ausgegossen (cant. for Whit Sunday), SSTB, 2 tpt, timp, 2 ob, 2 vn, 2 va, bc [score copy by J.A. Kuhnau]

Komm, du freudenvoller Geist (cant. for Whit Sunday), SSTB, 2 ob, 2 vn, 2 va, bc [score copy by Kuhnau]

Nicht uns, Herr, sondern deinem Namen gib Ehre (cant. for Visitation), SATB, 2 ob, 2 vn, 2 va, bc [score copy by Kuhnau]
Unverzagt, beklemmtes Herz (cant. for the 11th Sunday after Trinity), S, 2 vn, bc [pts copied by Kuhnau and anon. scribe]

KEYBOARD

Fantasia, G, *D-Bsb* Mus.Bach. P 801 [copy by J.T. Krebs]
Harmonische Seelenlust musikalischer Gönner und Freunde, das ist: Kurtze, jedoch nach besondern Genie und guter Grace elaborirte Praeludia von 2, 3 und 4 Stimmen über die bekanntesten Choral-Lieder, 98 preludes on 63 chorales and 66 figured bass settings, org (Leipzig, 1733–6); ed. P. Pidoux (Kassel, 1951)

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JOSHUA RIFKIN/PETER JANSON

Kauffmann, Leo Justinius (*b* Dammerkirch [now Dannemarie, Alsace], 20 Sept 1901; *d* Strasbourg, 25 Sept 1944). German composer. After preliminary studies in Strasbourg he became a pupil of Jarnach in Cologne and also took lessons with Florent Schmitt during his military service. In 1929 he secured a teaching position at the Rheinische Musikhochschule in Cologne, and from 1932 was director of music for broadcast drama and composer for Cologne Radio. Kauffmann achieved international prominence with his *Allemanische Suite*, which was first performed at the ISCM Festival in 1933, but during the early years of the Third Reich much of his music was condemned as modernist. As a consequence Kauffmann could only maintain his employment in Cologne by writing under a pseudonym. Nevertheless, during the war years he was allowed to resume his professional work, and in 1940 moved to Strasbourg, where he became a teacher in composition at the Conservatory. It was there that he was killed during an air-raid.

Kauffmann's large output contains works in almost every genre, but he became best-known throughout Germany for his opera *Die Geschichte vom schönen Annerl* (1940). Based on an episode of love and honour during the Thirty Years War, the work was first championed by the conductor Hans Rosbaud; its expanded diatonic style with clearly delineated numbers exerted considerable appeal. His next stage work *Das Perlenhemd* presented an intriguing mixture of opera, melodrama, pantomime and play, and was similarly accessible, although Goebbels's declaration of Total War in August 1944 halted its progress in German opera houses.

WORKS
(*selective list*)

OPERAS

Abenteuer in Kaschgar (Märchenoper), 1924; Liebe um Gloria (Operette), Vienna, 1924; Die Ardwibele (Spl), 1928; Das Zauberflötchen (Märchenspiel, Mathiesen), 1934; Gesang ins Glück (Operette), 1935; Die Serenade (Funkoper, H. Kranz), Cologne Radio, 2 July 1936; Die niegesehene Braut (Spl, Kranz), 1937; Liebe im Park (Operette, E. Wippermann), 1937; Frühere Verhältnisse (Rundfunkburleske, after J.N. Nestroy), 1939; Die Geschichte vom schönen Annerl (9 scenes, E. Reinacher and E. Bormann, after Brentano), Strasbourg, 20 June 1942; Das Perlenhemd (Kammeroper, 6 scenes, Bormann and Kauffmann), Strasbourg, 22 July 1944; Agnes Bernauer (Reinacher, after F. Hebbel), 1944, inc.; Hyppolitos, inc.; Der Verwandelte (Wippermann), inc.

OTHER WORKS

Orch: Divertimento, vn, orch, 1925; Orchester-Stück, 1926; Stück für grosses Orchester, 1927; 4 Orch-Stücke, 1930; Allemanische Suite, 1933; Serenade, str, 1941; Musik, 4 hn, 3 tpt, 3 trbn, tuba, 1941; Sym., 1942; Concertino, db, orch, 1942; Festliche Musik, 2 tpt, 3 trbn, str, 1943; Concert Suite from Die Geschichte vom schönen Annerl, 1943
Vocal: Acherontische Suite, S, T, Bar, spkr, chorus, orch, 1929; Mass, chorus, org, str, 1935; Hymne der Heimat, male chorus, orch, 1938; *c*4 cants.; unacc. choral pieces; *c*25 songs; 3 song cycles
Chbr: Divertimento, fl, va da gamba/va, hpd/pf, 1938; Kleine Suite, va, pf, 1938; Str Qt, 1942; Qnt, fl, ob, cl, bn, hn, 1943; Variationen über ein Kinderlied, fl, pf, 1944

Principal publishers: W. Müller, Peters, Schott, Simrock, Universal, Tonger, Würges

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H.-J. Seydel: 'Leo Justinius Kauffmann', *Musica*, v (1951), 186–9
H. von Radzibor: 'Kauffmann, Leo Justinius', *Rheinische Musiker*, iv, ed. K.G. Fellerer (Cologne, 1966)

ERIK LEVI

Kauffmann [Kaufman, Kaufmann], **Paul** (bap. Nuremberg, 29 Feb 1568/9; bur. Nuremberg, 1632). German printer. One of ten children of Johannes Kauffmann and his wife Veronica (née vom Berg), he was the grandson of Katherina GERLACH and the heir, through his mother, to his grandmother's firm, previously owned by Johann vom Berg and Ulrich Neuber.

He had worked in his grandmother's printing house from the late 1580s (although not in the early 1580s, as some writers have indicated). After Katherina Gerlach's death in 1592, her will, dividing the firm between her two daughters, Katherina Dietrich and Veronica Kauffmann, was contested. In 1594 the legal dispute was resolved; Veronica Kauffmann's part of the firm, which apparently included the printing portion of the firm, formally became Paul Kauffmann's in 1595. There is no mention of the shop in Nuremberg documents between 1617 and 1632. After Kauffmann's death in 1632, the firm apparently passed to David Kauffmann, one of his younger brothers, who is however listed in the city's documents only as a bookseller, not as a printer.

In his early years, Kauffman printed almost exclusively secular lieder settings by Germans, including Demantius, Haussmann and Resinarius. Although this repertory continued to be important throughout his career, a major influence was his association with Hans Leo Hassler. In an extensive output (over 100 music books in 20 years) he printed much of the latter's music and also works by the Italians who had influenced Hassler's style. Thus

following the German practice of printing large-scale miscellaneous anthologies, Kauffmann introduced much fine Italian music into Germany. Individual volumes were accorded to Croce, Gastoldi and Marenzio, as well as Vecchi, while the large anthologies edited by Kaspar Hassler concentrated on the Venetian repertory. In Kauffmann's hands, the firm continued to print many theological, legal and scientific books. A catalogue of his publications was prepared in 1609 by the Frankfurt bookseller Stein.

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P. Cohen: *Musikdruck und -drucker zu Nürnberg im sechzehnten Jahrhundert* (Nuremberg, 1927) [incl. list of titles]
R. Wagner: 'Ergänzungen zur Geschichte der Nürnberger Musikdrucke des 16. Jahrhunderts', *ZMw*, xii (1929–30), 506–8
R. Wagner: 'Nachträge zur Geschichte der Nürnberger Musikdrucker im sechzehnten Jahrhundert', *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, xxx (1931), 107–51
S. Jackson: *Johann vom Berg and Ulrich Neuber: Music Printers in Sixteenth-Century Nuremberg* (diss., CUNY, 1998)

STANLEY BOORMAN, SUSAN JACKSON

Kaufman, Fredrick (*b* Brooklyn, NY, 24 March 1936). American composer and conductor. He studied the trumpet with Vacchiano, composition with Giannini, and jazz performance and arranging with John Lewis at the Manhattan School (BMus 1959, MMus 1960), and composition with Persichetti at the Juilliard School. He performed as a trumpeter in the New York City Ballet Orchestra, the Goldman Band (now the Guggenheim Memorial Band), the Woody Herman Band and the Sauter-Finegan Orchestra, as well as in various Broadway shows. From 1969 to 1971 Kaufman was assistant professor and composer-in-residence at the University of Wisconsin. In 1971 he moved to Israel, where he served as director of music for the city of Haifa (1971–2) and taught at the Rubin Academy in Jerusalem. His music was performed by the Israel PO, the Jerusalem SO and other resident organizations. He returned to the USA in 1976 and took up academic posts at Eastern Montana College (1977–82), Philadelphia College of the Performing Arts (1982–5) and in 1993 at Florida International University. In 1980–81 he also taught at King's College, London. Among his awards have been a Fulbright Fellowship for his research in Lagos which resulted in his book *The African Roots of Jazz* (Sherman Oaks, CA, 1979).

Kaufman's music reflects his varied cultural and intellectual background, combining eastern European folk traditions, jazz and the avant garde. These influences are manifested in such disparate works as *Stars and Distances* for 16-part chorus (1982), written with the stated intention of creating 'a polyrhythmic kaleidoscope in which melody, harmony and speech mingle', the neo-classical Clarinet Concerto (1988), and the opera *Masada* (1995), both of which make use of aleatory and 12-note techniques. Underlying all his music is a sense of balance and formal design showing a discipline and control which reflects his early classical training.

WORKS

Dramatic: A Children's Opera (Kaufman), 1967; The Nothing Ballet, 1971; Ballet Music, 1975; Masada (op, 3, C. Eisendrath), 1995
Orch and choral: Sym. no.1, str, 1966; Conc., vn, str, 1967; Sym. no.2, wind, 1971; 3 Cants. (Pss.), chorus, org, 1975; Triple Conc., pf, t sax, jazz band, orch, 1975; Echoes (Kaufman), chorus, cl, perc, 1978; Sym. no.3, str, perc, 1978; Sym. no.4 'When the Twain Meet', orch, 1981; Southeast Fantasy, sym. wind ens, 1982; Stars and Distances, spoken sounds and words, chorus, 1982; Prayer (Eisendrath), chorus, cl, perc, 1985, rev. SATB, cl, pf, 1988; Mother of Exiles, SATB, str, 1986; Conc. 'Kaddish', vc, str, 1987; Seascape, cel, hp, str, perc, 1987; Sym. no.5 'American', 1987; Cl Conc., 1988; Sym. no.6 'Dance of Death', 1990; Fanfare for Ob, ob, orch, 1990; Lachrymose, va conc., 1994, arr. vc, orch, 1996; Silver Fanfare, chorus, orch, 1997
Chbr and solo inst: Str Qt no.1, 1966 [based on Sym. no.1]; Gigue, pf/hpd, 1969; Interiors, vn, pf, 1970; Sonata, vn, pf, 1970; And the World Goes On, t sax, bar sax, pf, perc, elec gui, tape, 1971; Str Qt, 1972, withdrawn; Introduction and Dance, cl, vn, vc, pf, 1974; Yom Kippur War Piece, shofar, drum, tape, 1974; 5 Moods, ob, 1975; Perc Trio, 1977; 5 Fragrances, cl, hp, perc, 1980; Gigue, 2 vn, 1980; Gigue no.2, pf/hpd, 1980; Metamorphosis, pf, 1981; Time and Space, pf, 1981; Mobile Str Qt, 1982; Meditation for a Lonely Flute, 1983; A/V Slide Show, trbn, 1984–5; A Bud for Bloom, fl, ob, pf, 1988; 5 Reflections of Winter, cl, pf, perc, hp, 1989; Echoes, Mez, ob, vn, pf, 1990; Nodus, cl, pf, 1991; Catalan Concertante no.1, str qt, 1992; A/V Slide Show no.2, trbn, 1993; Genesis, vn, 1994; Sudon, cl, pf, 1999; Catalan Concertante no.2, gui qt, 1999
Film scores: Ein Hod (1973); San Francisco Bay (1977); Arabs in America (1979)

DOUGLAS TOWNSEND

Kaufman, Louis (*b* Portland, OR, 10 May 1905; *d* Los Angeles, 9 Feb 1994). American violinist and viola player. He studied with Henry Bettman and then Franz Kneisel at the Institute of Musical Art in New York, graduating in 1926 with the Loeb Award. In 1927 he won the Naumburg Award, which resulted in a New York recital in 1928. He played the viola in the Musical Art Quartet from 1927 to 1933 but left to pursue a career as a soloist violinist. In 1933 he married the pianist Annette Leibole and together they appeared in concerts and made recordings for over 50 years. He was then engaged by MGM and subsequently played solos in some 400 film scores. He gave many premières of modern works, including Anthony Collins's Violin Concerto and Leighton Lucas's *Concert champêtre*. Kaufman possessed a faultless technique but sought above all else beauty of sound, perpetuating the school of Elman, Kreisler and Heifetz. He owned both the 'ex-Zimbalist' Guadagnini (1775) and the 'ex-Barrère' Stradivari (1727).

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A. Mell: 'An Interview with the Violinist Louis Kaufman', *Journal of the Violin Society of America*, vii/4 (1986), 3–38
H. Roth: 'Louis Kaufman', *The Strad*, xcviii (1983), 98–101
M. Campbell: Obituary, *The Independent* (14 Feb 1994)

MARGARET CAMPBELL

Kaufman, Nikolai (*b* Ruse, 23 Sept 1925). Bulgarian folklorist and composer. He graduated in 1952 in both theory and performance at the State Academy of Music in Sofia and worked at the Music Institute of the Bulgarian Academy of Sciences, as junior research fellow (1953–66) and senior research fellow (1966–89). He received the doctorate at the institute in 1973 with a dissertation on Bulgarian polyphonic folksong; in 1979 he was appointed professor of ethnomusicology at the State Academy of Music and in 1989, senior research fellow at the Institute for Folklore of the Bulgarian Academy of Sciences. His areas of research include various aspects of Bulgarian and Jewish folk music and he has been a member of the Union of Bulgarian Composers' executive committee since 1965. Much of his work in the 1960s on the folksong from particular regions in Bulgaria was published in *Izvestiya na Instituta z muzika* (see vols.vi, vii, ix, xi, xii, 1960-67).

WRITINGS

'Triglasnite narodni pesni ot Kastoria' [Three-part folksongs from the Castoria region], *IIM*, vi (1959), 65–158 [incl. Russ. and Fr. summaries]
Balgarskata revoliutsionna pesen [Bulgarian revolutionary songs] (Sofia, 1966)
'Die Mehrstimmigkeit in der Liederfolklor der Balkanvölker', *Etudes balkaniques et sud-est européenes I: Sofia 1966*, 1067–84
Nyakoi obshti cherti mezhdu narodnata pesen na balgarite i iztochnite slavyani [Common centres in the folksong of the Bulgars and eastern Slavs] (Sofia, 1968)
Balgarskata mnogoglasna narodna pesen [Bulgarian polyphonic folksong] (diss., Bulgarian Academy of Sciences, 1973; Sofia, 1968)
'Pesni na balgarite mokhamedani ot Rodopite [Songs of the Bulgarian Moslems of the Rhodope region], *Rodopski sbornik*, ii (1969), 41–130 [incl. Russ. and Eng. summaries]
'Die instrumentale Volksmusik der Bulgaren aus Bessarabien und Taurien', *Festschrift to Ernst Emsheimer*, ed. G. Hilleström (Stockholm, 1974), 87–94
'The Folksongs of Bulgarian Jews in the Past', *Godishnik na evreite ot Balgariya*, no.20 (1985), 111–44; Russ. trans. in *Muzyka v borbe s fasizhmom*, ed. I. Medvedeva (Moscow, 1985)
with D. Kaufman: *Pogrebalni i drugi oplanvaniya v Balgariya* [Funerary and other lamentations in Bulgaria] (Sofia, 1988) [incl. Russ. and Eng. summaries]
'The Folk Music of the Ashkenazi Jews', *Godishnik na evreite ot Balgariya*, no.25 (1991), 197–212; see also ibid., no.26 (1992), 211–43
'Instrumentalna muzika uz pogreb u naseljima oko reke Dunav' [Instrumental music at funeral rites in settlements along the Danube], *Značenje djelatnosti Vinka Žganca: Čakovec 1990 [Narodna umjetnost*, iii (1991)], 269–82 [with Eng. summary]
Balkarska narodna muzika [Bulgarian folk music] (Sofia, 1970; Ger. trans., 1977)
Balgarskata svatbena pesen [Bulgarian wedding songs] (Sofia, 1976) [with Eng. summary]
Narodni pesni na balgarite ot Ukrainska i Moldavska SSR [Folksongs of the Bulgarians from the Ukraine and from Moldavia], i-ii (Sofia, 1982)
with A. Spasov and D. Petkov: *Okrazhen savet za kultura: narodni pesni ot Raikovo i za Raikovo* [Fragments of Soviet culture: folksongs from the Raikovo and for Raikovo] (Sofia, 1983)
Ukrainski narodni pesni [Ukrainian Folksongs] (Sofia, 1987)

FOLKSONG EDITIONS

Pesni na balgarskoto rabotnichesko dvizhenie 1891–1944 [Songs of the Bulgarian workers' movement 1891–1944] (Sofia, 1959)
Balgarski gradski pesni [Bulgarian urban songs] (Sofia, 1968)
with T. Todorov and J. Manolov: *Narodni pesni ot Yugozapadna Balgariya*, i–ii: *Pirinski kray* [Folksongs from south-west Bulgaria, i–ii: Pirin region] (Sofia, 1968–94) [thematic catalogue pubd Sofia, 1994]
with T. Todorov: *Narodni pesni ot rodopskiya kray* [Folksongs from the Rodopa region] (Sofia, 1970)

LADA BRASHOVANOVA

Kaufmann, Armin (*b* Neu-Itzkany, Bukovina, Austria [now Romania], 30 Feb 1902; *d* Vienna, 30 June 1980). Austrian composer and violinist. The son of a customs inspector who later became a school headmaster and composer, he grew up in a household where music was played every evening. He received his first formal musical training in Brno where, in addition to violin and cello lessons, he studied theory with Bruno Weigl and assisted in the preparation of Weigl's *Harmonielehre* (Mainz, 1925). After World War I Kaufmann went to Vienna, where he resumed his study of music theory with Joseph Marx at the Vienna Music Academy in 1928. Soon he occupied a respected position in Viennese musical life. As a violinist he toured Europe and Africa in several string quartets (the last of which was the renowned Rothschild Quartet), taught at the Vienna Conservatory and played in the Vienna SO. These activities influenced his extensive compositional output, within which he recognized three stylistic periods: an early period marked by the influence of Romanian folk music; a middle period in which he developed a stylized bitonality connecting major and mediant-related minor keys; and a late period in which he attended to musical meaning and clarity of musical expression. In 1980, the year of his death, an Armin-Kaufmann-Gesellschaft was founded to promote his work.

WORKS
(*selective list*)

Op: Dem Krach im Ofen (children's op, A. Jirasek, W. Pribil), 1956, Vienna, 27 May 1961
Orch: Sym. no.1 'Kuckuck', 1952–3; Burletta, mand orch, 1953–4 [arr. mand/vn/vc, pf]; Sym. no.2, *c*1956; Festlicher Auftakt, wind ens, orch, 1957–8; Sym. no.3, 1962–6; Zirkus Poldrini (Zirkusgeschichte, H. Rubner), spkr, orch, 1963–4; Conc., tárogató, chbr orch, 1966–7; Sym. no.4, 1967–8; Pf Conc., 1968–9; Konzertante Musik, fl, pf, str, 1977–8
Choral: Chorsinfonie, 4-pt male chorus, orch, 1935–7; Mutter (G. Körber), 3-pt female chorus, pf, 1949; 5 Chöre, 3-pt mixed chorus, 1951; Weinchor (H. Wamlek), male chorus, 1952; Der Masslose (E. Roth), 4-pt male chorus, 1954; Zucchini-Tomaten-Melanzan (C. Hocheneder), female vv, pf, 1969–70
Solo vocal: Lieder (H. Cloeter), 1v, pf, 1930–35; 5 Tierlieder (M. Berger), S, pf, 1932; 5 Lieder (M. von Dauthendey, C. Morgenstern, Berger, Cloeter), medium v, pf, 1935; Von der Liebe (various), 1v, pf, 1940–46; 3 Lieder (K. von Grüneisen, E. Lasker-Schüler, Werneck), S, pf, 1949; Ich denke an dich (St Chiavacci), Mez, pf, 1978
Chbr and solo inst: Str Qt nos.1–5, 1926–35; Quartettino II, mand, str trio, 1947; Trio und Rondo, cl, hn, hp, 1947 [arr. pf trio]; Quartettino III, gui, str trio, 1949; Suite, 2 gui, 1949; Trio, vn, gui, db/vc, 1950; Str Trio, 1952; Suite, zither, 1952; Für Heidi, vc, 1954; Trio, va d'amore, db, pf, 1955; Str Qt no.6, 1961–2; Sonata, va, pf, 1963; Pf Qnt, 1964; Festfanfare, brass, 1965; Str Qt no.7, 1969; 4 Miniaturen, fl, 1979
Kbd (pf, unless otherwise stated): Groteske Sonate no.1, 1927; Aphorismen, 1933–4; Vorspiel und Nachspiel, org, 1947; 3 Stücke, 1952; 4 Stücke, 1959; 4 Stücke, 1975; Woodchuck, 1977; Kalenderblatt, 1979

Principal publisher: Doblinger

RAINER BONELLI

Kaufmann, Dieter (*b* Vienna, 22 April 1941). Austrian composer, conductor and stage director. He studied at the Vienna Hochschule für Musik (teaching diploma, 1965) with Schiske, von Einem and others and at the Paris Conservatoire (1967–9), where his teachers included Messiaen and Leibowitz; he also studied electro-acoustics with François Bayle and Pierre Schaeffer. He has worked as a freelance composer for Austrian Radio (from 1966) and taught at the Vienna Hochschule für Musik (from 1970, professor 1990). A founding member of the Groupe International de Musique Electroacoustique de Paris (1969), he also co-founded the K & K Experimentalstudio, Vienna (1975), which has staged many productions of his works, and the Gesellschaft für Elektroakustische Musik (1984, chair 1988–91). He has served as chair (1988–91) of the Austrian section of the ISCM and as a committee member for Austro Mechana (from 1992).

The electro-acoustic music and *musique concrète* that Kaufmann encountered in Paris influenced both his compositional style and his activities as a conductor and stage director. The student revolts of 1968 made him keenly aware of social issues, as is evident in *Evocation* (1968), his oratorio against violence. Central concerns of his works have included the relationship between the production and staging of art (*Volksoper*, 1973–8), and the role of women in contemporary life (*Bildnis einer Frau im Spiegel*, 1973). During the 1980s he explored the conflict between the individual and society: *Die Reise ins*

Paradies (1987) depicts a failed attempt at Utopian life, while the church opera *Bruder Boleslaw* (1989) tells the story of a medieval penitent denied any form of communication. Kaufmann has described his relationship to tradition as parallel to that of the composer of *musique concrète* to sound: he emphasizes connections between existing material rather than inventing new material.

WORKS
(*selective list*)

Dramatic: Aus der Arbeitswelt (multimedia, Kaufmann), op.32, 1971–6; Concertomobil (Musiktheater), op.18, 1971; Pupofon (Musiktheater), op.19, 1971; Spiegelstimme (Musiktheater), op.21, 1972; Semi-Buffa (Miniaturoper), op.23, 1973; Volksoper (G. Jonke, after trad.), op.36, 1973–8; Deklaration (multimedia), op.31, 1975; Ständchen für einen Potentaten, op.45, 1982; Die Reise ins Paradies (vokales Theater, after R. Musil), op.56, 1987; Bruder Boleslaw (Spiel und Messe, R. Brandstätter and Kaufmann), op.61, 1989; Still ist das Land (multimedia), op.64, 1992 [after A. Tisal: *Tanzcafé Lerch*]; Dolores – ein Heldenleben? (Operette, M.G. Hofmann), op.76, 1996; incid music for radio and stage

El-ac: Gefängnisse, op.13, org, tape, 1968–71; Wiener Werkel, op.16, 1971; Bildnis einer Frau im Spiegel, op.24, 1973; Konkrezia. Ton aus Ton, op.28, pfmr, ceramic object, tape, 1975; Meine Welt – ich sehe keine andere (after W. Buchebner), op.35, 1v, wind, perc, tape, 1977; Kakophonie – Euphonie (Missklang – Schönklang), op.40, pfmr, tape, live elecs, light, 1979; Heiligenlegende (after E. Cardenal), op.44, various, 1982; Schreie, Schüsse, Stille, op.54, pfmr, tape, 1986 [from Der Schrei des Geduldigen]; Widerständchen, spkr, 1v, pf, tape, 1988; Wer hat mein Lied so zerstört (La guillotine permanente) (A. de Lamartine, S. Kestenholz, T. de Méricourt, B. Brecht), spkr, tape, op.62, 1989; Blech und Kehle (Eine Alpensymphonie), op.68, 1992; Schrott und Kron (Eine Abfallsymphonie), op.69, 1992; O santa acusmatica 'La mer', op.75, cptr, 1994

Other works: Wach auf, mein Herz, choral partita, op.1, org, 1964; Der Schrei (F.García Lorca), op.4, S, A, B, fl, bn, str trio, 1965; Evocation (orat, after I. Bachmann), op.11, spkr, S, A, T, B, chorus, vn, str, pf, 1968; Pax, op.15, 18vv, loud spkr, 1970; Es ist genug, op.39, variations, mixed chorus, org, 1979; Tuten und Blasen, op.42, wind, perc, 1980; Genius Compact, op.67, 6 bagatelles, sax qt, 1992; Requiem, A, Sp. bells, orch, op.71, 1993; O santa acusmatica 'Offenes Meer', op.75a, wind, str qnt, pf, perc, 1996

MSS in *A-Wn*

Principal publishers: Apoll, Alekto, Schott, Ars Viva, Reimers

Principal recording companies: Amadeo, Harmonia Mundi, Jeunesses Musicales

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C. Dahlhaus: 'Umgestülpte Operette: zu Diether Kaufmanns Volksoper', *ÖMz*, xxxix (1978), 223–7

M. Diederichs-Lafite: 'Um etwas zu sagen über die Welt, muss man mit dieser Welt arbeiten!', *ÖMz*, xlix (1994), 378–81 [interview]

A. Schiffer-Ekhart and G. Trimmel: *Das K & K Experimentalstudio: Dieter Kaufmann and Gunda König: eine Bilddokumentation* (Vienna, 1996)

SIGRID WIESMANN

Kaufmann, Harald (*b* Feldbach, 1 Oct 1927; *d* Graz, 9 July 1970). Austrian musicologist. He studied philosophy and jurisprudence, taking doctorates in both, and musicology with Hellmut Federhofer in Graz. He was a member of the circle of the philosopher Ferdinand Weinhandl, and was subsequently influenced by Ernst Bloch and Adorno. He worked as a music critic for the Graz newspaper *Neue Zeit* (1947–67) and for the Austrian radio; he was also a frequent lecturer and became an influential figure in the re-evaluation of cultural movements, such as the Second Viennese School, suppressed during the Nazi regime. His major study of Jewish culture under the Habsburg monarchy, *Geist aus dem Ghetto*, dates from this time. Through his active support of new music he helped establish Austria's first festival dedicated to avant-garde music, 'Musikprotokoll', as part of the Festival Steirischer Herbst in Graz. In 1967 he founded the Institut für Wertungsforschung which sought to combine music analysis, sociology and philosophy in studies on aesthetics. As director of the institute Kaufmann had many exchanges with eminent composers, including Ligeti, Dallapiccola and Krenek, many of whom were personal friends. A Harald Kaufmann Archive was founded at the Akademie der Künste in Berlin in 1994 to make his manuscripts and correspondence available to the public. His work is collected in three volumes, *Spurlinien, Fingerübungen* and *Von innen und aussen*.

WRITINGS

Neue Musik in Steiermark (Graz, 1957)

Eine bürger liche Musikgesellschaft: 150 Jahre Musikverein für Steiermark (Graz, 1965)

Hans Erich Apostel (Vienna, 1965)

Spurlinien: analytische Aufsätze über Sprache und Musik (Vienna, 1969)

Fingerübungen: Musikgesellschaft und Wertungsforschung (Vienna, 1970)

ed. W. Grünzweig and G. Krieger: *Von innen und aussen: Schriften über Musik, Musikleben und Ästhetik* (Hofheim, 1993)

Geist aus dem Ghetto: ein Beitrag zur jüdischen Kultur in der Habsburg-Monarchie (forthcoming)

BIBLIOGRAPHY

E. Marckhl: 'Harald Kaufmann zum Gedenken', *ÖMz*, xxv (1970), 637–8

W. Grünzweig and G. Krieger: 'Werten als Wissenschaft: Spurlinien eines Begriffs', *ÖMz*, l (1995), 741–51

WERNER GRÜNZWEIG

Kaufmann, Henry W(illiam) (*b* Cambridge, MA, 23 Oct 1913; *d* New Brunswick, NJ, 24 Aug 1982). American musicologist. He received the BMus and MMus from Yale University, where he studied under Hindemith. At Harvard University he worked with John Ward, Nino Pirrotta and Walter Piston, and took the PhD in 1960 with a dissertation on the life and works of Nicola Vicentino. He taught at the University of Wisconsin (1948–50), at Boston University (1950–56) and at Ohio State University (1958–62). In 1962 he was appointed professor of music and chairman of the department at Rutgers University; he was chairman until 1972. Kaufmann's principal field of study was Italian Renaissance music, particularly in 16th-century Florence. His special interest in Vicentino resulted in modern editions of both his musical and theoretical works.

WRITINGS

The Life and Works of Nicola Vicentino (diss., Harvard U., 1960)

'The Motets of Nicola Vicentino', *MD*, xv (1961), 167–85

'Vicentino's Archiorgano: an Annotated Translation', *JMT*, v (1961), 32–53

'Vicentino and the Greek Genera', *JAMS*, xvi (1963), 325–46

'A "Diatonic" and a "Chromatic" Madrigal by Giulio Fiesco', *Aspects of Medieval and Renaissance Music: a Birthday Offering for Gustave Reese*, ed. J. LaRue and others (New York, 1966/R), 474–84

The Life and Works of Nicola Vicentino (1511–c.1576), MSD, xi (1966)

'Art for the Wedding of Cosimo de' Medici and Eleonora of Toledo (1539)', *Paragone*, no.243 (1970), 52–67

'More on the Tuning of the *Archicembalo*', *JAMS*, xxiii (1970), 84–94

'Music for a Noble Florentine Wedding (1539)', *Words and Music: the Scholar's View ... in Honor of A. Tillman Merritt*, ed. L. Berman (Cambridge, MA, 1972), 161–88

'Music for a *Favola pastorale* (1554)', *A Musical Offering: Essays in Honor of Martin Bernstein*, ed. E.H. Clinkscale and C. Brook (New York, 1977), 163–82

'Francesco Orso da Celano, a Neapolitan Madrigalist of the Second Half of the 16th Century', *Studi musicali*, ix (1980), 219–69
'Francesco Orso's Commentary on the Chromatic Writing of his First Book of Madrigals (1567)', *Essays on the Music of J.S. Bach and Other Divers Subjects: a Tribute to Gerhard Herz*, ed. R.L. Weaver (Louisville, KY, 1981), 156–64

EDITIONS

Nicola Vicentino: Opera omnia, CMM, xxvi (1963)

PAULA MORGAN

Kaufmann [Kaufman], **Paul.** *See* KAUFFMANN, PAUL.

Kaufmann, Walter (*b* Karlsbad [now Karlovy Vary, Czech Republic], 1 April 1907; *d* Bloomington, IN, 9 Sept 1984). American ethnomusicologist, conductor and composer of Austro-Hungarian origin. He studied at the Berlin Hochschule für Musik with Franz Schreker and Curt Sachs and at Prague University with Gustav Becking and Paul Nettl. He conducted opera in Karlovy Vary and Eger, Bohemia, 1927–8. His appointments included those of music director for All-India Radio (1935–46), head of the piano department at the Conservatory of Halifax, Nova Scotia (1947–8), conductor of the Winnipeg SO (1949–56), and professor of musicology at Indiana University (1957–77). Kaufmann is best known for his two books, *The Ragas of North India* (1968) and *The Ragas of South India* (1976), in which he exhaustively catalogued rāga according to indigenous taxonomies. His other writings concentrated on the transcription and notation of Asian music. His compositions show a mixture of Eastern and Western influences, often blending tonal and serial elements into dissonant polyphonic textures.

WORKS
(*selective list*)

Ops: Der Hammel bringt es an den Tag, Prague, 1934; A Parfait for Irene, Indiana U., 1952; Sganarelle, Vancouver, 1955; The Scarlet Letter, Indiana U., 1962; The Research, Indiana U., 1966; A Hoosier's Tale, Indiana U., 1966; 5 others
Orch: 6 syms., 1930, 1933, 1936, 1939, 1940, 1956; 2 pf concs., 1934, 1959; Madras Express, 1948; Vc Conc., 1952; 6 Indian Miniatures, 1965; many ovs. and suites
Chbr music

Principal publishers: Indiana University Press, Shawnee

WRITINGS

Musical Notations of the Orient (Bloomington, IN, 1967/*R*)
The Ragas of North India (Bloomington, IN, 1968/*R*)
'The Mathematical Determination of the Twelve *lu are* Performed by Prince Liu An in his *Huai-nan tzu* (Second Century BC)', *Umakhak ronch'ong: Yi Hye-Gu paksa song'su kinyom* (Seoul, 1969), 371–82
'Parallel Trends of Music Liturgies and Notations in Eastern and Western Music', *Orbis musicae*, ii (1973–4), 97–119
Tibetan Buddhist Chant: Musical Notations and Interpretations of a Song Book by the Bkah Brgyud pa and Sa skya pa Sects (Bloomington, IN, 1975)
Musical References in the Chinese Classics (Detroit, 1976)
The Ragas of South India: a Catalogue of Scalar Material (Bloomington, IN, 1976/*R*)
Alt Indien, Musikgeschichte in Bildern, ii/8 (Leipzig, 1981)
Selected Musical Terms of Non-Western Cultures: a Notebook-Glossary (Warren, MI, 1990)

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T. Noblitt, ed.: *Music East and West: Essays in Honor of Walter Kaufmann* (New York, 1981) [incl. list of works and writings, 381–6]

□

Kaukesel, Guibert. *See* GUIBERT KAUKESEL.

Kaun, Bernhard Theodor Ludwig (*b* Milwaukee, 5 April 1899; *d* Baden-Baden, 3 Jan 1980). German composer of American birth, son of HUGO KAUN. Largely self-taught as a composer, he was tutored by his father, and studied the violin and piano while attending Gymnasium in Berlin. During World War I he served in the German army, playing the clarinet in a military band. After the war he arranged and conducted for RCA Victor in Berlin for several years. In 1924 he moved to the USA, where he worked as a music copyist in New York, conducted at the Alhambra Theater, Milwaukee (1924), and taught at the Eastman School of Music (1925–8). Recognized particularly for his orchestrations, he arranged music from Wagner's music dramas for the New York release of Fritz Lang's film *Siegfried* and orchestrated Howard Hanson's *Legend of Beowulf* and Organ Concerto.

In 1930 Kaun was invited to Hollywood by Heinz Roemheld, music director of Universal Studios. Over the following decade he worked for both Warner Bros. and Paramount, composing music for over 170 films; his first assignments included the first full-length score for a sound film (*Heaven on Earth*, 1931) and music for *Frankenstein* (1931). Highly sought after as an orchestrator, he orchestrated now classic film scores for Max Steiner (*King Kong*, 1933; *Gone with the Wind*, 1939), Erich Wolfgang Korngold, Ernst Toch (*Peter Ibbetson*, 1935), Dimitri Tiomkin (*Lost Horizon*, 1937) and Charlie Chaplin, as well as orchestrating his own scores. His eclectic, colouristic style, influenced by the music of Strauss, Sibelius, Ravel and early Schoenberg, was praised by Stravinsky. In 1941 Kaun left Hollywood for New York, where he devoted himself to composing concert music. He returned to Germany in 1953, where he conducted the Graunke Orchestra (Munich) until 1963.

WORKS
(*selective list*)

Film scores (names in parentheses are of directors): Frankenstein (J. Whale), 1931; Heaven on Earth (R. Mack), 1931; Doctor X (M. Curtiz), 1932; I am a Fugitive of a Chain Gang (M. LeRoy), 1932; The Mystery of the Wax Museum (Curtiz), 1932; 20,000 Years at Sing Sing (Curtiz), 1932; A Farewell to Arms (F. Borzage), 1933, collab. W.F. Harling and others; Luxury Liner, 1933; Death Takes a Holiday (M. Leisen), 1934, collab. M. Roder and others; The Firebird (W. Dieterle), 1934 [after Stravinsky]; The Scarlet Empress (J. von Sternberg), 1934, collab. J. Leipold and others; Oil for the Lamps of China (LeRoy), 1935, collab. H. Roemheld; She (L.C. Holden and I. Pichel), 1935, collab. M. Steiner; The Black Legion (A. Mayo), 1936; The Petrified Forest (Mayo), 1936; Story of Louis Pasteur (Dieterle), 1936, collab. Roemheld; The Walking Dead (Curtiz), 1936; The Patient in Room 18 (B. Connolly and C. Wilbur), 1937; The Return of Doctor X (V. Sherman), 1939; Forest Murmurs (S. Vorkapich), 1947; Special Delivery (J. Brahm), 1955; Alle Wege führen heim (H. Deppe), 1957; Lassie (TV series), 1958–9
Other works: Entice Italienne; Zeitstimmung, female vv; Sketches, suite, orch, 1927; Nederländisches Volkslied, 1v, pf, 1929–30; Romantic Sym., C, 1930s, rev. 1960s; Qnt, ob, str, 1940; Sinfonia concertante, hn, orch, 1940; The Vagabond, suite, orch, 1956 [based on film and TV scores]; 20 pf pieces

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W.H. Rosar: 'Music for the Monsters: Universal Pictures' Horror Film Scores of the Thirties', *Quarterly Journal of the Library of Congress*, xl (1983), 390–421
C. McCarty: *Film Composers in America: a Filmography 1911–1970* (Oxford, forthcoming)

WILLIAM H. ROSAR

Kaun, Hugo (*b* Berlin, 21 March 1863; *d* Berlin, 2 April 1932). German composer and choral conductor. Born into a merchant family, he composed prolifically as a youth. He studied at the Hochschule für Musik in Berlin (1879–80) and in 1881 began a determined study of the piano with Oscar Raif. At the same time he attended the

composition classes of Friedrich Kiel at the Prussian Academy of Arts. Kaun busied himself with piano teaching, composition and conducting a mixed chorus, but following his father's death in 1886, he went to the USA, settling in Milwaukee, Wisconsin, where there was a large German community; while there, Kaun associated with, among others, the music theorist Bernhard Ziehn. A hand injury forced him to give up thoughts of a career as a pianist, and so he spent his years in the USA teaching, composing and directing a choral society, the Milwaukee Liederkranz. Some of his works were performed by the Chicago SO under Theodore Thomas, who was one of the early champions of Kaun's music.

Kaun returned to Berlin in 1902, and by the 1920s his fame as a composer had spread throughout German-speaking Europe. In 1912 he was elected a member of the Academy of Arts and in 1922 he joined the composition staff of the Berlin Conservatory. Kaun was a prolific composer whose output embraces most genres. Of his four neo-Wagnerian operas. *Der Fremde* (1920) was regarded as the most significant, though in the more radical cultural climate of the Weimar Republic, it quickly disappeared from the repertory, and attempts to revive it during the Third Reich faltered. Although Kaun died one year before Hitler came to power, his nationalist choral works, particularly those for unaccompanied male chorus, enjoyed great popularity throughout Germany after his death. He was out of sympathy with the modernist climate of the 1920s, and was one of a number of neo-Wagnerian composers who were espoused by the Nazis.

WORKS

(*selective list*)

Operas: Der Pietist (1, W. Drobegg), Leipzig 1895; Sappho (3, after F. Grillparzer), Leipzig, Neues, 27 Oct 1917; Der Fremde (4, F. Rauch), Dresden, Staatsoper, 24 Feb 1920; Menandra (3, Kaun, after F. Jansen), Kiel, 1926

3 syms., no.1 'An mein Vaterland', d; no.2, c; no.3, e; 3 pf concs., B♭, e♭, c; Fantasie-Stück, op.66, vn, orch; Vineta, op.8, sym. poem; Im Urwald, op.43, sym. poem; Sir John Falstaff, op.60, sym. poem; 3 suites, 3 ovs., 5 marches, 12 chbr orch pieces

4 str qts, F, d, c, a; 2 pf trios; Octet, F, op.26, cl, bn, hn, str qt, db; Qnt, f♯, op.28, vc, str qt; Pf Qnt, op.82; many duos; Aus den Bergen, suite, sax, pf, 1932

Abendfeier in Venedig, op.17, 8vv chorus, str orch, 2 hp, 1890; Auf dem Meer, op.54, sym. poem, Bar, chorus, orch, n.d.; Mutter Erde, orat, soloists, chorus, orch, 1911; Requiem, Mez, boys' choir, org, 1921; *c*226 choral pieces, incl. *c*160 for male vv; *c*170 songs and duets

Pf Sonata, A, op.2; *c*115 pf pieces; arrs. pf duo/duet; org pieces

Principal publishers: Amsel, André, Breitkopf & Härtel, Kahnt, Rühle, Zimmermann

WRITINGS

Harmonie- und Modulationslehre (Leipzig, 1915, 2/1921)
Aus meinem Leben (Berlin, 1932) [with list of works]

BIBLIOGRAPHY

MGG1 (R. Schaal)
W. Altmann: 'Hugo Kaun', *Monographien moderner Musiker*, ed. C.F. Kahnt, i (Leipzig, 1906), 156–64
G.R. Kruse: 'Hugo Kaun', *Die Musik*, ix/4 (1909–10), 339–51
F. Stege: 'Hugo Kaun', *ZfM*, Jg.98 (1931), 105–10
R. Schaal: *Hugo Kaun, 1863–1932, Leben und Werk: ein Beitrag zur Musik der Jahrhundertwende* (Regensburg, 1948) [with list of works]

WILLIAM D. GUDGER/ERIK LEVI

Kavafian, Ani (*b* Istanbul, 10 May 1948). American violinist of Armenian parentage, sister of IDA KAVAFIAN. She emigrated to the USA with her family in 1956 and began violin studies in Detroit with Ara Zerounian (1957–62) and Mischakoff (1962–6). At the Juilliard School of Music from 1966 (MA 1972), she studied the violin with Galamian and chamber music with Galimir and the Juilliard Quartet. In 1969 she made her début at Carnegie Recital Hall. Her European début was at the Salle Gaveau in Paris (1973). After winning the Avery Fisher Prize (1976), she performed with the New York PO (1977), when she played Beethoven's Violin Concerto under the direction of Leinsdorf. She later appeared with other major orchestras.

Kavafian has balanced her career as a solo artist with that of a chamber musician. She toured with Music from Marlboro (1971–2) and in 1972 began playing with the Chamber Music Society of Lincoln Center, of which she became an artist-member in 1980; in 1978 she made her first appearance with the Santa Fe Chamber Music Festival. Her premières include works by Husa, Rorem, Street and Takemitsu, and she has made several chamber music recordings. She combines technical virtuosity with sensitive musicianship, and her warm and rich tone is complemented by her violin, the 'Muir Mackenzie' Stradivari of 1736. Professor of violin at the Mannes College from 1982, she was appointed in 1983 to the same position at the Manhattan School and Queens College, CUNY.

K. ROBERT SCHWARZ/R

Kavafian, Ida (*b* Istanbul, 29 Oct 1952). American violinist of Armenian parentage, sister of ANI KAVAFIAN. She emigrated to the USA with her family in 1956 and began violin studies in Detroit at the age of six with Ara Zerounian; later she studied with Mischakoff and (from 1969) at the Juilliard School (MA 1975) with Shumsky and Galamian. In 1973 she won the Vianna da Motta International Violin Competition in Lisbon, and in the same year was one of the founding members of the chamber ensemble Tashi; her recordings and engagements throughout the world with the group demonstrated a commitment to chamber music, especially new music. She joined the Beaux Arts Trio in 1992.

Kavafian made her New York recital début in 1978, accompanied by Peter Serkin. Her European début was in 1982 at the Queen Elizabeth Hall in London. She has appeared as a soloist with many orchestras, and as a chamber musician with the Guarneri String Quartet and at several festivals, including Spoleto (USA and Italy), the Berkshire Music Festival, the Santa Fe Chamber Music Festival and the Chamber Music Society of Lincoln Center. Active as both violinist and violist, she performed with her sister Ani Kavafian at a duo recital in Carnegie Hall (1983). She has given premières of works by Takemitsu, Wuorinen, Peter Lieberson and Ruth Crawford, as well as joining Chick Corea and Gary Burton for an international jazz tour (1983–4). Her playing is fiery and uninhibited, and her sensuous tone is enhanced by her instrument, a J.B. Guadagnini of 1751.

K. ROBERT SCHWARZ/R

Kaval [kavali, kavall]. Wooden rim-blown flute of south-eastern Europe and Turkey, similar to the NEY of the Arab world. *Kaval* may once have referred to various Balkan duct and rim-blown flutes, accounting for the present day diversity of the term's usage. It is generally made of boxwood, with seven finger-holes and one thumb-hole, and is primarily a pastoral instrument.

The Bulgarian *kaval*, once made of a single piece of wood, is now constructed of three separate sections (of cornel, plum or boxwood), with a total length of 60 to 90

cm. Bone rings cover the joints, to prevent the wood from cracking. Metal decoration is also found. The finger-holes are located in the central section, while the lower (shorter) section has four additional holes called *dushnitsi* or *dyavolski dupki* ('devil's holes'); these are not covered in performance. The *kaval* can be made in various tunings, D being the most common. Its range is almost three octaves, mostly chromatic.

In the south-west Rhodope mountains, two *kavals* in the same tuning (called *chifte kavali*) are played together, one performing the melody, the other a drone. This type of *kaval* is made from one piece of wood. A similar use of the *kaval* is also known in the former Yugoslav Republic of Macedonia and Kosovo (Yugoslavia), where one *kaval* of the pair is 'male', the other 'female'. The Albanian *kavall* is better known as the fyell.

In Turkey the term 'kaval' is used generally to refer to all shepherd's pipes and more particularly (though not invariably) to ductless flutes. The presence or absence of a duct is sometimes specified by the addition of a qualification: *dilsiz kaval* ('*kaval* without a tongue'), *dilli kaval* ('*kaval* with a tongue'). Other qualifications may be added to describe materials, size or constructional features: *kamiş kavalı* ('reed *kaval*'), *çam kavalı* ('pine *kaval*'), *madenı kavalı* ('metal *kaval*'); *cura kavalı* ('small *kaval*'), *çoban kavalı* ('shepherd's *kaval*', i.e. long *kaval*); *üç parçalı kavalı* ('*kaval* with three parts'). The *kaval* can be made of wood, cane, bone or metal (usually brass) and has five or more finger-holes, one thumb-hole and sometimes additional unfingered holes like the Bulgarian instrument.

In Thraki and some of the Aegean islands the term 'kavali' refers to an end-blown flute of the floyera family. It has seven finger-holes and sometimes an additional thumb-hole. In northern Greece the term *kavali* is also used to denote the souravli.

The Romanian *caval* is a large duct flute. It has five finger-holes arranged in groups of two and three, counting from the distal end. Also from Romania, the *caval dobrogean* ('Dobrujan *caval*') or *caval bulgăresc* is a similar instrument to the Bulgarian *kaval*.

VERGILIJ ATANASSOV, R. CONWAY MORRIS, RADMILA PETROVIČ, TIBERIU ALEXANDRU

Kaveret [Poogy]. Israeli pop/rock band. It was formed in 1972 by Danni Sanderson, who composed and wrote the lyrics for most of the band's songs as well as playing the guitar and singing. The members of Kaveret included Gidi Gov (vocals), Alon Olearchik (bass guitar), Ephraim Shamir (guitar, vocals), Meir Fenigstein (drums), Yoni Rechter (keyboards) and Yitzhak Klepter (guitar), several of whom met while performing in the Nakhal Army Entertainment Ensemble. Kaveret's music was a combination of cheerful rock melodies, amusing wordplay and absurd, nonsensical humour, and during the period 1973–5 the band's first two albums and its shows gained enormous popularity. After the release of a less successful third album in 1975, the group disbanded in 1976, but during brief reunions in 1984, 1990 and 1998 Kaveret gave concerts which drew audiences of many thousands. Kaveret was the first group to introduce successfully the concept of a rock band within Israeli popular music; its blend of humour and rock proved highly influential, and its song repertory became well loved. Several members of the band contributed further to the development of Israeli popular music during their subsequent careers as performers, composers, arrangers and producers.

RECORDINGS

Poogy Tales, Hed Artzi (Israel) 14376 (1973)
Poogy in Pita, Hed Artzi 14419 (1974)
Crowded in the Ear, Hed Artzi 14541 (1975)

MOTTI REGEV

Kavsadze. Georgian family of folksingers. Sandro Kavsadze (*b* Khovle, nr Kaspi, 1874; *d* Tbilisi, 12 June 1939) came from a family of priests with a deep knowledge of folksinging. He acquired most of the traditional Kartli-Kakhetian (eastern Georgian) repertory from his family. Later, during his studies at Gori Theological College, he perfected his repertory of eastern Georgian church songs with Simon Goglichidze. While still a student, he conducted the college choir, as well as being one of the leading voices in the first Georgian professional choir organized by Lado Agniashvili. Between 1894 and 1911 he organized and conducted choirs in Gori and Tbilisi. In 1909 he made his early recordings of eastern Georgian folksongs, including the virtuoso solo song *Urmuli* ('The Bullock-Carters' Song'). In the period 1911–35 he taught Georgian traditional singing in Imereti (the central region of western Georgia). In 1935 he organized and led the eastern Georgian choir which participated in a major series of performances organized by the Soviet government in Moscow and Leningrad (St Petersburg) leading to the recording of 20 songs in 1937. His singing style, based on a strong and beautiful voice with a wide range and a virtuoso technique, influenced many other performers of the eastern Georgian singing tradition.

His grandson Anzor Kavsadze (*b* Chiatura, 7 Aug 1930) also acquired his knowledge of traditional Kartli-Kakhetian repertory from his family. In 1956 he graduated from the Tbilisi State Conservatory as a choir conductor, going on to take a postgraduate degree as an opera-symphonic conductor with Odyssey Dimitriadi (1964). From 1951 he worked as a singer and conductor of the Georgian Radio Folk Ensemble, conductor of the Tbilisi Conservatory Choir (1954–8), conductor of the Georgian Philharmonic choir (1956–7), chief conductor (1957–66) and then artistic director and chief conductor of the Georgian State Folksong Ensemble, with appearances throughout former USSR, Europe, and North and South America, studio recordings, and radio and TV broadcasts.

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AND OTHER RESOURCES

L. Gegechkor: 'Sandro Kavsadze', *Kartuli khalkhuri simgeris ostatebi*, i (Tbilisi, 1954), 7–30
L. Gegechkor: 'Anzor Kavsadze', *Kompozitorï i muzïkovedi Gruziy* [Composers and musicologists of Georgia] (Tbilisi, 1985), 187 only
Sandro Kavsadze (1874–1939), coll. A. Erkomaishvili, rec. 1909–37, Melodiya M30 46085 and 46086 (1986)

JOSEPH JORDANIA

Kawai. Japanese firm of instrument makers. Founded in 1927 and incorporated in 1951, Kawai was at the end of the 20th century the second largest producer of pianos in Japan, the world's largest producer of that instrument. Manufacture of instruments gave way to military supplies during World War II but was resumed in 1948, and by 1963 an American branch was opened. Annual production rose from approximately 2000 instruments during the early 1950s to about 30,000 by the late 1960s; in 1990 their total production reached 2 million. Kawai's

headquarters are in Hamamatsu, with factories in Ryuyo and Maisaka. The firm has a piano assembly plant in Lincolnton, North Carolina, and a finishing plant in Greer, South Carolina; the Lowrey Organ Co. is a wholly-owned subsidiary. Kawai's pianos have achieved a high reputation, the concert grand having been used in several international competitions. The company makes several excellent models of smaller grands, and a fine upright. In 1991 Kawai entered a cooperative venture with Steinway for the Boston piano, whereby Steinway designs and Kawai builds it under Steinway quality-control procedures. Kawai also makes other instruments and is heavily involved in educational projects in Japan.

CYRIL EHRLICH/EDWIN M. GOOD

Kay, Hershy (*b* Philadelphia, 17 Nov 1919; *d* Danbury, CT, 2 Dec 1981). American composer and arranger. He studied at the Curtis Institute (1936–40), where his teachers included Randall Thompson (composition). Self-taught as an orchestrator, he began a successful career orchestrating musicals and ballets in New York. His first professional project was to orchestrate several Brazilian songs for soprano Elsie Houston's night club act in the Rainbow Room. Beginning with Bernstein's *On the Town* in 1944, Kay became one of the most sought after orchestrators on Broadway. His credits include later works by Bernstein, Marc Blitzstein, Harvey Schmidt, Cy Coleman, Andrew Lloyd Webber and others. He created ballet scores for Balanchine and the New York City Ballet, the Joffrey Ballet, the Royal Ballet and the Royal Danish Ballet. He also arranged film and television scores, and night club acts. He completed the orchestration of Kurka's opera *The Good Soldier Schweik* after the composer's death. His last arrangement was of Bernstein's *Olympic Hymn*, first performed at the opening of the Olympic Congress in Baden-Baden (1981).

Kay's original compositions draw on a wide range of styles, including serialism (*The Clowns*, 1968). His ballets show the influence of a variety of sources, from folk music and British music hall ditties to John Philip Sousa, Noël Coward, Francis Poulenc, Jacques Offenbach and others. His reconstruction for Eugene List of Louis Moreau Gottschalk's *Grande tarantelle* for piano and orchestra, later choreographed by Balanchine as *Tarantella*, led to a revival of interest in Gottschalk's music. A modest, self-effacing man, Kay claimed he could teach all he knew about orchestration 'in twenty minutes'; he was widely admired for his skills and his ability to work well under pressure. He was a strong advocate for paying royalties to arrangers, rather than a set fee per page of completed work. He taught orchestration for a year (1972) at Columbia University.

WORKS
(selective list)

Ballets: The Thief who Loved a Ghost, 1950 [after C.M. von Weber]; Cakewalk, 1951 [after Gottschalk]; Western Sym., 1954 [based on Amer. folksongs]; The Concert, 1956 [after Chopin]; Stars and Stripes, 1958 [after J.P. Sousa]; Tarantella, pf, orch, 1961 [after Gottschalk]; L'inconnue, 1963 [after F. Poulenc]; The Clowns, 1968; Cortège burlesque, 1969; Meadowlark, 1969; Who Cares?, 1970 [after G. Gershwin]; Grand Tour, 1971 [after N. Coward]; Winter's Court, 1972 [based on Renaissance dances]; Union Jack, 1976 [based on British folksongs]

Orchestrations (musicals, unless otherwise stated): L. Bernstein: On the Town, 1944; K. Weill: A Flag is Born (pageant), 1946; Bernstein: Peter Pan, 1950; J. Moross: The Golden Apple (op), 1954; E. Robinson: Sandhog, 1954; M. Blitzstein: Reuben, Reuben, 1955; Bernstein: Candide, 1956, rev. 1974; J. Urbont: Livin' the Life, 1957; R. Kurka: The Good Soldier Schweik (op), 1958 [completed by Kay]; Mother Goose Rhymes, 1958 [background music for C. Ritchard recording]; Blitzstein: Juno, 1959; M. Rodgers: Once Upon a Mattress, 1959; The Happiest Girl in the World, 1961 [after J. Offenbach]; J. Herman: Milk and Honey, 1961; H. Schmidt: 110 in the Shade, 1963; M. Charlap: Kelly, 1965; M. Schafer: Drat! The Cat!, 1965; A. Previn: Coco, 1969; Bernstein: Mass (theatre piece), 1971; M. Hamlisch: A Chorus Line, 1975; Bernstein: 1600 Pennsylvania Avenue, 1976; J. Ross: Music Is, 1976; C. Coleman: On the Twentieth Century, 1978; B. Lane: Carmelina 1979; A. Lloyd Webber: Evita, 1979; Coleman: Barnum, 1980

Orchestrations (film scores): A. North: Man with the Gun, 1955; North: The King and Four Queens, 1956; North: South Seas Adventure, 1958; S. Kaplan: Girl of the Night, 1960; T.Z. Shepard: Such Good Friends, 1971; North: Bite the Bullet, 1975

Other works: Gottschalk: Grande tarantelle, pf, orch, 1961 [reconstruction]; wind music; music for TV, radio, night club acts

Principal publisher: Boosey & Hawkes, Presser

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M. Sonino: 'Hershy Kay', *Musical America*, lxxxi/10 (1961), 10–11, 56–7

R. Landry: 'Says Arrangers Rate Royalties: Hershy Kay Argues that Orchestrating in Modern Sense is Comparatively New Profession', *Variety*, no.224 (1961), 79 only

'Hershy Kay, Arranger, Dies: did Shows, Ballets and Films', *New York Times* (4 Dec 1981)

WAYNE J. SCHNEIDER

Kay, Ulysses (Simpson) (*b* Tucson, AZ, 7 Jan 1917; *d* Englewood, NJ, 20 May 1995). American composer. He was the nephew of black American jazz cornettist and bandleader Joe 'King' Oliver. After studying the piano, violin and saxophone from a young age, he enrolled at the University of Arizona as a liberal arts student, but soon changed his focus to school music. He completed the MA in composition at the Eastman School, where he studied with Bernard Rogers and Howard Hanson, and pursued further composition study with Hindemith at the Berkshire Music Center and Yale University. After military service, during which he played in the US Navy Band and in the dance orchestra at Quonset Point, Rhode Island, he studied with Luening at Columbia University. He was appointed editorial advisor (1953) and later music consultant for Broadcast Music, Inc., New York, a position he held until 1968. After serving briefly as visiting professor at Boston University and UCLA, Kay was appointed professor at Herbert H. Lehman College, CUNY (1968). He was named a distinguished professor in 1972, serving until his retirement in 1988. Among his honours and awards are a Fulbright Scholarship, a Rosenwald Fellowship, a Guggenheim Fellowship (1964–5), the Prix de Rome and six honorary doctorates. In 1958 he was selected by the US State Department to tour Russia with a delegation of American composers as part of a cultural exchange. He was elected to the American Academy and Institute of Arts and Letters in 1979.

Kay's musical language is tonal, though extensively chromatic. Lyrical melodies, rich harmonies and polyphonic textures are also characteristic. His orchestration reflects a creative understanding of the timbral possibilities of orchestral instruments. *Sinfonia in E* (1950) is based on classical ideals, while *Six American Dances for String Orchestra* (1954) embodies a distinctly American spirit. Imitative counterpoint is employed in *How Stands the Glass Around* (1954) and techniques such as *Klangfarbenmelodie* are explored in *Markings* (1966).

WORKS

DRAMATIC

Danse Calinda (ballet, after R. Torrence), 1941, Rochester, NY, 23 April 1941, arr. orch, 1947
The Boor (op, 1, U. Kay, after A. Chekhov), 1955, Lexington, KY, 12 April 1968
The Juggler of Our Lady (op, 1, A. King), 1956, New Orleans, 23 Feb 1962
The Capitoline Venus (op, 1, J. Dvorkin, after M. Twain), 1970, Urbana, IL, 12 March 1971
Jubilee (op, 3, D. Dorr, after M. Walker), 1976, Jackson, MS, 20 Nov 1976
Frederick Douglass (op, 3, Dorr), 1985, Newark, NJ, 14 April 1991
6 film scores, 1948–66; 8 TV scores, 1958–64

ORCHESTRAL

Orch: Qnt, fl, str orch, 1943; Of New Horizons, ov., 1944; Suite, 1945; A Short Ov., 1946; Brief Elegy, ob, str, 1946; Ancient Saga, pf, str, 1947; Suite, str, 1947; Conc. for Orch, 1948; Portrait Suite, 1948; Suite, 1948 [from The Quiet One]; Pietà, eng hn, str, 1950; Sinfonia, E, 1950; 6 American Dances, str, 1954; Serenade, 1954; Fantasy Variations, 1963; Umbrian Scene, 1963; Reverie and Rondo, 1964; Presidential Suite, 1965; Markings, 1966; Aulos, fl, 2 hn, perc, str, 1967; Sym., 1967; Scherzi musicali, chbr orch, 1968; Theater Set, 1968; Harlem Children's Suite, 1973; Qnt Conc., 5 brass, orch, 1974; Southern Harmony, 1975; Chariots: Orch Rhapsody, 1978; Str Triptych, str orch, 1987; 8 works for concert band

VOCAL

Choral with insts: Song of Jeremiah (cant., J. Moffatt, after Bible), Bar, SATB, orch, 1945, rev. 1947; Song of Ahab (cant.), Bar, 10 insts, 1950 [withdrawn]; Phoebus, Arise (cant., Kay, T. Hood, Lord Herbert of Cherbury, W. Drummond, T. Middleton, W. Rowley, A. Cowly), S, B, SATB, orch, 1959; Choral Triptych (cant., Pss v, xiii, Bible: *Alleluia*), SATB, str/org, 1962; Inscription from Whitman (cant., W. Whitman), SATB, orch, 1963; Stephen Crane Set (cant., S. Crane), SATB, 13 insts, 1967; Once There was a Man (A Covenant for our Time) (R. Caudill), nar, SATB, orch, 1969; Parables (anon.), SATB, chbr orch, 1969
Choral with kbd: Grace to You, and Peace (T. Melnechuk, after Bible), SATB, org, 1955; Hymn-Anthem on 'Hanover' (O worship the King) (R. Grant), SATB, org/pf, 1959; To Light that Shines (S. Johnson), SAB, pf/org, 1962; The Birds (P. Bailey, J. Hogg, W. Cowper, A. Tennyson, S. Taylor), SA, pf, 1964; Emily Dickinson Set (E. Dickinson), SSA, pf, 1964; 4 Hymn Anthems (J. Kelbe, Bible: *Psalms*, H.W. Longfellow, C. Wesley, Lat. antiphon), SATB, org, 1965; Epigrams and Hymn (J. Whittier, J. Murray, S. Longfellow), SATB, org, 1975; Festival Pss (Bible), Bar, SATB, pf, 1983–4
Unacc. choral: 4 Pieces (C. Sandburg, W. Shakespeare, A.E. Housman, W. Cather), TTBB, 1941; As Joseph was A-Walking (anon.), SATB, 1943; Christmas Carol (S. Teasdale), SSA, 1943; Come Away, Come Away Death (Shakespeare), TTB, 1944; A Lincoln Letter (A. Lincoln), B, SATB, 1953; Triumvirate (R.W. Emerson, H.W. Longfellow, H. Melville), TTBB, 1953; A Wreath of Waits (anon.), SATB, 1954; How Stands the Glass Around (J. Wolfe), SSATB, 1954; What's in a Name? (H.F. More), SSATB, 1954; A New Song (Pss cxlix, ciii, cxvii), SATB, 1955; Flowers in the Valley (anon.), SATB, 1961; Like as a Father, SATB, 1961; 2 Dunbar Lyrics, SATB, 1965; Triple Set (M. Bruse, R. Sheridan), TTBB, 1971; 2 Folksong Settings, SATB, 1975
Solo: 3 Pieces after Blake, S, orch, 1952 [arr. as Triptych on Text of Blake, S, pf trio, 1962]; Jersey Hours (Triptych) (D. Dorr), 1v, 3 hp, 1978; 10 other songs For 1v and pf

CHAMBER

3 or more insts: Pf Qnt, 1949 [withdrawn]; Brass Qt, 1950; Str Qt no.2, 1956; Serenade no.2, 4 hn, 1957; Serenade no.3, str qt, 1960; Str Qt no.3, 1961; Heralds I, 4 tpt, 4 trbn, 1968; Facets, ww qnt, pf, 1971; Heralds II, 3 tpt, 1974; 5 Winds, ww qnt, 1984
1–2 insts: 10 Short Essays, pf, 1939; Duo, fl, ob, 1943; Prelude, fl, 1943, rev. 1975; 4 Inventions, pf, 1946; 2 Meditations, org, 1950; Partita, A, vn, pf, 1950; 2 Short Pieces, pf 4 hands, 1957; Org Suite no.1, 1958; 5 Portraits, vn, pf, 1972; Guitarra, gui, 1973, rev. 1985; Nocturne no.1, pf, 1973; Visions, pf, 1974–5; 2 Impromptus, pf, 1986; Pantomime, cl, 1986; 5 other works for brass insts

Principal publishers: Associated, Duchess, Carl Fischer, Peer, Peters

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C. Hobson and D. Richardson: *Ulysses Kay: a Bio-Bibliography* (Westport, CT, 1994)
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LUCIUS R. WYATT

Kayagŭm [kayago] (from *Kaya*: name of an ancient Korean tribal league; *gŭm*: 'string instrument'). Korean 12-string plucked long zither. The *kayagŭm* now occurs in two basic sizes: a large instrument (variously called *pŏpkŭm*, *chŏngak kayagŭm* or *p'ungnyu kayagŭm*) for court and aristocratic music, about 160 cm long by 30 cm wide; and a smaller instrument (sometimes called *sanjo kayagŭm*, see illustration) for folk and virtuoso music, about 142 cm long by 23 cm wide.

The larger instrument is fashioned from a single piece of paulownia wood, with a gently curving front and partially hollowed out from the rear. At the lower end stylized ram horns are carved out of the board. The 12 strings, originally of twisted silk but now often synthetic, run from pegs under the top end, through small holes, over a curved, fixed bridge, across 12 individual moveable bridges ('wild-goose feet', 6 to 7 cm high), and across another fixed bridge to looped moorings where reserve string is kept in coils.

The smaller and more recent instrument resembles its predecessor in most ways but is constructed like the six-string KŎMUN'GO, the top from paulownia wood and the rear from chestnut. The ram horns are only hinted at, and the lower fixed bridge is eliminated. The curvature of the face of the instrument is also more pronounced. The smaller size and greater curvature permit more rapid, virtuoso performance.

The *kayagŭm* is usually tuned pentatonically, and there are various tunings in each repertory. A typical tuning in court music is *E♭–F–A♭–B♭–e♭–f–a♭–b♭–c′–e♭′–f′–a♭′* with *e♭* as tonic; a common tuning for folk music is *F–B♭–c–f–g–b♭–c′–d′–f′–g′–b♭′–c″*, with *b♭* as tonic. Retuning is possible during performance by sliding the movable bridges.

The instrument is played with the lower end pointing somewhat away from the performer's left, so that it passes



Kayagŭm (12-string zither)

in front of the left knee; the top end is supported on the right knee. The strings are plucked with the fleshy part of the fingers of the right hand (thumb and first three fingers), as well as by an outward flick using the fingernails. Two or three fingers of the left hand press down on the strings a few centimetres to the left of the movable bridges, thereby making intermediate pitches available and producing various ornaments, including the wide vibrato characteristic of Korean music. The tone of the *kayagŭm* is more delicate than that of the *kŏmun'go* and is considered more feminine.

The history of the *kayagŭm* can be traced back to the Silla dynasty (57 BCE– 935CE). A legend, recounted in the *Samguk sagi* (History of the Three Kingdoms, 1145), explains that King Kasil of the tribal league Kaya (6th century CE) made the *kayagŭm* based on instruments from China and commanded the music master U Rŭk to compose 12 pieces for the new instrument; later U Rŭk, because of turbulent times in Kaya, went over to King Chinhŭng of Silla (ruled 540–76) and was well received, his music and the instrument being perpetuated.

A few pottery figures survive from the Silla period which clearly depict a *kayagŭm*-like instrument, complete with ram horns, but the best evidence comes from four early 9th-century examples in excellent condition in the Shōsōin Repository in Nara, Japan (where they are referred to as *shiragi-goto*: 'KOTO from Silla'). These instruments reveal that the modern *kayagŭm* is strikingly similar to its ancient ancestors.

Today the *kayagŭm* is perhaps the best-known and favourite of traditional Korean melody instruments. Many court and aristocratic pieces (such as the suite *Yŏngsan hoesang*) call for it, and there are numerous schools of virtuoso solo performances (*sanjo*). Modern composers also write for the *kayagŭm* in a variety of styles, one leading composer being Hwang Byunghki (*b* 1936). In recent years there have been structural developments, such as a large instrument tuned an octave lower and instruments with extra strings (for a total of 13, 18, 21 or more strings). The *kayagŭm* has also been adopted in Mongolia as a native instrument (called *yatga*).

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Kim Chŏngja: *Chŏngak kayagŭm po* [Aristocratic music for *kayagŭm*] (Seoul, 1979)

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ROBERT C. PROVINE

Kaye, Geoffrey. *See* KETÈLBEY, ALBERT W(ILLIAM).

Kayn, Roland (*b* Reutlingen, 3 Sept 1933). German composer. After private instruction (1947–52), he studied in Stuttgart at the Musikhochschule and the Technical University (with Max Bense) until 1955, when he took the organist's examination at the Esslingen Kirchenmusikschule. He then studied for a further three years with Blacher (composition) and Rufer (analysis) at the Berlin Musikhochschule. Having made his first electronic music essays under Eimert at Cologne in 1954, he worked from 1959 in the studios in Brussels, Cologne, Milan, Munich, Utrecht and Warsaw. In 1960 he moved to Rome where in 1964, with Clementi and Evangelisti, he founded the improvisation group Nuova Consonanza, of which he remained a member until 1968. Also in 1964 he was appointed new music editor at NDR, Hamburg. In 1970 he joined the Instituut voor Sonologie at Utrecht University, where his electro-acoustic works of the 1970s and early 80s were realized.

Kayn's early works were influenced by Schoenberg, Varèse and, in the case of the organ pieces, Messiaen. Encouraged by Bense, however, he became interested in cybernetics and information theory and has applied this knowledge to composition, for instance in the major electro-acoustic compositions *Monades*, *Makro* and *Infra*. He regards his method of selecting materials on a cybernetic basis as an alternative to computer techniques; his aim is a strictly controlled effect using the widest possible scale of perceptible sound qualities.

WORKS
(*selective list*)

Elektronische Symphonien: no.1, 1966–96; no.2, 1970–96; no.3, 1971–97; no.4, 1988–97; no.5, 1977–97; no.6, 1979–97; no.7, 1984–98

Other el-ac: Cybernetics I–III, 1966–9; Entropy PE 31, 1967–70; Monades, 1971; Simultan, cybernetic project for 1–5 rooms, 1970–71; Eon, 1975; Makro I–III, music theatre, 1977; Infra, 1979–80; Tektra, 1980; Ready-Made I–II, 1982; Scanning, 1982–3; Collage-Décollage, 1984; Assemblage, 1984–5; Cybernetic Serendipity, 1987; An Artificial Acoustic Environment, 1989; Transfluxion, 1990; Syzygy Dynamical Units, 1991; Syntropie, 1995; Equivalence sonore I–III, 1995; Refractions, 1995; Frottage I–II, 1996; Minimax, 1996; Emissioni trasformati I–II, 1996

Other works: Meditationen I–III, org, 1953–4; Evokation, org, 1954, rev. 1985; Spektren, str qt, 1956; Quanten, pf, 1957; Sequenzen, orch, 1957; Aggregate, brass, str, perc, 1958; Vectors I, chbr orch, 1960; Phasen, speech sounds, 4 perc, 1961; Schwingungen, 5 inst groups, 1961–2; Allotropie, multiple inst groups, 1962–4; Diffusions, 1–4 elec org, 1965; Signals, 7 inst groups, tape, 1964–6; Vectors II, 4 ens, orch, 1960–68; Engramme, variable ens, 1971–4; Ektropie, choruses, orch, 1973–5; Chréodes, chorus, orch, 1982–3; Meta, cl, 1985; Supra, orch, 1988; Interfaces, orch, 1993; multiplex, orch, 1994; Fractals, pf, 1994–5

Principal publishers: Suvini Zerboni, Moeck

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R. Kayn: 'Komponieren zwischen Computer und Kybernetik', *Melos/NZM*, iii (1977), 22–7

HANSPETER KRELLMANN/R

Kayser, Hans (*b* Buchau, Württemberg, 1 April 1891; *d* Bolligen, nr Berne, 14 April 1964). Swiss theorist of German birth. He studied art and natural science at the University of Berlin and music with Humperdinck, Schoenberg and Kretzschmar at the Hochschule für Musik; he graduated in aesthetics in Erlangen in 1916. From 1919 he was the general editor of the series Der Dom: Bücher Deutscher Mystik, contributing two of the 13 volumes himself (on Paracelsus and Böhme). One volume of this series was devoted to Kepler, and Kayser's closer acquaintance with his *Harmonice mundi* led him to what was to be his main contribution to musical knowledge: a modern theory of harmony which, on the basis of Pythagoras, aimed at supplementing the visual contemplation of the world (*aesthesis*) by an aural contemplation (*acroasis*). This was to be achieved by introducing the concept of *Tonzahl*, in which the reduction of the qualitative to the quantitative became invertible, so

that any numerical relation, by the exact measurement of intervallic properties, could also serve as a measurement of feeling. Kayser settled in Switzerland in 1933 and was naturalized in 1948.

WRITINGS

Orpheus: morphologische Fragmente einer allgemeinen Harmonik, i (Potsdam, 1924)
Der hörende Mensch (Berlin, 1932)
Vom Klang der Welt (Zürich, 1937, 2/1946)
Abhandlungen zur Ektypik harmonikaler Wertformen (Zürich, 1938/R)
Grundriss eines Systems der harmonikalen Wertformen (Zürich, 1938, 2/1946)
Harmonia plantarum (Basle, 1943)
Akróasis (Basle, 1946, 5/1989; Eng. trans., 1970)
Die Form der Geige (Zürich, 1947)
Lehrbuch der Harmonik (Zürich, 1950)
Bevor die Engel sangen: eine harmonikale Anthologie (Basle, 1953)
Paestum: die Nomoi der drei altgriechischen Tempel zu Paestum (Heidelberg, 1958)
Die Harmonie der Welt (Vienna, 1968)
ed. J. Schwabe: *Orphikon: eine harmonikale Symbolik* (Basle, 1973)
Aufsätze aus dem Nachlass (Vienna, 1975) [incl. unpubd essays and U. Hasse: 'Anhang: Der harmonikale Briefwechsel Gustav Fueters', 35–9]
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U. Haase: *Der Briefwechsel Hans Kaysers* (Vienna, 1973)
R. Haase: *Paul Hindemiths harmonikale Quellen: sein Briefwechsel mit Hans Kayser* (Vienna, 1973)
E.F. Altwein: 'Zum Briefwechsel Paul Hindemith–Hans Kayser', *Hindemith-Jb 1973*, 144–51; *1975*, 152–7

DOROTHEA BAUMANN

Kayser, Isfrid (*b* Türkheim an der Wertach, nr Augsburg, 13 March 1712; *d* Marchtal, nr Ulm, 1 March 1771). German composer. He was the son of the village organist and schoolmaster at Türkheim, who gave him his earliest musical education. He went to school in Munich and in 1732 entered the Premonstratensian monastery of Marchtal. Marchtal was one of a group of Swabian monasteries, mainly Premonstratensian and Benedictine, where music was extensively cultivated in the 18th century. By 1741 he had become director of music, a post he held for about ten years; from about 1750 onwards he worked as parish priest in nearby villages. In 1761 he returned to Marchtal, becoming sub-prior in 1763.

In his lifetime, Kayser was one of the best-known of the Bavarian church composers. Thanks to him, Marchtal had so high a reputation for music that Marie Antoinette visited it on a journey to France; on a more local level, he had connections in such musical centres as Ulm and Munich. He seems to have taught composers elsewhere by correspondence.

Kayser began composing in the early 1740s. The chief characteristics of Bavarian church music as developed in the 1720s and 30s by J.V. Rathgeber and his contemporaries had been compactness, tunefulness, a non-contrapuntal choral style and reasonably easy solo parts, the solo voices being used only in alternation with the tutti. It was intended for parish choirs who could not manage elaborate music. By the 1740s some composers were beginning to publish more ambitious liturgical music, obviously intended for experienced choirs in large churches or monasteries; Kayser is the most important of these. He retained the basic scoring of most published church music of this period – SATB solo and chorus, two violins and continuo, with occasional trumpets and drums. The style, however, is quite different from that of Rathgeber or of Kayser's more restrained contemporaries. Both masses and psalm settings are on a much larger scale. Psalm settings are divided into several movements, including da capo arias, and the longer sections of the Ordinary are similarly divided. His Kyries in particular are large in scale, usually consisting of a slow introduction followed by a fugue, which returns after a solo 'Christe eleison'. He also habitually ended the Gloria with a fugal 'Cum Sancto Spiritu'; his choral fugues show him as a highly accomplished contrapuntist. Even in homophonic movements, however, his choral textures are interesting and varied; unlike many of his contemporaries he rarely resorted to simple repeated-chord declamation, and he had considerable skill in building up a movement out of contrasted motifs. He had comparatively little gift for melodic invention, and rarely used the ritornello principles employed by many of his contemporaries in choral movements. But he had a talent for dramatic word-setting and inventive harmony. More than any other south German church composer of this period, his music can be said to be progressive in harmonic and melodic idiom. Though his choral writing is not usually difficult, his solo parts and string writing make considerable demands on the performers. He was one of the first composers to write completely idiomatically for the violin in published church music. The arias in his psalms and masses are usually long and elaborate, and his lack of melodic invention often makes interest flag. This is even more noticeable in his op.1 cantatas, whose arias are longer and more elaborate than those in his strictly liturgical pieces, and which, lacking an italianate capacity for melodic invention, often degenerate into rather turgid note-spinning.

Kayser also produced some instrumental music. Little is extant, but the op.4 partitas, in which the outlines of Classical sonata form are clearly present, show that he was as forward-looking here as in liturgical music.

WORKS

all published in Augsburg

op.	
1	Cantatae sacrae, 18 arias with recitatives, 1v, 2 vn, va, bc (1741)
2	VI. missae, 4vv, insts, bc (1743)
3	Psalmi longiores et breves ... ac antiphonis Marianis, 4vv, insts, bc (1746), 5 vesper sets
4	Concors digitorum discordia (1746), kbd suites
5	XII. offertoria solemnia de communi sanctorum ... pars prima, 4vv (1748)
6	XII. offertoria solemnia breviora ... pars secunda, 4vv, insts, bc (1750), 12 off, 6 Tantum ergo
7	III. vesperae cum consuetis antiphonis, 4vv, insts, bc (1754)

ELIZABETH ROCHE

Kayser, Johann Melchior. *See* CAESAR, JOHANN MELCHIOR.

Kayser, Leif (*b* Copenhagen, 13 June 1919). Danish composer. He studied at the Copenhagen Conservatory (1936–41) with Haraldur Sigurđsson (piano), Rung-Keller (organ, harmony and counterpoint) and Schierbeck (orchestration). In 1939 his First Symphony was given a successful première in Göteborg and, after his début as a

concert pianist in 1941, he continued as a private pupil with Tor Mann (conducting) and Rosenberg (composition) in Stockholm. During the following years, however, he abandoned his musical career to some extent and concentrated on philosophical and theological studies in Rome (1942–9). He was ordained and served from 1949 to 1964 as chaplain at the Catholic church of St Ansgar in Copenhagen, where he was also organist (1937–42, 1951–4). After 1950 he increasingly returned to his musical activities and began to compose again, mostly in the sphere of church music. He studied composition with Boulanger in Paris in 1955, a period reflected in the austere modal colouring of some of his music; from 1964 to 1982 he taught orchestration and composition at the Copenhagen Conservatory.

Kayser's orchestral music shows particular genius. His symphonic style is derived from that of Nielsen, whose hymn-like and lyrical melodic style can be traced in Kayser's Second Symphony. He has developed his orchestral technique in a series of *Studi* and arrangements for orchestra; he himself considers his piano reductions of some 30 orchestral works, including Nielsen's Third, Fourth and Fifth Symphonies, as important to his development. He has contributed substantially to modern Danish church music with organ and choral works in a retrospective style influenced by Gregorian chant. Of particular note are the Christmas Oratorio, the Te Deum and the large-scale Requiem for organ. Kayser has also written much chamber music.

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(selective list)
dates are of first performance unless otherwise stated

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Orch: Sym. no.1, 1937–8, rev. 1940; Sym. no.2, 1939; rev. 1942; Kong Kristian stod, ov., 1940, rev. 1945–6; Variazioni, 1942–4, rev. 1948; Divertimento, 1946–8; Hn Conc., hn, solo str, 1941–51; Sym. no.3, 1943–53; 3 Studi, 1955–6; Sym. no.4, 1945–63; Suite, str, 1955–65; Sinfonietta, 1967; Sinfonia sacra, 1971–6; 2 tempi, accdn, orch, 1978; Tuba Conc., tuba, str, 1978; works for band
Film scores: Shaped by Danish Hands, 1947; Pearyland, 1950; Shakespeare og Kronborg, 1950; Den standhaftige tinsoldat, 1954, arr. rec, orch
Arrs. for orch and band

VOCAL

Choral: Juleoratorium, op.11, solo vv, vv, orch, 1943–7; TeD, vv, orch, 1946–53; 2 Masses, female vv, children's vv, 1950; 3 motets, unacc., 1954–5; 2 motets, female vv, 1955; Beata viscera, vv, org, 1959; Ave Maria IV, female vv, org, 1959; Mass no.3, vv, str ad lib, 1960; Norsk messe, unison vv, org, 1967–9; 4 Pss, children's vv, 1968; Chinese Aquarellen, female vv, gui ad lib, 1975; works for unacc. chorus, children's chorus
Solo: 3 Pss, A, org, 1954–6; Beatus vir, S, A, Bar, org, 1955; Chinesischer triangel, Mez, fl, gui, 1962–72; In natale Salvatoris, Mez, org, 1964; Templum Dominum, 4 pss, Bar, org, 1968

CHAMBER AND INSTRUMENTAL

Ens: Str Qt, 1948–51; Advent, fl, str trio, 1960; Trio, ob, bn, hn, 1961; Trio no.2, fl, ob, vc, 1966; Duo, fl, vn, 1974; Caleidoscopio, fl, org, 1976; Trilogia pasquale, ww qnt, 1980; works for brass, recs
Solo inst: 7 pezzi, vn, 1941; 6 monologhi, vc, 1952; 4 pezzi, vn, 1955; Quasi sarabande, vn, 1956; 10 pieces, hn, 1983–4; works for accdn
Pf: 6 små improvisationer, op.1, 1937–8; 4 klaverstykker, op.4, 1939–40; Pièce symphonique, op.9, 1945; Humoresker, 1971–85; Konservatoriestykker, 2 vols., 1977, 1982 (4 hands)
Org suites, 1956, 1958, 1966–8, 1973
Other org works: 3 improvisazioni, 1942; Parafrase over gregorianske motiver, op.10, 1946; Variazioni sopra 'In dulci jubilo', op.14, 1947–8, rev. 1984; Pezzi sacri I–II, 1951–79; Requiem, 11 meditations, 1955–8; Sonatina, 1956; Variazioni pasquali, 1957–60, Conc., 1965; Fantasia e inno, 1969; Sonata, 1969; Entrata reale, 1971; Partita, 1985; Notturno drammatico, 1987; Partita, 1988; Lumen, 1988; 2 Pieces, 1997

NIELS MARTIN JENSEN/DANIEL M. GRIMLEY

Kayser, Philipp Christoph (*b* Frankfurt, 10 March 1755; *d* Oberstrass, nr Zürich, 24 Dec 1823). German composer, active in Switzerland. The son of a Frankfurt organist, he moved in 1775 to Zürich, where he established himself as a music teacher. Goethe visited him there in 1775 and again in 1779, when he asked Kayser to compose music for his Singspiel *Jery und Bätely*. Kayser never set the work, but he visited Goethe in Weimar in 1781 and again from October 1787 until June 1788 in Rome, and Goethe continued in his hopes for Kayser's collaboration, particularly in the revised versions of *Erwin und Elmire* and *Scherz, List und Rache*. Kayser also brought with him to Rome an overture to *Egmont*, for which (as for *Erwin und Elmire*) Goethe sought instrumental music to express the emotions of the characters. After hearing Mozart's *Die Entführung aus dem Serail* Goethe abandoned his own attempts at Singspiel, and as Kayser's weaknesses as a composer became apparent, the friendship and collaboration ceased. After returning to Zürich in 1789 Kayser wrote no more music.

Kayser's most significant works are his songs, of which he composed over 100. Of the 19 songs published as *Gesänge mit Begleitung des Claviers* (1777) five are settings of lyric poems by Goethe, including the sensitive *Ein Veilchen auf der Wiese stand* and a setting of *Ihr verblühet, süsse Rosen* in which he successfully adapted a Grétry melody into a da capo aria. Kayser's setting of a poem by H.L. Wagner inspired Goethe to fit to it the first version of his well-known parody *Füllest wieder Busch und Tal*. 'Herr! Ein Mädchen', from *Scherz, List und Rache*, was scored for four strings and oboe, perhaps in consequence of Goethe's advice to him 'to keep the accompaniment modest … the expert achieves more with two violins, viola and bass than with an entire band of instruments. Use the winds as seasoning and singly: here a flute … there an oboe'.

A manuscript of 71 songs (a number of them unpublished) was made at Goethe's behest at Weimar in 1777–8.

WORKS
F – *ed. in Friedlaender (1898–1916)*

SONGS

[25] Vermischte Lieder mit Melodien aufs Clavier (Winterthur, 1775)
[19] Gesänge mit Begleitung des Claviers (Leipzig and Winterthur, 1777), incl. 4 songs from Erwin und Elmire: Ein Schauspiel für Götter; Ein Veilchen auf der Wiese stand, F ii, facs. in 'Goethe, Johann Wolfgang', *MGG1*; Ihr verblühet, süsse Rosen, F i; Sieh mich, Heilger, wie ich bin, F ii; also Warum siehst du mich unwiderstehlich (J.W. von Goethe), ed. in Friedlaender (1902)
Um Friede (Der du von dem Himmel bist) (Goethe), in Pfenninger's *Christliches Magazin*, iii/1 (Zürich, 1780), F i; 4 others in Pfenninger's *Christliches Magazin* (1779) and his Ausgewählte Gesänge mit Melodien (Zürich, 1792)
71 songs in Goethe's Notenheft of 1778, *D-WRgm*, incl. 38 previously pubd and 7 more Goethe songs: Füllest wieder's liebe Tal, F i; Hab oft ein dummen, düst'ren Sinn; Herz, mein Herz, was soll das geben; Ich muss, ich muss ihn sehen [duet from Erwin und Elmire]; Im Felde schleich ich still und wild, F i; In allen guten Stunden; Liebliches Kind, kannst du mir sagen [from Claudine von Villa Bella]

OTHER WORKS

Scherz, List und Rache (Goethe), 1785–6, 1st version, *CH-Zz*, 2nd version, *D-WRgm*; 1 song, 1 scene, F i–ii
Egmont (incid music, Goethe), *c*1786–8, lost

Weihnachtskantate, 2vv, str (Zürich, 1780)
2 sonates en symphonie, hpd, acc. vn, 2 hn (Zürich, *c*1784)

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F.W. STERNFELD

Kazachok. A term derived from the Turkic word *kasak* or *kosak* ('Cossack'). It refers to a folkdance characteristic of the peasant-warriors from Cossack territory and also to its music. Variants of the *kazachok* include the *Kuban-kazachok* (from the Kuban district) and the *Ter-kazachok* (from the northern Caucasus). The most popular variant was the Ukrainian *kazachok*, danced throughout the former USSR by the Cossacks in the Russian army. It is a fast couple-dance in 2/4 with a constantly increasing tempo and an improvisational character. The woman leads and the man follows, repeating her figures; she indicates changes in movements by clapping her hands. The characteristic movement is in a line, alternating with other Ukrainian folkdance movements.

The first arrangement of a *kazachok* is attributed to the Polish or Belorussian lutenist and composer K.S.R. Dusiacki (first half of the 17th century). Manuscript collections of *kazachok* melodies date from the second half of the 18th century and printed collections from the end of the 18th century. The *kazachok* was performed in the 18th century in French ballets and achieved popularity after the Russian troops visited Paris in the 1820s. At the beginning of the 19th century, it was performed as a circle-dance; since the end of the 1960s, it has been revived in many countries. There are arrangements of it in the works of A. N. Serov, Tchaikovsky and other Russian composers; one of the best-known works is the Ukrainian *kazachok* for orchestra by A.S. Dargomizhsky.

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DIETER LEHMANN

Kazakhstan (Kaz. Kazak Respublikasy). Country in CENTRAL ASIA. The Kazakhs are a Turkic-speaking people who inhabit a vast area of 3000 km² from east (the Altai mountains) to west (the Caspian Sea) and 2000 km² from north (the southern Urals) to south (Tien Shan); 2·7 million km² in total. In 1991 the Kazakhs numbered approximately 10 million people, of which 6,797,000 lived in the Kazakh Republic, 1,665,000 in republics of the former USSR and 1,535,000 in other countries. The percentage of Kazakhs in the Republic's population reached 53·4% in 1999. Russians, Ukrainians, Germans, Koreans, Uighurs, Uzbeks, Tartars and others (there are about a hundred 'nationalities') also live in the Republic, whose total population is estimated at 16·93 million in 2000.

1. NOMADIC MUSICAL CULTURE. Until the gradual annexation to Russia, completed by the mid-19th century, Kazakh musical culture was that of nomadic pastoralists, who migrated widely across steppeland in seasonal movements. Living in the transportable round felt tent or the *yurt*, their traditional musical genres were embedded in rituals of hospitality as well as annual and life-cycle rituals. Their music was influenced by the structure of society and by their religious complexes.

Originating in this nomadic past, Kazakh society is divided into three *Zhuzs* (Hordes): *Uly* (Greater), *Orta* (Middle) and *Kishi* (Lesser). Each is distinguished territorially: the Greater *zhuz* is located in the south-east of contemporary Kazakhstan, the Middle *zhuz* in central Kazakhstan and the Lesser *zhuz* in western Kazakhstan. Each *zhuz* is divided into clans and families who follow exogamous rules of marriage.

Co-existing religious complexes include folk-religion, shamanism and Islam. Folk-religious beliefs include worship of Tengri (Heaven) as the male life-source, Jer-Su (Earth-Water) as the female life-source, and Umai as the patroness of fertility and childbirth. Shamanism (*baqsylyk*), which found expression through musicians, healers and diviners, exerted a basic influence on all aspects of Kazakh musical culture, especially on the role of epic bard. Towards the end of the 10th century, Islam became firmly established among the settled inhabitants (in Semirechy and by the river Syr Darya) in the south of modern Kazakhstan. During the 16th century the Kazakhs became Sunnite Muslims of the *hanafit* tendency (Mazhab). In southern Kazakhstan Sufism is also known in connection with the worship of Hoja Ahmed Yasawi (1103–67).

Despite sparse settlement in different regions of the country, Kazakhs share common linguistic, cultural and material characteristics. Traditional vocal genres may be divided into women's music, which is closely linked to ceremonies and rituals, and performed unaccompanied, and men's music, which is accompanied by the performer's own instrument. The master–apprentice training system, performance skills and high social status of the male musician-singer or instrumentalists indicates the professionalism of oral culture.

2. WOMEN'S VOCAL REPERTORIES. Women perform songs during ceremonies and in non-formal situations. They do not usually use instrumental accompaniment.

Ceremonial songs are not conceptualized as 'song' but are specified according to function. They include wedding songs (*tanysu*), such as the popular 'Zhar-Zhar' (performed antiphonally by a male and female chorus); brides' laments (*synsu*); farewell songs (*koshtasu*); ritual songs, such as those performed to begin a festival (*toi bastar*) or to unveil the face of the bride (*betashar*); laments at funerals and annual funeral remembrances (*as-joktau*, *daus*), messenger-songs of death (*yestirtu*) and condolence (*konil-aitu*, *jubatu*); and calendar songs such as carols (*jarapapzan*) or songs performed during the fasting at Ramadan. Lyrical or 'simple songs' (*qara öleng*) are not



1. Map of Kazakhstan

performed in ceremonial contexts. These take the form of song-poem dialogues (*qayim öleng*), improvisations about guests at parties (*bokyet-öleng*) or an exchange of song riddles (*jumbak-öleng*). They have a typical verse form of eleven syllables, that is, 4 + 3 + 4 or 3 + 4 + 4, which are combined in two four-line verses.

3. Men's vocal repertories.

(i) Epics and narrative songs. For Kazakhs, epics comprise their history, literature and philosophy. Traditionally the *zhyrau*, or epic bard, had special social status: he was a consultant to the khan, a keeper of the people's history, and he took over certain functions of the shaman, such as the establishment of relations between generations and the expression of ethnic identity. Epics transmitted information about the history of the ethnic group, its cultural traditions and social structure in a ritual and emotionally-charged context.

Lengthy heroic epics (*batyrlar zhyry*) such as 'Kyorogly', 'Alpamïs' and 'Yedigye' form the core of the epic tradition, versions of which are famous all over the Turkic-speaking world. Also part of the tradition are sung tales such as 'Oraq-Mamaï', 'Qarasai-Qazi' and 'Shora batyr'. These are full of legendary figures and their deeds, and often include extensive family genealogies, which are carefully passed down from generation to generation, and stories about particular families. 'Lyrical' or 'social-life' epics form another large category. These are usually named after the main female characters ('Kyz-Zhibyek', 'Sulushash' and 'Maqpalqyz') or lovers ('Qozy Qorpyesh-Bayan Sulu').

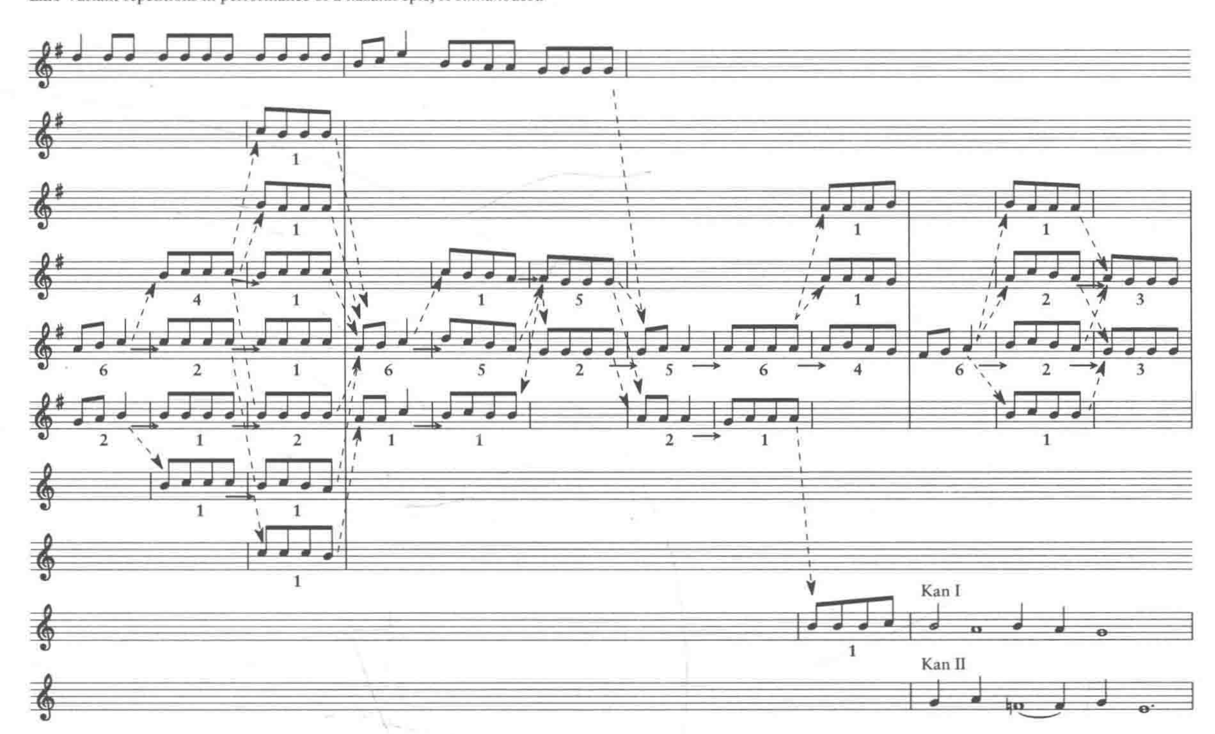
Performances are regulated by 'schools' of highly-developed oral traditional skills transmitted by the 'tutor–pupil' system, which have regional peculiarities. In addition to such musical skills, the bard is also believed to have magical powers. The vocal timbre he uses differentiates his epic performance from that of song. It is reminiscent of the sounds produced by the *qobuz*, a two-string fiddle used by shamans. His intonation is similar to dramatically saturated oratorical speech.

Epics usually contain three main sections: a preface or 'initial' section (*bastaú*); a central recitation, based on a measured rhythmic intonation which tends to multiple repetitions (*uzyn sanar*, meaning literally a 'long pursuit' or 'hunt'); and a conclusion (*qaiyrma* or 'turning point', i.e. the conclusive break when recitation of a text is replaced by jubilation without a text). This final section is usually performed at a slower tempo in order to break the vocal pulse of the preceding section.

Verses are formed by an indefinite number of lines joined by one rhyme (tirade). A tirade allows an unspecified number of variant repetitions of its separate elements and may be followed by improvised vocalisations (ex.1).

Traditionally, epics must be accompanied by the *dömbra*. Many short narrative songs are related to epics (*zhyr*) and often occur within them. These include *terme* ('string'), *tolgau* ('meditation'), *osiyet* ('exhortation'); *naqyl soz* ('words of edification'), *arnau* ('dedication'), *khat* ('letter'), *maqtau* ('praise-song'). During *bastau-en* ('preface songs'), which usually precede the performance of long sung tales, the narrator calls for inspiration and addresses the audience with the list of legends he knows. Similarly, in *tanysu* the narrator introduces himself and in *tandatu*, he suggests that the audience chooses the most desirable items from his great repertory.

(ii) Poetry-songs. The *aqyn* or poet-singer was traditionally a professional performer who participated in contests



Ex.1 Variant repetitions in performance of a kazakh epic, *A Kunanbaeva*

(*aitys*). Like the *zhyrau*, the *aqyn* gained his gift in miraculous ways and had a famous *akyn* from the past as a guardian who instructed him in dreams. An *aitys* (literally, 'to talk together') usually comprises a dialogue contest between two or more poet-singers. Contests occurred during festivals, banquets and other social gatherings which sometimes lasted until long after midnight. According to custom, the defeated party had to recall the whole *aitys* by heart.

There are many varieties of *aitys*, for instance, *qyz ben zhigit aityssy* ('*aitys* between a girl and a youth'), *din aityssy* ('religious *aitys*'), *zhumbak aityssy* ('*aitys* riddles'), and *aqyndar aityssy* ('*aitys* between *akyns*'). The *aqyndar aityssy* involved demonstrations of skills ranging from a restricted body of knowledge, such as geography (*tau olen*, *zher olen*, *su olen*), to improvisation contests at weddings (*kaim olen*). There were three important conditions (excluding the obligation to have professional skills) for the participants of contests: representatives of the same clan and those who were related on their fathers' sides must not compete; each participant had to praise his clan and criticize the clan of his rival; and appeals not normally ethically allowable were allowed during the contest.

Poetical dialogue was also used in charms (*badik*) or in children's songs (e.g. debates between goats and sheep).

(iii) Lyrical songs. Lyrical songs performed by professional singers (*anshi*, *sal*, *syeri*) flourished between the second half of the 19th century and the beginning of the 20th centuries.

The central Kazakhstan region of Saryaki ('golden steppe') is particularly noted for its lyrical songs (Amirova, 1990). The most famous singers of the Arkin school are Akhan Syerye Koramsinuly (1843–1913), BIRJAN-SAL KOJAGULULY (1831–94), Zhayau Musa Baizhanuly (1835–1929), Ibrai Sandybaiuly (1860–1932), Muhit Myeraliuly (1841–1918), Madi Bapiuly (1880–1921), Asyet Naimanbay-uly (1867–1922) and Yestai Byerkyenbay-uly (1874–1946). Amre Kashaubay-uly (1888–1934) became widely known even outside Kazakhstan; he successfully performed at two World Exhibitions of the decorative arts (Paris, 1925 and Frankfurt, 1927). 20th-century followers of the great singer-composers of the past include Manarbyek Yerzhanov (1901–66), Zhusubyek Yelyebyekov (1904–77) and Zhanibyek Karmyenov (1949–92).

Lyrical songs frequently begin with a protracted and high-pitched opening cry; both descending and arch-like melodic contours are characteristic. Refrains, sung with vocables rather than words, demonstrate the vocal skills of the singer. The song structure is marked by variety and asymmetry in the interior parts of strophes (tunes and refrains) and possible incompatibility of musical boundaries and word lines. Professional singers are conscious of copyright, which they assert in a number of ways, including giving the song a fixed title, indicating authorship in the first verse, and performing a tale about how the song was created as a preface to its performance. After such autobiographical beginnings, songs embrace a number of subjects including farewell songs (to youth, a lover, the homeland or life), and pronouncements about the art of singing and the beauty of songs.

These lyrical songs are accompanied by the *dömbra*. However, unlike those used by epic singers and performers of instrumental pieces (*kyui*), these *dömbras* have a small resonator, a relatively short neck with eleven frets, and are plucked (*shertip oinau*) rather than strummed.

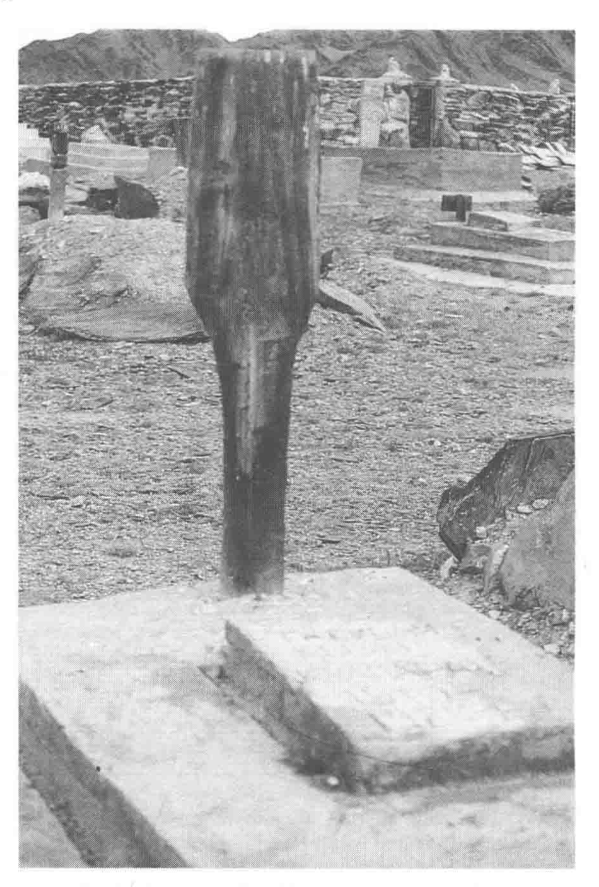
4. INSTRUMENTS AND MUSIC. Of many musical instruments from the past, only the *shan-qobuz* (jews' harp), *sybyzgy* (end-blown flute), *qobuz* (*see* QOBUZ (i)) and

dömbra were still in use at the beginning of the 20th century (Sarïbayev, 1978). The *shan-qobuz* is played mostly by women and the *sybyzgy*, 60 to 65 cm long and made from an umbellate plant stalk or from wood, is played by male herders and shepherds (fig.2).

The two-string fiddle *qobuz*, played by shamans, was also linked with the epic tradition. One of the most distinguished composers and performers was Yqylas Dükenuly (1843–1916) whose instrumental pieces form the basic repertory of modern *qobyz* players.

The DÖMBRA is the most widely disseminated instrument among modern Kazakhs. The degree to which the instrument has become a symbol of Kazakh identity is illustrated by the *dömbra* headpiece of a Kazakh grave in West Mongolia (fig.3). There are two types of dömbra: the type characteristic of western Kazakhstan is pear-shaped and has a long thin finger-board with 12 to 14 frets. The second type, characteristic of south, central and eastern Kazakhstan, has a trapezium-shaped flat body (*shanaq*) and a short wide neck (*moïyn*) with between seven and nine frets.

All *perne* (a term meaning both the frets and the notes produced when the frets are stopped), have their own traditional names which vary by region and performer. It is not rare for them to be named after the titles of pieces played on them, such as *turkimen perne* or *saryaka pernesi*. In the past the strings (*shekter*) were made of goat or sheep's gut but contemporary instruments are fitted with nylon or metal strings. Traditionally there were three and even four-string *dömbras* found, for



3. Dömbra headpiece on a Kazakh grave in West Mongolia



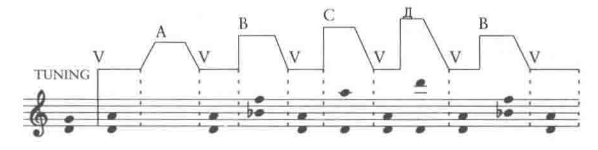
2. Kazakh playing a sybyzgy (end-blown pipe), West Mongolia

instance, in Semypalatin province. The contemporary *dömbra* has a compass of two octaves.

The dömbra is used either as an accompaniment to singing or to perform instrumental pieces or *kyui*. *Kyui* (literally, 'condition', 'state', 'mood') is an instrumental poem, a programmatic work. The title of the *kyui* usually indicates the content of the instrumental narrative. However, its topic is traditionally also given by the performer or *kyuishi*, usually before its performance. The subject may be a legend or tale about the origin of the *kyui*. These legends represent a variety of oral tale or *angime* (Mukhambetova, 1985).

Two main types of *kyui* are known in Kazakhstan. In western Kazakhstan, the strings are strummed (*tökpe*, meaning literally, 'stream', 'continuously pouring') by upward and downward movements of the right hand, creating a musical texture that incorporates a continuous drone. In the seven provinces of Kokchetav, Pavlodar, Semipalatinsk, eastern Kazakhstan, Karagand, Zhezkazgan and Chimkent, the strings are plucked (*shertpe*, meaning literally, 'plucking', 'flicking', 'touching the string') by individual fingers, creating a melodic line without a drone.

Ex.2 Underlying structure of a kyui according to Raimbergenev (Mukhambetova, 1985)



After studying folk terminology, Bagdaulet Amanov (1944–76) suggested that the underlying structure of a *kyui* is as follows: an initial section or *bas buyn* ('head articulation'); central sections or *orta buyn*; and two culminating sections, a small culmination (*kishi saga*) and a second great culmination (*ülken saga*) (ex.2).

Tartys-kyui are instrumental *dömbra* pieces performed in contests, called *aitys-kyuiler* in Mangystau territory of western Kazakhstan (Utegaliyeva, 1997). There are three types of *tartys* (in this context meaning 'to measure the strength'): those that measure performance skills; those that test compositional skills in relation to improvisation; and those that demonstrate compositional skills and memory. In the last of these, the performer must must remember and be able to play a new *kyui* after hearing it once. (Amanov in Mukhambetova, 1985)

Distinguished *kyuishi* in the *tökpe* tradition include Qurmanghazy Saghyrbaev (1818–89), DAULETKEREI SHIGAEV (1820–87), Qazanghap Tilepbergenuly (1834–1927), Espai Balustauly (1810–1901), Dina Nürpeisqyzy (1861–1955) and Seitek Orozalynuly (1861–1923). In the *sherpte* tradition, distinguished *kyuishi* include Tättimbet Qazanghapuly (1815–62), Sügir Äliuly (1882–1961), as well as Baizhigit, Toqa, and Dairabai.

5. TRADITIONAL MUSIC DURING THE SOVIET PERIOD. Kazakh traditional culture experienced an enormous shock in the 1920s and 30s with the forced transition from a nomadic to a settled lifestyle under the pressure of Soviet ideology and rule. A cultural revolution was carried out that assumed the total primacy of European music (in particular the Russian classics of the 19th century), the summit of which were symphony and opera. The urbanization of culture, demographic loss (25% of Kazakhs were suppressed) and a policy of moving Russians into Kazakhstan changed the status of professional musicians of the oral tradition to the position of anonymous folklore, and deprived distinguished musicians not only of the opportunity of developing the tradition but also of physical existence. This cultural policy introduced European forms of art with ethnographic 'decorations'.

The policy proved successful and in 1934 led to the creation of the State Orchestra of folk instruments, named after Kurmangaya (organized and instructed by Ahmet Zhubanov) on European and Russian patterns. This necessitated the large-scale reconstruction of traditional instruments in accordance with symphonic orchestral types. In place of traditional solo performance, collective performance was introduced, which required performing in unison, breaking the tradition of improvised variations in instrumental *kyui*. When traditional master-performers were invited to participate in reorganized concerts, the connections between instrumental pieces and legends were cut out because they were incompatible with European concert forms.

Lyrical songs were reinterpreted as operatic arias and for a long period Kazakh 'bel canto' became representative of all Kazakh culture. Lyrical songs performed in this new style became aesthetically acclaimed and were employed more often than all other genres of traditional music culture.

The 1960s and 70s were a turning-point in the musical culture of Soviet Kazakhstan in connection with radical changes in the ethnic identity of the Kazakhs. During this period there was a revival of interest in their own culture, history and peculiarities. Indeed, there were more in-depth studies of oral traditional music and an extension of the fieldwork possibilities for ethnomusicologists in the Republic. As a result, the second orchestra for folk instruments, 'Otrar sazy' was created in the 1980s. (From 1981 the director was Nurgisa Tlendiyev, a composer and *dömbra*-player.) This orchestra includes a large number of ethnically specific, non-European instruments, such as the *sybyzgy* and *saz-surnay* or clay flute. This kind of collective performance became a model for many amateur ensembles.

During the 1990s youth groups developed, including those who fused the style and technique of rock and pop groups with Kazakh traditional music: for instance, the group 'Roksonaky' took the first prize at the International Festival 'Asia Dausy'.

Contemporary folkloristics began in the 1920s. The publications of Aleksandr Zatayevich (1869–1936) have a continuing importance. Zatayevich wrote more than 2300 pieces of Kazakh folk music (not counting the musics of other nationalities inhabiting the Republic), and he published 1500 of them in two volumes during his lifetime (Zatayevich, 1925, 1931). Ahmet (1906–68) and Kudaibergen (1899–1938), the Zhubanovs, Boris Erzakovich (1908–97), Asiya Baigaskina (1928–99), and Bolat Sarïbayev (1927–84) laid down the foundations of modern Kazakh ethnomusicology.

6. OPERA, ORCHESTRAL AND CHAMBER MUSIC. After the October Revolution of 1917, in keeping with the cultural policies of the Soviet state, Kazakhstan had to develop a single musical culture that was 'socialist in content and national in form'. The bases of this culture were the European harmonic system and genres that had been assimilated in Imperial Russia by the early 20th century. It was obligatory to retain a 'national' element but this was interpreted primarily as an external, decorative and exotic attribute.

In order to produce European musical art forms professional performers and composers needed to be trained. Accustoming traditional Kazakh musicians and singers to European methods of performance was accomplished through numerous amateur music and theatre groups. In 1932 the first technical college for music and drama was established in Alma-Ata. It was there that the composers Kapan Musin and Kuddus Kuzham′yarov, the singers Rishat and Muslim Abdullin and Shabal Baysekova, the conductor Gaziz Dugashev and the musicologist Gaukhar Chumbalova received their initial education.

A music school was subsequently established in Ural′sk. The pupils were drawn from orphanages and from the villages. Kazakh musicians became literate in European musical notation through the choirs formed in various towns with the assistance of such professional musicians as I.V. Kotsïk, Dmitry Matsutsin, Latïf Khamidi, D. Kovalyov, Z. Pisarenko, A. Moskalenko and B. Orlov. In the autumn of 1933 a music studio attached to the national theatre was opened, where musicians could receive lessons in musical literacy, solfeggio as well as listening to music.

Professional composers were invited to work in Kazakhstan, including graduates of the Leningrad and Moscow conservatories: YEVGENY GRIGOR′YEVICH BRUSILOVSKY, Vasily Velikanov, Mikhail Ivanov-Sokol′sky. The appearance of the first significant works of opera, ballet and the symphony are associated with them.

The development of choral, instrumental and symphonic music in Kazakhstan was inspired by the first Kazakh operas by Brusilovsky, *Kïz-Zhibek* and *Er-Targïn* (the names of epic heroes). These works, staged in 1934 and 1937, make extensive use of traditional songs and instrumental pieces known as *kyui* (see §4 above). The operas were written as a result of the creative interaction between the composer and traditional musicians who were the performers of these operatic roles. These works reflected the innate 'theatricality' of traditional Kazakh musical culture, and the artistry of professional Kazakh songs that became the basis for their vocal presentation. The arrangements and orchestral episodes are characterized by extreme economy, while the choral parts are performed predominantly in unison and occasionally in two parts. This 'birth' of Kazakh opera introduced the local listening public to European genres and forms, to the orchestra, the chorus and the ballet.

A significant stage in establishing opera in Kazakhstan was the appearance of an opera by Kazakh composers: for the centenary of the outstanding Kazakh poet, educator and philosopher Abai Kunanbayev, the composers Ahmet Zhubanov and Latïf Khamidi wrote the opera *Abay*. Kazakh opera as a genre is epitomized by *Birzhan i Sara* ('Birzhan and Sara') which was composed by Mukhtan Tulebayev (1913–60) and staged in 1946. The heroes of the opera are traditional *akyn* (poet-singers). Birzhan is considered to be the 19th-century founder of this professional singing style, and his life and artistic fate form the basis of the libretto. The uses of harmony, polyphony and orchestral texture are unsurpassed in Kazakh Soviet music. During the 1950s Brusilovsky composed the opera *Dudaray* (1953) and Kuddus Kuzham'yarov (1918–94) the Uighur opera *Nazugum* (1956). Kuzham'yarov also composed the ballet *Chin Timur* (1969) and the opera *Saldyr Palvan* (1977).

Two later operas drawn from Kazakh epics – *Enlik-Kebek* (1972) by Gaziza Zhubanova and *Alpamysh* (1973) by Erkegali Rakhmadiyev – also became popular. In *Enlik-Kebek*, based on Mukhtar Auyezov's play, the conflict of good and evil is expressed musically through the opposition of traditional and modern sound worlds. The epic tale of Alpamysh is known to many Turkic peoples and this opera is framed by a prologue and an epilogue performed by a bard (*zhyrau*). The opera is thereby set in both legendary and historical time.

Symphonic music began to develop in Kazakhstan much later than opera. The first serious works appeared in the 1940s. The symphonic suite *Sarï Arka* (1943) by Brusilovsky combines the traditions of Russian classical symphonic style with Kazakh traditional themes, songs and *kyui*. In 1947 Vasily Velikanov's *Kazakh Symphony* appeared, a work that continues the tradition of a lyrical and epic symphonic style. Velikanov combines traditional songs and *kyui* with polyphony. The symphonic poem has become the favourite genre of Kazakh composers, for instance *Rizvangul* by Kuzham'yarov (1950), *Dzhaylauday* by Kapan Musin (1948) and *Kazakhastan* by Tulebayev (1951).

The 'Zhiger' symphony by Gaziza Zhubanova (1971) extended the emotional and conceptual frontiers of contemporary Kazakh music by including philosophical and psychological elements. This symphony includes six *kyui* by the 19th-century composer Dauletkerey. The symphonic music of Kazakhstan during the 1980s is represented by the symphonies of Kuzham'yarov, Sïdïkh Mukhamedzhanov and Bakir Bayakhunov; symphonic poems and symphonic pictures are represented by Bazarbay Dzhumaniyazov, Anatoly Bïchkov and Mansur Sagatov. The orchestral works *Ata tolgauï*, *Kosh-keruen*, and *Ansau*, composed by Nurgisa Tiyendiyev, leader of the folkloric ensemble Otar Sazy, continue and develop the tradition of the orchestral *kyui*. Kenzhebek Kumïsbekov also works successfully in this genre.

Orchestral arrangements of traditional *kyui*, and European and Russian classics form the repertory of the Kurmangazya State Folk Instruments Orchestra of Kazakhstan, formed during the 1930s as a folkloric ensemble but now comprising graduates from the State Conservatory of Alma-Ata. The only higher educational establishment for music in the Republic, the Conservatory of Alma-Ata was opened in 1944. Over a 50-year period the conservatory trained about 6000 graduates, providing professional personnel for all music training establishments, including schools and colleges as well as the State Choral Cappella, the State SO, the Abay Kazakh State Academic Theatre of Opera and Ballet, the State Wind Band, the State Chamber Orchestra, the Light SO, and the Orchestra of Radio and Television.

Musicians who have received international acclaim include the singers Bibigul' Tulegenova, Yermek Serkebayev, Alibek Dnishev, the conductor Tolepbergen Abdrashev, the violinists Gaukhar Murzabekova and Ayman Musakhodzhayeva and the pianists Gul'zhamilya Kadïrbekova and Zhaniya Aubakirova. Each year the Conservatory Chamber Orchestra (directed by Anvar Akbarov) and the State Quartet tour internationally.

Choral music, like other European musical genres, appeared in Kazakhstan after the communist revolution. Instrumental (orchestral) music made extensive use of traditional instrumental styles but choral music did not have a precedent in traditional arts. Choral singing did not exist, unless unison group singing during certain rituals (weddings and funerals) is taken into account. In the early post-revolutionary years the compulsory teaching of choral singing was introduced in national institutions of education. The repertories of these choirs consisted predominently of revolutionary and traditional songs.

In 1935 the State Choral Cappella was founded, of which the first directors were Dmitry Matsutsin and Boris Lebedev. The contributions of Latïf Khamidi and Bakhïtzhan Baykadamov to choral music is significant. The work of the latter was for many years closely associated with the Cappella, and Baykadamov was one of the first composers to write choral works based on instrumental *kyui*.

The history of the cantata and oratorio in Kazakhstan began in the post-war years. In general they follow the 'official' social and political line. The first work in this genre was the cantata by Brusilovsky entitled *Sovetskiy Kazakhstan*, dedicated to the 30th anniversary of the October Revolution. One of the best examples of the genre is the cantata by Tulebayev, *Zarya kommunizma* ('The Dawn of Communism'). The main protagonists are the *akyn* (singer) and the people; at the heart of the composition is the *akyn*'s solo. Despite the simplicity of its musical language, Sïdïkh Mukhamedzhanov's oratorio *Golos vekov* ('The Voice of Centuries', 1960) occupies a notable place in the history of the genre, as do the

oratorios by Gaziza Zhubanova *Zarya nad step'yu* ('Dawn over the Steppes', 1962) and *Aral'skaya bïl'* ('Aral Story', 1978). The boldest, most innovatory and artistically the most valuable investigations into the realm of the cantata and oratorio are associated with Zhubanova.

The opening of music schools and colleges in the Republic, and the need for a national repertory of pieces for teaching purposes stimulated compositions for piano and violin. In the 1930s and 40s trios, quartets and quintets (by B. Yerzakovich, S. Shabel'sky and M. Skorul'sky) began to appear. In the post-war years work in the spheres of chamber and instrumental music intensified. In the 1970s and 80s chamber, orchestral and instrumental works were composed by Zh. Dastenov, V. Novikov, A. Serkebayev and M. Sagatov.

The concerto genre in Kazakh Soviet culture was extensively represented. The first work in this genre was the Violin Concerto (1957) by Zhubanova. The concerto for trumpet and orchestra (1973) by Kuzham'yarov also became popular. The piano concerto is represented by the concertos of Nagim Mendïgaliyev, Tles Kazhgaliyev and Serik Yerkimbekov. Being close to 'national' culture but characteristic of the European genre, the concertos of Kazakh composers are distinguished by their improvisatory style, virtuosity and vivid colouring.

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B. Sarybayev: *Kazakhskiye muzïkal'nïye instrumentï* [Kazakh musical instruments: an illustrated album] (Alma-Ata,1978)

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A. Raimbergenov and S. Amanova: *Kyui qainary* [The geyser of *kyuis*] (Alma-Ata, 1990)

B.G. Erzakovich: *Qazaq khalqynyng ghashyqtyq anderi antologiiasy* [Anthology of Kazakh folk love songs] (Almaty, 1994)

G. Baitenova: *Tsvetï na pepelishche . . . pesni-pisma, sozdannïe vo vremya Velikoy Otechestvennoy voinï* [The flowers on the site of fire . . . songs – letters of the period of World War II] (Almaty, 1995; also in Kazakh)

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ALMA KUNANBAYEVA (1–5), SAIDA ELEMANOVA(6)

Kazandzhiev, Vasil (*b* Ruse, 10 Sept 1934). Bulgarian composer and conductor. Together with Iliev, Nikolov, Tutev and Ivan Spassov, Kazandzhiev was one of the five innovators of contemporary Bulgarian music, and as such was blacklisted by the communist authorities in Bulgaria for many years. A child prodigy, at the age of 13 Kazandzhiev became the private composition student of Iliev. At the same time, while still living in Ruse, he was deeply influenced by the latter's and Dobrin Petkov's conducting style. On the recommendation of Hadjiev he went to study composition and orchestration at the State Academy in Sofia with Pancho Vladigerov and conducting with Vladi Simeonov. Kazandzhiev graduated from the academy in 1957 and became conductor at the Sofia Opera, a post he held until 1964. In 1962 he founded the Sofia Soloists chamber ensemble with which he achieved international acclaim, touring Europe, Asia and the USA; he led the ensemble until 1978. In 1963 he was appointed teacher of score reading at the State Academy and later became professor of conducting. From 1979 to 1993 he was chief conductor of the Sofia National RSO.

As a student his compositional style showed the influence of Vladigerov, with regard to orchestration, and Hindemith in its formal clarity and accuracy. His first notable composition was the Divertimento for small orchestra. With the temporary thaw in the political climate of the early 1960s, Bulgarian musicians made closer contacts with Poland. Kazandzhiev, along with Tutev, attended the Warsaw Autumn Festival in 1965. This event marked a major change in Kazandzhiev's compositional style, especially with the introduction of aleatory elements and graphic notation as in *Complexi sonori* for strings (1965). This same work was highly acclaimed following a performance given by the Sofia Soloists under the composer's direction at the 1967 Zagreb Biennial Festival. Aspects of Bulgarian history and culture have also played an increasingly important role in Kazandzhiev's compositional processes. This is evident in his preoccupation with timbral and colouristic effects as well as in his choice of subject matter. From the 1970s Kazandzhiev has experimented with blending elements from Bulgarian folk music – free improvisation (measureless folksongs), diaphonia and other vocal and instrumental effects – with aleatory devices. Some of his best-known works were composed during this period (e.g. *Zhivite ikoni* ('Living Icons'), *Kartini ot Balgariya* ('Pictures from Bulgaria') and *Apokalipsis*.

Kazandzhiev has received Bulgaria's highest awards, including Merited Artist (1970), the Dimitrov Prize (1971) and People's Artist (1980).

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(*selective list*)

Orch: Tpt Conc., 1955; Conc., pf, sax, orch, 1957; Divertimento, 1957; Vn Conc., 1962; Septemvri 23, heroic ov., 1963; Sinfonia na tembrite [Sym. of Timbres], 1963; Complexi sonori, str, 1965; Zhivite ikoni [Living Icons], chbr orch, 1970; Kartini ot Balgariya [Pictures from Bulgaria], str, perc, 1971; Apokalipsis, 1973; Capriccio, 1979; Ilyuminatsii, 1980; Sym. no.3, 1983; Affreschi Sacri, 1993

Chbr: Wind Qnt, 1951; Toccata, pf, 1957; Wind Trio, 1957; Pf Sonata, 1958; Str Qt no.1 (Perspektivi), 1966; Triomphe des carillons, pf, 1974; Sonata, vc, 1976; Strophes, fl, vn, pf, 1976; Episodi, cl, hp, perc, 1977; Dialogzi, fl, hp, 1978; Equilibristics, pf, 1979; Otrazheniya [Reflections], fl, pf, 1979; Impulsi, wind trio, 1980; Meditation, vn, pf, 1982; Pf Qnt 1982

Other songs and inst pieces, film scores

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M. Bozhikova: 'Klastari i folklor: po treta simfoniya na Vasil Kazandzhiev', *Balgarska muzika*, xxxix/9 (1988), 5–7 [on the Third Symphony]

ANNA LEVY, GREGORY MYERS

Kazanli, Nikolay Ivanovich (*b* Tiraspol, 5/17 Dec 1869; *d* Petrograd, 23 July/5 Aug 1916). Russian composer and conductor. He was educated at the Odessa Music School (1879–83) and at the St Petersburg Conservatory, where he studied under Rimsky-Korsakov (1891–4); he also took lessons from Balakirev. From 1897 he made regular appearances as a conductor in the major cities of western Europe: an enthusiastic advocate of Russian music, he conducted the first German performance of Glinka's *Ruslan and Lyudmila* at Munich in 1899. He supervised the music teaching in the military schools of St Petersburg, and was a member of the commission for the improvement of Russian military music. He composed the opera *Miranda* (performed in 1910), orchestral music and choral works, and edited over 100 classical pieces for small orchestra; he also wrote articles on music for both the Russian and the German press.

WORKS

Stage: Miranda (Poslednyaya bor′ba) (op, Polilov), St Petersburg, Mariinsky, 1910, pf score (Leipzig, 1908)

Orch: Sinfonietta, G, 1893; Sym., f, 1897; Glinkiana (Moscow, 1908); Villa u morya [The Villa by the Sea], sym. fantasy after Böcklin, 1913, pf 4 hands (Leipzig, 1917); Concerto sinfonico russo, 1913; Noch′ karnavala [Carnival night], 1914 (Leipzig, 1916)

Vocal: Rusalka, 1v, orch, 1897; Lenora, 1v, orch, 1897; Velikaya panikhida [Requiem], chorus (Moscow, 1912); songs

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JENNIFER SPENCER/R

Kazarian, Yury Shaheni. *See* GHAZARIAN, YURY SHAHENI.

Kazenin, Vladislav Igorevich (*b* Vyatka, 21 May 1937). Russian composer. He studied at the Urals State Conservatory, composition with N. Khlopkov and the piano with I. Zetel′. Since 1968 he has lived in Moscow where he has occupied various administrative posts in the Composers' Union. He is a laureate of All-Union song contests, and has been awarded the title of Honoured Representative of the Arts of the RSFSR, and the Order of the Workers' Red Banner. The various genres represented in his output range from the formal instrumental sonata to musical comedy. That a sense of civic duty is an important impetus for his work is demonstrated by the incidental music to the series of cinema epics *Velikaya Otechestvennaya* ('The Great Patriotic War'). His musical language combines elements of Russian folklore with more contemporary turns of phrase.

WORKS

Stage: Mï bol′shiye druz′ya [We're Great Friends] (musical comedy, after I. Rif), 1959; Ray v shalashe [Paradise in a Shelter of Branches] (musical comedy, A. Loktev, L. Paley), 1975;

Dyadushkin son [Uncle's Dream] (musical comedy, K. Vasil'yev, after F. Dostoyevsky), 1981; more than 7 others
Choral: Posvyzshcheniye soldatu [Dedication to a Soldier] (cant., Russ. poets), 1985
Orch: Poėma pamyati Yuliusa Fuchika [Poem in Memory of Julius Fučík], 1959; Baletnaya syuita no.1, 1960; Fantasticheskoye shestviye [Fantastic Procession], 1962; Ov., 1975; Baletnaya syuita no.2, 1983
Pf: 3 sonatas: 1956; 1958; 1977; 5 p'yes [5 Pieces], 1982
Vocal (1v, pf): song cycles after Russ. poets, incl. Vokal'nïy tsikl na stikhi sovetskikh poėtov [Song Cycle to Words by Soviet Poets], 1972
Music for children, incid music

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I. Likhachova: *Vladislav Kazenin* (Moscow, 1990)

GALINA GRIGOR'YEVA

Kazhlayev, Murad (*b* Baku, 15 Jan 1931). Azerbaijani composer and conductor. Born into the family of an eminent doctor, he studied at the special music school attached to the Azerbaijan State Conservatory (1938–1949) and at the conservatory itself (1950–55), from which he graduated in composition under B.I. Zeydman. As a conductor, he completed his apprenticeship under Niyazi. He then lived in Makhachkala (1955–89) the capital of Daghestan, where he taught at the music school and directed the symphony orchestra of Daghestan Radio and Gunib (a variety ensemble of singers in Baku); he also headed the Daghestan Composers' Union. In 1989 he moved to Moscow to occupy the post of principal conductor of the Large Concert Orchestra of State Television and Radio. Since 1993 he has also been a professor of the Rostov Conservatory. He was made a People's Artist of the USSR (1981), and is a laureate of the Glinka Prize (1970) and composing competitions in Vienna (1959) and Prague (1966).

Kazhlayev's music enjoys great popularity in Russia and neighbouring countries; this is as much due to its energy, colour, melodic simplicity, rhythmic variety, inventiveness and brilliance of orchestration as the inherent blending of the traditions of formal art, light music and jazz. National colouring gives a special charm to his music: Kazhlayev's understanding of specifically Caucasian folklore made him sensitive to the characteristics of the art of other peoples. The *Afrikanskiy kontsert* ('African Concerto') for jazz orchestra is a prime example of this sensitivity; the work found its way into repertories of a number of well-known ensembles during the 1960s, including the Duke Ellington orchestra. Kazhlayev composed the first Daghestani ballet *Goryanka* ('The Mountain Girl') – or, in its revised version *Asiyat* – after the dramatic poem by Rasul Gamzatov; staged by Oleg Vinogradov at the Kirov Theatre in Leningrad with the involvement of Mikhail Barïshnikov, this production was a milestone for the Kirov ballet. Among Kazhlayev's orchestral compositions are a corpus of works inspired by the nature, environment and culture of Daghestan and other eastern countries, among which *Daghestan*, *Shamil'*, *Farkhad i Shirin* and the *Simfonicheskiye tantsï-kartinï* ('Symphonic Dance-Pictures') stand out. Kazhlayev's songs have gained wide currency, especially the song cycle *O tebe ya dumayu* ('I'm Thinking of You') to poems by Gamzatov. He has also written a great deal of music for the theatre and the cinema. Characteristic of Kazhlayev's conducting is its liveliness, rhythmic impulsiveness and subtle feeling for orchestral colour. Concerts of his works have been given in the USA (1991), Italy (1992) and Israel (1995).

WORKS
(*selective list*)

Stage: Goryanka [The Mountain Girl] (ballet, O. Vinogradov, after R. Gamzatov), Leningrad, Kirov, 1968, rev. as Asiyat, 1984; Moy brat igrayet na klarinete [My Brother Plays the Clarinet] (musical), 1972; Million novobrachnïkh [A Million Newly-Weds] (revue, I. Rakhlin, O. Levitsky), 1971, Leningrad Music Hall; Valida (operetta, A. Abu-Bakar, K. Krikoryan, V. Portnov, V. Yes'man, Portnov, after Abu-Bakar: *Pora krasnïkh yablok* [The Time of Red Apples]), 1989
Orch: Pamyati 28 geroyev-panfilovtsev [In Memory of the 28 Panfilov Heroes], sym. poem, 1953; Daghestan, sym. pictures, 1955, rev. 1960; Concert Waltz, str, 1956; Tuchi pokidayut nebo [Clouds are Leaving the Heavens], sym. suite, 1959; Vostochnaya ballada [Eastern Ballad], 1960; Privetstvennaya uvertyura [Welcome Ov.], 1961; Simfonicheskiye tantsï-kartinï [Sym. Dance-Pictures], 1968–70; Liricheskiye novellï, 1968–71; Simfonicheskiye valsï [Symphonic Waltzes], 5 movements, 1975; Utro Rodinï [The Morning of the Homeland], sym. fantasy, 1977; Farkhad i Shirin [Farkhad and Shirin], sym. frescoes in 10 movts, 1979; Farkhad i Shirin: liricheskiye stranitsï [Farkhad and Shirin: Lyrical Pages], 1991; Shamil': simfonicheskiye illyustratsii v 10 chastyakh [Shamil: symphonic illustrations in 10 movts], 1992
Inst: Molodyozhnïy [Youth], str qt, 1954; 6 Preludes, pf, 1956–67; Detskiy al'bom [Children's album], pf, 1959; Pieces, str qt, 1960; Scherzino, vc, 1962; Nocturne, fl, 1966; Romance, tpt, 1966; 10 Miniatures, pf, 1969; Narodnaya muzïka Dagestana [The Folk Music of Daghestan], acc/bayan, 1973; P'yesï na dagestanskiye narodnïye temï [Pieces on Daghestani Folk Themes], vn, pf, 1984
Vocal: Gorskaya pesnya [Mountain song] (Gamzatov), song cycle, 1965; O tebe ya dumayu [I'm thinking of you] (Gamzatov), song cycle, 1965; choruses (Gamzatov), 1972
Jazz compositions, light music, music for plays, films, stage revues and the circus

Principal publishers: Muzïka, Sovetskiy Kompozitor

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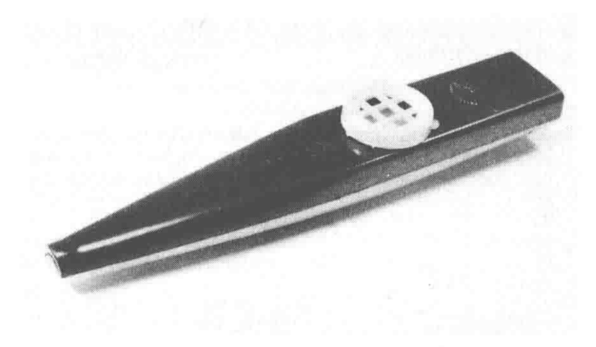
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'Yesli khotite pisat' muzïku, izvol'te uchit'sya' [If you want to write music, then learn, if you please], *SovM* (1968) no.8, pp.14–15
'Neobkhodimo shirokoye pole poiska' [A broad field of search is needed], *SovM* (1983), no.4, pp.26–31

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M. Korkmasova: 'Fol'klornïye istoki tvorchestva M.M. Kazhlayeva' [The folklore sources of Kazhlayev's work], *Ideyno-khudozhestvennïye problemï sovremennogo iskusstva Dagestana*, ed. D.M. Magomedov (Makhachkala, 1982), 55–64

MIKHAIL GRIGOR'YEVICH BYALIK

Kazoo [bazoo, bazooka, gazooka, gazoota]. A simple MIRLITON which amplifies the human voice while also imparting a buzzing, rasping quality to it. First manufactured in the USA around 1850, it has been produced since the 1890s in many countries under different names and in a variety of forms. It now consists of a cigar-shaped tube of plated metal or plastic with a flattened opening at one end and a smaller, circular opening at the other (see illustration). Over a large hole on the top a circular disc of animal membrane or equivalent material is held in place by a screw-on metal cup. As the performer sings or hums into the flattened end the membrane vibrates (strongly if the cup is uncovered but less so if partly covered by the hand) and many kinds of wavering and loud, quacking effects are possible. The sound of the



Modern kazoo, made in Germany (Horniman Museum, London)

kazoo could be amplified by fitting a trumpet or trombone bell to the end. In this form it was often known as a 'jazz-horn', 'jazzophone', 'cantophone', etc. It originally had an important role in black American music, especially in country string bands and early jazz ensembles, but is now often regarded as a toy. In England the kazoo was known as bazooka, gazoota, gazooka or hooter and was popularly used in the 1920s and 1930s in working men's bands (see Holland). In the West Riding of Yorkshire, where the kazoo was known as a 'Tommy Talker', there were many 'Tommy Talker bands' and 'Waffen Fuffen bands' which played at carnivals and galas. In these the kazoo was the principal instrument, augmented by a variety of others which, for the purposes of competition, had to be made of tin. The instrument is also used in some professional popular music ensembles and occasionally in contemporary art music compositions.

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B. Hopkin: 'Mirlitons: Kazoos and Beyond', *Experimental Musical Instruments*, v/1 (1989), 4–8

ANTHONY C. BAINES, PAUL OLIVER/MARTIN KIRNBAUER

Kazuro, Stanisław (*b* Teklinapol, 2 Aug 1881; *d* Warsaw, 30 Nov 1961). Polish composer and teacher. He studied at the Warsaw Music Institute, the Accademia di S Cecilia and under d'Indy in Paris. Active in Warsaw as a teacher (he published several books on solfège), he became rector of the Warsaw Conservatory (the renamed Institute) in 1945. He was also well known as a choirmaster, notably of the Warsaw PO Oratorio Choir and the Powiśle Choir of 300 Children. (*EMuz*, A. Mrygoń)

WORKS
(*selective list*)

Ops: Bajka [Fable] (B. Grabowski), Warsaw, 1916; Powrót [Return] (Kazuro), Warsaw, 1936

Orch: 2 tańce białoruskie; Młodość [Youth], sym. poem; Rapsodia polska; Prelude, str; Smutna ziemia [Sorrowful Earth], sym. trilogy; Suita mazurków, small orch; Sym. Adagio, str; 12 miniatur, str; 3 vn concs., 1951–3; Cl Conc., 1953; Variations, cl, str, 1955

Inst: All'antico, vn, pf; [Inwencje [Inventions], 3 vn; Mała fantazja [Little Fantasia], vn, pf; Prelude and Fugue, vn, va, pf; 22 inwencje, fl, ob, cl; pieces for pf and org

Other works: Sym. 'Wiosna' [Spring] (E. Słoński), S, chorus, orch, 1919; Suita taneczna, chorus, orch, 1936; 3 orats, 3 choral suites, choral songs, solo songs, children's songs, vocal and inst folksong arrs.

Principal publisher: PWM

For fuller list see *Twórczość Stanisława Kazuro: katalog utworów* (Warsaw, 1949)

MIECZYSŁAWA HANUSZEWSKA/R

Każyński, Wiktor (*b* Vilnius, 18 Dec 1812; *d* St Petersburg, 6 March 1867). Polish composer, conductor, pianist and writer on music. He studied law at the University of Vilnius. Before 1827 he studied music privately with J.D. Holland; some sources also refer to a period of study under Elsner (probably by correspondence). From 1830 he wrote various works for the theatre in Vilnius, and from 1836 he was Kapellmeister for Wilhelm Schmidkoff's new operatic ensemble; he was also organist at the university church of St John (1836–40). As pianist and accompanist he took an active part in the city's concert life, organizing in spring 1842 a series of concerts in the Müller Hall with the participation, among others, of Moniuszko. That autumn he moved to St Petersburg, where he became music adviser and secretary to General Alexey L'vov, with whom he made a musical tour of Germany in 1844; this is described in his *Notatki z podróży muzykalnej po Niemczech odbytej w roku 1844* ('Notes from a musical journey through Germany in 1844') (St Petersburg, 1845). From 1845 until his death he was musical director and conductor of the orchestra of the Alexandrinsky Theatre in St Petersburg.

Każyński's compositions include incidental music, overtures, ballet music, orchestral fantasias and piano miniatures, as well as operas, operettas and melodramas, which were staged with limited success in Vilnius and St Petersburg. Many works are lost, and his stage works were not published. The piano compositions were written mainly during his years in St Petersburg. His songs to Polish poems have a lyrical, personal character, and the children's song *Wlazł kotek na płotek* ('Kitten on the Fence'), to words by W. Syrokomla, gained enormous popularity. Każyński also contributed articles on music to various Vilnius and St Petersburg periodicals.

WORKS
(*selective list*)

STAGE

Piękna Alaiss, mniemana czarownica [Beautiful Alaiss, the would-be Witch] (incid music), Vilnius, 25 March 1830

Szczególniejsze spotkanie [The most Remarkable Meeting] (comic op, E. Sakowicz), Vilnius, 21 April 1832

Przerwane wesele [The Interrupted Wedding] (pantomime), Vilnius, 22 Oct 1833

Podziemny wychowaniec [Underground Foster-Child] (incid music, F. Grillparzer), Vilnius, 30 March 1839

Fenella (comic op), Vilnius, 1840; based on Auber's *La muette de Portici*

Żyd wieczny tułacz [The Wandering Jew] (incid music, L.C. Caigniez), Vilnius, 1840

Antoni i Antosia (comic op, A. Słowaczyński, after J.A.J. Desboulmiers: *Toinon et Toinette*), Vilnius, *c*1840

Ryszard III [Richard III] (incid music, W. Shakespeare), St Petersburg, 1847

Mąż i żona [Husband and Wife] (comic op), St Petersburg, 1848

OTHER

Orch: Pf Conc., f♯ (Vienna, 1847); Sym. no.3, A, *c*1849

Chbr: Duo brillant sur Bianca e Gualtiero de Lvoff, vn, pf (Vienna, *c*1845); Śpiewnik Wiktora Każyńskiego [Songbook] (St Petersburg, 1854–5); pf miniatures

WRITINGS

Notatki z podróży muzykalnej po Niemczech odbytej w roku 1844 [Notes from a musical journey through Germany in 1844] (St Petersburg, 1845)

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EMuz (B. Chmara-Żaczkiewicz)

J. ze Śliwina: 'Wiktor Każyński', *Athenaeum* [Warsaw], vi (1845), 96–120

J.I. Kraszewski: 'Wiktor Każyński po wtóre' [Każyński once more], *Athenaeum* [Warsaw], iv (1846), 209–18

S. Świerzewski: *Józef Ignacy Kraszewski i polskie życie muzyczne XIX wieku* [Kraszewski and Polish musical life in the 19th century] (Kraków, 1953)

W. Rudziński: Introductionto *W. Każyński: notatki z podróży muzykalnej po Niemczech odbytej w roku 1844* (Kraków, 1957)

BARBARA CHMARA-ŻACZKIEWICZ

Keane, David (Roger) (*b* Akron, OH, 15 Nov 1943). Canadian composer. He studied composition and the double bass at Ohio State University (BMus 1965, MMus 1967) and then moved to Canada as a conscientious objector to the war in Vietnam. After spending three years in Vancouver as a music teacher and professional bassist, he joined the staff of the music department at Queen's University, Kingston, Ontario (1970–97). He established and directed the electronic music studio at Queen's, and subsequently wrote the book *Tape Music Composition* (London, 1980). He became a Canadian citizen in 1974.

Keane's research interests include music perception and cognition, and the history, techniques and aesthetics of electro-acoustic music. He has written a considerable amount of music for amateur and young musicians, in addition to his large output of electro-acoustic, multimedia and concert music. Influences on his compositional style range from medieval music to computer music technology. He has travelled widely in Europe and North America to lecture on electro-acoustic music and supervise performances of his own works. (*EMC2*, F.R.C. Clarke)

WORKS
(*selective list*)

Stage: The Devil's Constructs (chbr op, 1, D. Fanstone), 1978; Carmina tenebrarum (op, 1, Keane and M. Cuddy), 1983; Harlequins (chbr op, 2, Cuddy), 1986; multimedia, music for dance, sound sculpture compositions

Orch: Tombeau de Lester Pearson, 1973; Variations on a Theme of Guillaume de Machaut, concert band, 1975; Orbis, 4 vn, str, 1981; Ortus, 1982; Folkdance Transform, orch, elecs, 1995

Chbr and solo inst: Elegy, db, tape, 1976; Henge, trbn ens, 1978; Lyra, pf, tape, 1978; Hornbeam, hn, tape, 1979; Fantasy, 2 pf, 1982; Gymel, vc, 1983; Los rayos del sol, pf, 1986; Tango, ob, pf, 1986, rev. ob, tape, 1990; Epiphanies, a rec, cptr, 1987; Nautilus, cl, tape, 1988; Dwelling, bar sax, tape, 1989; Turbo Toccata, hpd, 2 synth, 1989; Saxophonics, s sax, synth, 1990; Raw Umbra, accdn, b cl, mar, 1991; Wervelwind, b trbn, tape, 1991, rev. 1993; Pulsar, b cl, tape, 1992; Tarantelle, eng hn, elecs, 1992; Sinfonia no.2, ww ens, elecs, 1993

Choral: Corona, S, SATB, orch, 1978; Missa brevis, SATB, fl, eng hn, 1982; Laminae (Cuddy), SATB, concert band, 1984; The Seasons (Cuddy), vv, medieval inst ens, 1994

Vocal: Evening Song (B. Elder), S, tape, 1978; Parthenope (Cuddy), S, fl, pf, 1986; Lumina (Cuddy), S/T, tape, 1988

Tape: In memoriam Hugh LeCaine, 1978; La cascade enchantée, 1982; Elektronikus mozaïk, 1984; La aurora estrellada, 1985; Pianocentrix, 1988

MSS in *CDN-Tcm*

ROBIN ELLIOTT

Kearns, William Henry (*b* Dublin, 1794; *d* London, 28 Dec 1846). Irish violinist, conductor and composer. He was in London by 1817: on 16 July of that year his operetta *Bachelor's Wives, or The British at Brussels* was produced at the English Opera House, and enjoyed a substantial run. On 3 September 1818 he was engaged for the season of 1818–19 as principal first violin at Covent Garden under Henry Bishop. At some point Kearns became an assistant to S.J. Arnold and William Hawes, directors of the English Opera House, and in 1827 he wrote additional accompaniments for their performances of Purcell's *King Arthur*. Also, his arrangements of two items from Spohr's *Zemire und Azor* were published (?1831). Kearns remained active as a violinist and played in the festival held at Westminster Abbey in 1834. Later he arranged piano accompaniments for vocal works, including Haydn's *The Seasons* (1840), and in 1845 he produced an adaptation of 'Deh prendi un dolce amplesso' from Mozart's *La clemenza di Tito*, which became *The Young Protestant's Hymn* ('We won't give up the Bible'). He collaborated with H.J. Gauntlett in editing *The Comprehensive Tune Book* (1846); Henry Thomas Smart was among his pupils.

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R. Northcott: *The Life of Sir Henry R. Bishop* (London, 1920), 44

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GEORGE BIDDLECOMBE

Keats, Donald (Howard) (*b* New York, 27 May 1929). American composer. He studied at Yale University with Quincy Porter and Hindemith (MusB 1949) and at Columbia University with Luening and Cowell (MA 1951); as a Fulbright Scholar he attended the Staatliche Hochschule für Musik in Hamburg (1954–6) for studies with Jarnach. He received the PhD (1961) at the University of Minnesota, where his teachers included Dominick Argento and Paul Fetler. In 1957 he joined the faculty of Antioch College, becoming full professor in 1967. In 1975 he became a faculty member of the Lamont School of Music at the University of Denver, where he held to the Lawrence C. Phipps Chair in the Humanities (1982–5). His awards include two Guggenheim Fellowships (1964, 1972) and an NEA grant (1975).

Keats's early works, while making use of dissonance, are often based on clearly articulated tonal centres. With the String Quartet no.2 (1964–5) he moved away from tonality; instead, short motivic ideas and sonorities became increasingly important (as in his use of quartertone 'bends' in the Puerto Rican song cycle *Tierras del alma*, 1979). A sparing use of systematic techniques (such as serialism in the Piano Sonata), subtle metric-rhythmic relationships (as in the String Quartet no.1) and lyricism (*An Elegiac Symphony*) are particularly notable in Keats's style, as are occasional fast, driving, scherzo-like movements.

WORKS

Orch: Concert Piece, 1952; Sym. no.1, 1955–7; An Elegiac Sym., 1960–62, rev. 1973; The New Work, ballet, 1967; Branchings, 1976; Pf Conc., 1981–5; Elegy, 1993

Chbr and solo inst: 2 str qts, 1951, 1964–5; Theme and Variations, pf, 1954–5; Pf Sonata, 1960–61; Polarities, vn, pf, 1970; Dialogue, pf, wind, 1973; Diptych, vc, pf, 1973–4; Epithalamium, pf trio, 1977; Musica Instrumentalis I, 10 insts, 1980; Revisitations, pf trio, 1992; several other early works

Vocal: The Hollow Men (T.S. Eliot), SATB, (cl, 3 trbn, pf)/pf, 1952; A Love Triptych (W.B. Yeats), S, pf, 1973; Tierras del alma (Poemas de amor) (C.A.C. de Ruibal), song cycle, S, fl, gui, 1979; other songs and choruses

Principal publisher: Boosey & Hawkes

JEROME ROSEN/MICHAEL MECKNA

Keats, John (*b* London, 31 Oct 1795; *d* Rome, 23 Feb 1821). English poet. His appreciation of music was vivid, dating from his schooldays: the distant music referred to in *The Eve of St Agnes* was suggested by sounds he heard

from the headmaster's house at Enfield, where he was a fellow pupil of Edward Holmes. The headmaster's son, Charles Cowden Clarke, introduced Keats to both poetry and music, playing to him on the piano works by Handel, Mozart and Arne. Their friendship was reviewed in Keats's verse epistle *To Charles Cowden Clarke* (1816). Joseph Severn later declared that 'he had an ample capacity for Painting & Music & applied them largely to his Poetry, I could point out many passages taken from the one & the other. ... There is a beautifull air of Gluck's which furnished the groundwork of the coming of Apollo in *Hyperion*' (letter to R.M. Milnes, 6 October 1845). Recollecting Keats's general love of music and in particular his admiration of Haydn, Benjamin Bailey told Milnes: 'I well remember his telling me that, had he studied music, he had some notions of the combinations of sounds, by which he thought he could have done something as original as his poetry' (letter of 7 May 1849). Holmes and Keats frequented the house of Vincent Novello, where musical parties were given; Holmes remembered Keats arguing with Leigh Hunt about fugues and declaring that their working of themes was 'like two dogs running after one another through the dust'. In his last months in Rome, Keats delighted in hearing Haydn piano sonatas played to him by Severn, and compared Haydn to a child 'for there is no knowing what he will do next'. As befits one of the most musical of English poets, musical imagery abounds in Keats's masterpieces and some literary scholars (Barlow and Minahan) have found resemblances to sonata form in the structure of the odes.

Not only the lyrical qualities of Keats's genius but also the imagery in his poetry have attracted many English composers, most substantially Holst in his Choral Symphony. The work that has been perhaps the most popular with musicians is the ballad *La belle dame sans merci*, set by, among others, Stanford, Mackenzie, Parry, Rubbra, Armstrong Gibbs, Hindemith and Geoffrey Bush. Several of his lyric poems, including *Hyperion*, *Lamia* and *Isabella*, form the basis of symphonic poems by Edward MacDowell, Frank Bridge and others, while his odes *On a Grecian Urn*, *To Autumn* and *To a Nightingale* have inspired a variety of vocal settings from Hamilton Harty to Holst and his sonnet *To Sleep* is set by Britten in his Serenade op.31.

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S.E. Coffman: *Music of Finer Tone: Musical Imagery of the Major Romantic Poets* (Salzburg, 1979)

L.K. Barlow: *Musical Imagery in the Poetry of Keats* (diss., U. of North Carolina, 1984)

J.A. Minahan: *Word Like a Bell: John Keats, Music and the Romantic Poet* (Kent, OH, 1992)

JOHN WARRACK/ROSEMARY WILLIAMSON

Kecapi. *See* KACAPI (i).

Kechakmadze, Ioseb (*b* Ozurgeti, western Georgia, 27 March 1939). Georgian composer. He studied composition at the Tbilisi State Conservatory with Tuskia and Toradze, graduating in 1968. He then taught in the faculty of choral conducting where, since 1980, he has occupied the position of faculty head and professor. He is secretary to the board of directors of the Union of Georgian Composers, and has been awarded many prizes and honours, including the Paliashvili Prize (1976), Honoured Artist of the Georgian SSR (1979), Prize of the Council of Ministers of the Georgian SSR (1980) and the Sh. Rustaveli Prize (1995).

Principally a composer of choral music, he has developed the ancient traditions of Georgian choral singing and has enriched it with new stylistic tendencies from western European vocal music. He has increased contact between the composer and the audience, and has thus gained a special place in Georgian musical life. In various works attention is centred on aspects of the national disposition and character: a lavish joie-de-vivre, resistance to limitations, staunchness of spirit and optimism, epic might and will for independence and the depth and asceticism of the Orthodox Christian spirit. Despite using a terse, relatively static choral style and a limited range of expression, he succeeds in conveying his beliefs and ideals. This laconism of thinking shows itself particularly vividly in the works concerning national heroes or ethical ideals founded on historical events or folklore. He has also composed works dealing with contemporary social issues.

Of particular importance are the *a cappella* folkloristic choruses. Using the principles of Bartók's approach to folksong, he turns to the songs of specific regions of Georgia and achieves an original reworking of the material by seeking out and developing their latent harmonic, polyphonic and textural richness within a contemporary musical idiom.

WORKS
(*selective list*)

Orch: 5 p′yes [5 Pieces], chbr orch, 1965; U mogilï neizvestnogo soldata [At the Tomb of the Unknown Soldier], sym. poem, 1968

Vocal-orch: Khalkhis khma [The Voice of the People] (cant., Dzh. Mudzhiri), T, Bar, chorus, orch, 1966; Kartulo tsao [The Georgian Sky] (ballad), 1v, chorus, orch, 1970; Mamapapuro kerao [Hearth of our Fathers] (ode, G. Leonidze), 1v, male chorus, orch, 1972; Oda Il′ya Chavchavadzes [Ode to Il′ya Chavchavadze] (V. Pshavela), solo vv, chorus, orch, 1977

Unacc. choral: Saundzhe kvela ėrisa [A Treasure for all Peoples] (E. Didimamishvili), 1965; Diad Rustavels [To the Great Rustaveli] (Didimamishvili), 1965; Vepkistkaosans [The Hero in the Tiger Skin] (Leonidze), 1965; Simgera Sakartveose [Song of Georgia] (G. Abashidze), 1966; Utsnobi djariskatsis Saplavton [Tomb of the Unknown Soldier] (choral poem, Abashidze), 1969; Zarzmis zmaneba [Vision of Zarzma] (choral poem, Abashidze), 1970; Pshauri idilliebi [Pshavsk idylls] (choral cycle, A. Kalandadze), 1972; Dzveli Tphilisis simgerebi [Songs of Old Tbilisi] (5 paraphrases, Ė. Gurdzhi, G. Skadarnova, trad.), 1976; Mtisai barsa [Mountain Melodies] (choral cycle, A. Kalandadze), 1978; Davitianidan [From Davitiani] (choral cycle, L. Guramishvili), 1980; Adgilis deda [The Keeper of the Hearth] (choral cycle, after Georgian mythological texts), 1982; Ėkzersis, female chorus, 1982; 20 Gundi [20 Choruses] (after I. Chavchavadze), 1985; Sikvdil mikhmobs menatsvale [Death Calls for a Substitute] (choral poem, trad.), solo vv, double chorus, 1993

Songs, musicals, incid music, film scores

MSS in Sakartvelos Kulturis Saministro [Georgian Ministry of Culture], Tbilisi

Principal publisher: Muzfond Gruzii Tbilisi

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A. Tsulukidze: 'Gulitadi milotsva' [Hearty congratulation], *Drosha* (1980), no.1, pp.13–14

N. Moistsrapishvili: 'Master khorovoy muzïki' [A master of choral music], *Muzïkal′naya zhizn′* (1982), no.12, p.7 only

LEAH DOLIDZE

Keck, Johannes [Keckius] (*b* Giengen an der Brenz, *c*1400; *d* Rome, 29 June 1450). German theologian and writer. He studied theology, philosophy and the liberal arts at the University of Vienna from 1422 to 1429, and as a Master of Arts lectured there in mathematics, philosophy and theory from 1429 to 1431. In 1434 he was at Munich, where he held a benefice at the Peterskirche, and in 1441 he studied at Basle, gaining a doctorate in theology. Here he taught for about a year and took part in the reform Council of Basle. In 1442 he joined the Benedictine Order at Tegernsee, a monastery well known at that time for its practice of the arts and sciences; there in that year Keck wrote his treatise *Introductorium musicae* (*GerbertS*, iii, 319–29), describing himself as professor of the arts and sacred theology. In 1450 he undertook a penitential pilgrimage to Rome, but died of the plague soon after his arrival.

Keck's treatise is a short work suitable either for school use or for self-instruction, and is in its elementary way both speculative and mathematical as it deals with the origins of music and with the arithmetical proportions of tones; in the preface he attempted a theological justification for the practice of music, yet the treatise itself, although written in a monastery, makes no attempt to teach such practical matters as psalm chanting and solmization. The first of its five chapters discusses the origins and classification of music, discounting the obscure explanation that its etymology derives from *moys* ('water'), and supporting the theory that it was derived from the Muses (*musae*). Thus he supported a long line of theorists who from Boethius onwards stated that music was invented by Pythagoras; with a further group of theorists stemming from Cassiodorus he classified music into three divisions: *harmonica*, *rhythmica* and *metrica*. The following four chapters deal briefly with the proportions of intervals, their graphic representation, consonances and dissonances, and the several species of semitones. Keck's other writings include tracts on the Council of Basle, sermons, commentaries on the Benedictine Rule and a grammar.

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U. Chevalier: *Répertoire des sources historiques du Moyen Age* (Montbéliard, 1894–1903/*R*, 2/1905–7/*R*), 2710

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N.C. Carpenter: *Music in the Medieval and Renaissance Universities* (Norman, OK, 1958/*R*), 102

See also THEORY, THEORISTS.

GORDON A. ANDERSON/R

Kecskeméti, István (*b* Budapest, 21 Dec 1920). Hungarian musicologist. He graduated as a pianist at the Liszt Academy (1943) and also studied at Budapest University (1938–44) for the doctorate in economics (1945). Later he studied composition with Hammerschlag at the National Conservatory of Budapest (1950–51) and musicology with Kodály, Szabolcsi, Bartha and Bárdos at the Budapest Academy (1951–6), where he graduated in 1957 with a dissertation entitled *Mozart salzburgi zongoraversenyei* ('Mozart's Salzburg piano concertos'). From 1957 to 1981 he worked as a librarian, and in 1966 succeeded Vécsey as head of the music division of the National Széchényi Library, Budapest, and as director of RISM in Hungary (from 1973).

Kecskeméti has discovered and edited autographs by Fux, Süssmayr, Schubert, Liszt and the Hungarian composer of the 'reform' period, Béni Egressy, and has prepared thematic catalogues of the Süssmayr and Dittersdorf manuscripts in the Hungarian National Library. He is the compiler of the thematic catalogue of the works and manuscripts of Kodály (forthcoming). His stylistic studies deal in particular with the music of Mozart, Chopin and Kodály. In 1960 he won second prize (no first prize was awarded) at the International Musicological Competition in Warsaw with a study entitled *Volkstum und Europäertum in Chopins Mazurkas*, and in 1977 he was awarded the Erkel prize.

WRITINGS

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'Süssmayr-Handschriften in der Nationalbibliothek Szechenyi, Budapest', *SMH*, ii (1962), 283–320; viii (1966), 297–377

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JOHN S. WEISSMANN/R

Kedusha (Heb.: 'sanctification'). *See* QEDDUSHAH.

Kee, Piet(er William) (*b* Zaandam, 30 Aug 1927). Dutch organist. After receiving his first lessons from his father, the organist and composer Cor Kee (1900–97), he studied organ (with Anthon van der Horst), piano and composition at the Amsterdam Conservatory. He graduated in 1948 and obtained the *prix d'excellence* in 1953; he also won first prize three times at the Haarlem International Improvisation Competition. From 1952 until 1987 he was organist of the Laurenskerk in Alkmaar, and from 1956 until 1989 city organist on the famous Müller organ of the St Bavo, Haarlem. He also taught many eminent organists at the Muzieklyceum and the Sweelinck Conservatory in Amsterdam (1954–1988), and has been a tutor at the International Summer Academy for organists in Haarlem. He has given international masterclasses and has served on the jury of many festivals.

Kee has made numerous recordings, notably a Bach series on different European organs. His favoured repertory is the north European Baroque; but he also plays much 20th-century organ music. He has composed organ works, songs and a suite for carillon, and four remarkable works for organ in combination with other instruments: *Music and Space* for two organs and five brass instruments (1969), *Confrontation* for church organ and three street organs (1979), *Integration* for church organ, three barrel organs, flageolet, mechanical birds and mixed choir (1980) and *Network* for two organs, electronic keyboard, alto saxophone and soprano recorder (1996). He was created a Knight of Orange-Nassau in 1972 and an honorary FRCO in 1987.

GERT OOST

Keeble, John (*b* Chichester, *c*1711; *d* London, 24 Dec 1786). English organist, theorist and composer. Trained as a choirboy at Chichester Cathedral under Thomas Kelway, he went to London, where he studied composition and Greek with Pepusch. He was appointed organist at Ranelagh Gardens in 1742, and in April 1744 he became assistant organist to Thomas Roseingrave at St George's, Hanover Square, sharing Roseingrave's salary until the latter retired to Ireland in the early 1750s. He was succeeded at Ranelagh by Butler, and as organist of St George's by Jacob Kirkman. His pupils included John Burton and Lord Fitzwilliam (studies by the latter, dated 1762, are in *GB-Cfm*).

His four volumes of *Select Pieces for the Organ* (London, 1777–*c*1780) are in reality collections of multi-movement voluntaries that demonstrate his traditional concept of formal design. In his preface he refers to the 'Obligato stile of writing' of these pieces, drawing particular attention to the use of 'Fuges, Inversions, Canons, Double Descants and the like'. Keeble carefully marked the appearance of each subject to assist comprehension, and emphasized the cumulative effect of contrapuntal ingenuity. Although his stylistic approach was less commonly adopted by younger composers of voluntaries of the time, he strongly endorsed it as being 'proper for the Church'. He also composed 25 of a set of *40 Interludes to be Played between the verses of the Psalms* (London, *c*1787), the remainder being contributed by Kirkman. His treatise, *The Theory of Harmonics, or an Illustration of the Grecian Harmonics* (London, 1784), demonstrates the deep impression made by his studies with Pepusch and continues in the philosophical tradition of writings by William Jackson (*A Preliminary Discourse to a Scheme Demonstrating the Perfection and Harmony of Sounds*, London, 1726), Robert Smith (iii) (1748), Trydell (1766) and William Boyce.

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STODDARD LINCOLN/GERALD GIFFORD

Keel, Howard [Leek, Harold Clifford] (*b* Gillespie, IL, 13 April 1917). American singer and actor. Known primarily for his starring roles in MGM musicals from the 1950s, Keel began his career as a singer on Broadway and in the West End. His Broadway début was as Billy Bigelow in *Carousel*, succeeding John Raitt in the role. He subsequently played Curly McLain in *Oklahoma!* in both New York and London. Other stage roles included Clint Maroon in *Saratoga* and David Jordan in *No Strings*. His film début was in the English motion picture *The Small Voice* (1948), and it was his performance in *Annie Get Your Gun* (1950) which established his career in Hollywood. Subsequent credits included *Pagan Love Song* (1950), *Show Boat* (1951), *Lovely to Look At* (1952), *Calamity Jane* (1953), *Kiss Me, Kate* (1953), *Deep in My Heart* (1954), *Rose-Marie* (1954), *Seven Brides for Seven Brothers* (1954), *Jupiter's Darling* (1955) and *Kismet* (1955).

Keel's robust and intensely masculine baritone necessitated his performing strong lead characters, and he was known for his excellent technique, wide range and commanding tone quality. He has continued to give concerts into the 1990s, particularly in the UK, where he has remained especially popular.

WILLIAM A. EVERETT, LEE SNOOK

Keeley, Mary Anne. *See* GOWARD, MARY ANNE.

Keen (from Irish *caoine*: 'weeping'). A lamentation sung for the dead. *See* CAOINE; LAMENT, §I and SCOTLAND, §II.

Keene, Christopher (*b* Berkeley, 21 Dec 1946; *d* New York, 8 Oct 1995). American conductor. He studied the piano and the cello, conducted several ensembles at high school and made his opera début in a 1965 production of Britten's *Rape of Lucretia* at Berkeley. In 1966 he served as assistant conductor at the San Francisco Opera, and a year later held the same position in San Diego. At the Spoleto Festival in 1968 he conducted, at Menotti's invitation, *The Saint of Bleecker Street*. In 1969 he received the first Julius Rudel Award, and was appointed music director to the American Ballet Company, a position

he held for one year. From 1971 to 1976 Keene served in various positions at Spoleto, and from 1977 to 1980 was music director of Spoleto USA. In this period Keene gained his early reputation as a champion of new and American music. He directed the Syracuse SO (1975–84), the New York Artpark summer festival (1978–89), and founded and conducted the Long Island PO (1979–90). As guest conductor, Keene appeared at the Metropolitan Opera, Covent Garden, the Deutsche Oper in Berlin, the Lyric Opera of Chicago, and the Vienna Volksoper. He also conducted the Chicago SO and the New York PO. Keene's greatest influence was at the New York City Opera. After his 1970 début there in Ginastera's *Don Rodrigo*, he conducted some 300 performances of more than 50 operas. Early success led to his appointment as music director of New York City Opera (1982–6), and subsequently as general director (1989–95). His tenure was riddled with difficulties, including problems with finance, a musicians' strike, administrative conflicts and Keene's own battles with alcoholism and AIDS. He was a steadfast advocate for the music of Menotti, Henze, Mayuzumi, Hindemith, Reimann, Pasatieri, Sessions, Floyd, Keith Jarrett, Corigliano, Diamond and Glass, and conducted numerous premières. However, some of this repertory failed to attract audiences, and in 1993 the NYCO board relieved Keene of his administrative duties. Nevertheless, he remained a constant supporter of contemporary music. Keene was also a composer and librettist, and his considerable library is housed at Indiana University.

CHARLES BARBER, JOSÉ BOWEN

Keene, Stephen (*b* ?Sydenham, Oxon, *c*1640; *d* after 1719). English virginal, spinet and harpsichord maker. He was apprenticed from 1662 to the virginal maker Gabriel Townsend for seven years, and became a freeman of the Joiner's Company (and, in 1704–5, its Master). Keene was obviously an able teacher of his craft, for at least three of his apprentices, Edward Blunt (*b c*1678; *d* before Dec 1718), Charles Brackley (*b c*1688) and Thomas Barton (*b* 1685; *d* before 1736), pursued successful careers as makers of spinets, virginals or harpsichords, while both Brackley and Blunt were taken into partnership with Keene.

Keene's surviving instruments include two fine English virginals, one dated 1668 and the other 1675, both showing Townsend's influence. In addition, nearly 30 bentside spinets by Keene have survived; those with dates on the nameboard span the years 1685 to 1711. These are all superficially similar: Keene's spinets have a short octave compass of G′/B′–d‴, although, a few have a broken octave with the C♯ and D♯ split. Many have a distinctive marquetried panel above the keyboard bearing figures of birds and flowers, while the keyboards have black naturals (variously reported as being made from snakewood or ebony) with embossed paper or vellum keyfronts, and ivory sharps.

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CHARLES MOULD

Keenlyside, Simon (*b* London, 3 Aug 1959). English baritone. He studied with John Cameron at the RNCM, where he sang Lescaut in *Manon* (1987). His professional stage début was as Almaviva in 1988 at Hamburg. He then moved to Scottish Opera (1988–94), where he sang Billy Budd, Rossini's Figaro, Marcello, Danilo (*Die lustige Witwe*), Belcore and Papageno, the last-named hailed as a virtuoso performance. He made his Covent Garden début, as Silvio, in 1989, followed by Guglielmo, which was also the role of his admired Glyndebourne début in 1995. His début at La Scala in 1995 was Papageno (with Muti), and he returned to the house for Mozart's Count Almaviva and Ubalde (Gluck's *Armide*) in 1999. He made his first Metropolitan appearance, as Belcore, in 1996, the year in which he scored a notable success as Thomas's Hamlet at Geneva, catching all the role's inwardness. This was followed in 1997 by an ardent Pelléas at San Francisco and a mercurial Don Giovanni at Ferrara with Abbado. Keenlyside's interpretation of the title part in Monteverdi's *Orfeo*, in which he toured with René Jacobs in 1998–9, was notable for its single-minded intensity; and he revealed his comic gifts as Rossini's Figaro at the Berlin Staatsoper, and as Dandini at the Paris Opéra (both 1998), where he also sang Yeletsky in 1999. His operatic recordings include Don Giovanni (with Abbado) and Ned Keene (*Peter Grimes*). He is also an accomplished interpreter of lieder (as revealed on recordings of Schubert and Schumann) and *mélodies*, and he has regularly performed the song cycles of Mahler in concert. All his performances are distinguished by his mellow yet incisive tone and high intelligence as an interpreter. (R. Milnes: 'Simon Keenlyside', *Opera*, xlviii (1997), 1284–90)

ALAN BLYTH

Kehl, Johann Balthasar (*b* Coburg, 24 Aug 1725; *d* Bayreuth, 7 April 1778). German composer. He attended the Ratsschule in Coburg (1733–41), and in 1742 moved to Bayreuth, where he studied with the Hofkapellmeister Johann Pfeiffer and was engaged as a cellist by the court. Through the court's advanced musical culture he became acquainted with the most recent developments in north German, Italian and French music, and began his own efforts in composition – predominantly ballets and concertante works for various solo instruments, now almost all lost. In 1762 he was appointed organist at the Neustädter Kirche, Erlangen, where he taught the composers J.W. Stadler and J.P. Schulthesius and established a firm reputation as a composer of large-scale sacred works, notably with *Die Pillgrimme auf Golgatha*. In Hiller's opinion, he was one of the best and most accomplished harpsichordists of his time, and this period also saw the appearance in Nuremberg of most of his keyboard works. He returned to Bayreuth in 1774 as *Stadtkantor*. He went blind towards the end of his life.

Kehl is best known for his chorale settings of 1764, which combine songlike writing of the *empfindsamer Stil* with cantus firmus devices. These and other keyboard works, none of which reflects the influence of the piano, unite a wide array of national styles and reveal a lesser master of the *galant* idiom.

WORKS

printed works published in Nuremberg

Vocal: Die Pillgrimme auf Golgatha (Passion cant., F.W. Zachariä, perf. Lübeck, 1765, *B-Bc*, *D-Bsb*, *LÜh*; Die Hirten bey der Krippe von Bethlehem (orat, K.W. Ramler), by 1766, lost, see Hiller; Du singst o Nachtigall (J.F. von Cronegk), aria, lute acc., *As*; aria, 1v, kbd, *Ngm*; several cant. cycles, lost

Inst: Sammlung einiger variirenden Choräle, i–iv (1764); Sonata prima, hpd, vn (1764); 4 hpd sonatas in J.U. Haffner: Oeuvres

mêlées, ix–xii (1764–5); Sonata, hpd (after 1773); Hpd Conc., *D-Bsb*; Andantine and variations, Fantasie, hpd, *Bsb*; Sonata, hpd, *PL-WRu*; ballets, other works, lost, mentioned in Hiller

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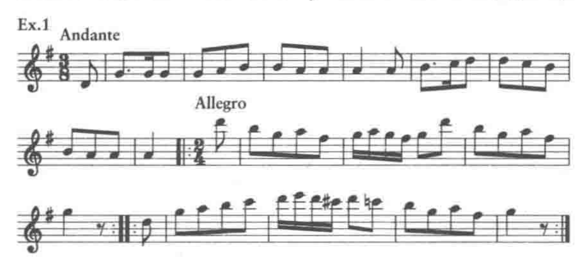
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G. Schmidt: 'Johann Balthasar Kehl und Johann Wilhelm Stadler', *Archiv für Geschichte von Oberfranken*, xlvi (1966), 183–240

M. Bauer: 'Johann Balthasar Kehls Passionskantate "Die Pillgrimme auf Golgatha": eine neuerschlossene Quelle zur Musikgeschichte der Frühklassik in Franken', *Musik in Bayern*, no.54 (1997), 47–78

FRANZ KRAUTWURST

Kehraus (Ger.: 'sweeping out'). The traditional term for the last dance at balls in German-speaking countries; the dance usually took place after midnight, and with it the dancers swept out of the ballroom. The melody associated with it was the 17th-century *Grossvater-Tanz* (ex.1).



Schumann made allusions to it in the closing pages of both *Papillons* op.2 and *Carnaval* op.9; in the latter it symbolizes the sweeping out of the Philistines by Schumann's Davidsbündler.

MICHAEL TILMOUTH

Kehrreim (Ger.). *See* REFRAIN.

Keifferer, Christian (*b* Dillingen, *c*1575; *d* Weissenau, nr Ravensburg, 1635). German composer and organist. Two of his brothers, the university organist Johann Egolph and Leonardus, composer at the monastery in Ursberg, were educated at Dillingen University. He may be the third Keifferer who matriculated there, on 21 May 1587, but this is not certain, since his baptismal name is not given – nor is it otherwise known: he adopted the name Christian only when he became a priest. About 1595 he took his vows and he probably entered the Premonstratensian abbey at Weissenau around this time; here he carried out the duties of both priest and organist. He was ordained priest before 1601. The standard of music at the abbey must have been rewarding to him, for not only did he have a large new organ at his disposal but composers from outside, among them Jacob Reiner and Michael Kraf, were encouraged to dedicate collections of vocal music to the abbey. He was made sub-prior in 1616 and remained at the abbey, where he also assumed other functions, until his death from plague.

Keifferer wrote only sacred music: to him all other music was nothing more than 'a game with trifles'. Only two collections survive complete: the *Parvulus flosculus* (1611) contributes to the tricinium tradition; his *Sertum* (1613) contains 54 hymns following the seasons of the church's year and is an important contribution to the German hymn literature of the early 17th century. Most are fairly short, homophonic pieces with sparse imitation in a simple style which mirrors the prevailing attitude of the Counter-Reformation towards the function of music. The final *Magnificat* is Keifferer's first known composition with continuo. The motets of 1618 have a continuo part throughout. Although this part plays no more than a supporting role in the six-part pieces, it is clearly independent in the final three-part motet, which, for this reason and through its use of short, contrasting motifs, is one of the most forward-looking of Keifferer's works. In general his primary aim appears to have been to articulate the text as clearly as possible, and to this end he sometimes sacrificed overall musical rhythmic variety and dramatic interpretation.

WORKS

Parvulus flosculus, 3vv (Dillingen, 1610), inc.
Parvulus flosculus ... ultima pars, 3vv (Dillingen, 1611)
Odae soporiferae, 4vv (Dillingen, 1612)
Sertum, tum hybernis, 4, 5, 8vv (Dillingen, 1613), incl. Mag
Flores musici, 6vv, bc, 1618[8a], 1 motet also in 1622[2] and 1672[2]
Flores musicales, 3vv, bc (Ingolstadt, 1624), inc.

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A. LINDSEY KIRWAN/STEPHAN HÖRNER

Keil, Alfredo (*b* Lisbon, 3 July 1850; *d* Hamburg, 4 Oct 1907). Portuguese composer and painter of German descent. He was educated as a gentleman of extremely broad culture. He was widely travelled, with a knowledge of six languages and an unusual range of artistic interests and talents, including poetry and archaeology, but principally painting and music, in both of which he became a successful professional. He first studied music in Lisbon and in 1868 went to Nuremberg, where he studied painting with Kremling and music with Kaulbach. In 1870, because of the war, he returned to Portugal and, a few years later, began to exhibit his paintings, winning medals and awards at various expositions. His published compositions were at first limited to light music, dances and songs, but in 1883 he produced a one-act comic opera, *Susana*, and this initiated a series of weightier works: cantatas, a symphonic poem and, in 1888, his first full-scale opera, *Donna Bianca* (Lisbon, S Carlos). This highly successful work, which had 30 performances and won for its composer the Order of Santiago, was followed by *Irene* (1893, Turin) and *Serrana* (1899, S Carlos). During this time he continued to paint and to indulge his interest in the other arts. He amassed important collections, including one of some 400 antique musical instruments (now in the Museu da Música, Lisbon), and cultivated, with more or less success, a wide range of eminent men in the arts, including, in music, Gounod, Verdi, Massenet, Ambroise Thomas, Puccini, Mascagni and Leoncavallo.

Consciously nationalist, Keil chose Portuguese subjects for all three of his major operas although they were all originally performed in Italian. In the dedication to Massanet of the vocal score of *Serrana* the composer states that it is the first opera to be printed with a Portugese text, but the score also includes the Italian text. *Serrana* was also seen by critics as the most successful of his attempts, and the most successful attempt of any composer up to that time, to create a Portuguese musical idiom, and for these reasons he is usually granted the position of founder of Portuguese national opera.

Keil's nationalism is also evident in some of his smaller works, such as the *Marcha de Gualdim Pais*, written for a commemoration at Thomar of this hero of medieval Portugal in 1895, and his hymns for the 500th anniversary of the birth of Henry the Navigator in 1894 and, especially, *A Portugueza*. This piece, written during the patriotic ferment resulting from Portugal's diplomatic and military clash with Great Britain in 1890, was forbidden to be sung in public after the uprising of 1891 and became the national anthem of the new republic in 1911.

WORKS

STAGE

Susana (ópera cómica, 1, H. Lopes de Mendonça), Lisbon, Trindade, 1883

Donna Bianca (drama lírico, prol, 4, C. Fereal, after A. Garrett: *Dona Branca*), Lisbon, S Carlos, 10 March 1888; vs (Paris, 1889)

Irene (leggenda mistica/dramma lirico, 4, Fereal, after the popular legend *Santa Iria*), Turin, Regio, 22 March 1893; vs (Leipzig, 1895)

Serrana (drama lírico, 3, Lopes de Mendonça, after C. Castelo Branco: *Como ela amava*), Lisbon, S Carlos, 13 March 1899; *P-Lt*, vs (Leipzig, 1906)

A morte (incid music, Lopes de Mendonça), 2 nos., incl. Marcha fúnebre

Unfinished ops: A India; Simão o Ruivo

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Vocal: Patria (cant., M.R. Chiappe Cadet), perf. 1884; As orientais (cant., C. Fereal), perf. 1886; Poema da primavera (cant.), perf. 1930; A Portugueza (H. Lopes de Mendonça), hymn (Lisbon, 1890); Hino do Infante D. Henrique (Oporto, 1893); numerous songs, incl. the collections 12 mélodies (Lisbon, 1881), [12] Impressions poétiques (Lisbon, 1885); 6 Songs (R.F.A. Sully-Prudhomme, J. de Saint-Germain) (Paris, 1886); Manuelinas (J. de Castilho), 4 songs (Lisbon, n.d.)

Inst: 3 orch suites; Una caçada na côrte, sym. poem, after C. Dantas, perf. 1885; Marcha de Gualdim Pais, 1895 (Lisbon, 1896); numerous polkas, waltzes, other pieces, pf

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DENNIS LIBBY, LUISA CYMBRON

Keil, Charles (*b* Norwalk, CT, 12 Aug 1939). American ethnomusicologist. He was educated in American studies at Yale University (BA 1961) and in anthropology at the University of Chicago (MA 1964, PhD 1979 with a dissertation on the Tiv song) with Leonard Meyer, David Schneide and Clifford Geertz. He became affiliated with the State University of New York, Buffalo in 1968 and was made professor in 1983. He has held visiting appointments at Trent University, ON (1982, 1983) and at the University of Natal (1993) and has received numerous grants, including a Guggenheim fellowship (1979–80) and a Rockefeller Foundation Research Grant (1975). In 1990 he became president of Musicians United for Superior Education and has served on the board of directors. The main areas of his work have been African-American blues, Polish-American polka music in everyday life, and the creation of grooves in all musics of the world, with a focus on African and African diaspora musics.

WRITINGS

Urban Blues (Chicago, 1966/*R*)

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GREGORY F. BARZ

Keilberth, Joseph (*b* Karlsruhe, 19 April 1908; *d* Munich, 20 July 1968). German conductor. He studied at Karlsruhe and joined the Staatstheater there in 1925 as a répétiteur, becoming general music director ten years later. He was appointed chief conductor of the German PO, Prague, in 1940; musical director of the Dresden Staatsoper in 1945; chief conductor of the Hamburg PO in 1950; and, from 1951, conductor at the Bayerische Staatsoper, Munich. As well as remaining closely associated with the Bamberg SO (successor to the German PO, Prague), he was a frequent guest conductor with the Berlin PO and the Cologne Radio SO. His career reached its first peak in 1952 when he made his début at Bayreuth and appeared at the Edinburgh Festival with the Hamburg Staatsoper (in *Der Freischütz* and *Der Rosenkavalier*). At Bayreuth he conducted the *Ring* and other operas in successive years up to 1956, and he appeared regularly at the Salzburg and Lucerne festivals. In 1959 he succeeded Fricsay as general music director of the Bayerische Staatsoper, Munich, where he played a major part in the artistic direction of the rebuilt National Theatre. He died after collapsing during a performance of *Tristan und Isolde* (as had his Munich predecessor, Felix Mottl, in 1911).

Keilberth was representative of German musical traditions in his direct, dynamic and solidly robust approach, and was highly regarded as an interpreter of Richard Strauss, Pfitzner, Reger and Hindemith. His great understanding of style and purpose was heard to notable effect in such works as Pfitzner's *Palestrina* and *Von deutscher Seele*, Strauss's *Arabella* and *Intermezzo*, Bruckner's symphonies and Hindemith's *Mathis der Maler*. Skilled and sympathetic in the direction of singers, he gave some fine performances of Mozart and Wagner operas, and among his numerous records were *Der Freischütz* and the first complete recording of Hindemith's *Cardillac*.

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GERHARD BRUNNER

Keillor, Elaine (Frances) (*b* London, ON, 2 Sept 1939). Canadian musicologist and pianist. She studied the piano and was the youngest student ever to graduate from the Royal Conservatory of Music of Toronto; she later took the doctorate in musicology at the University of Toronto with a dissertation on the keyboard music of the 18th-century composer Honauer. Her interest then turned to ethnomusicology and Canadian music. She did fieldwork and published articles on the Amerindian peoples of the Northwest Territories, and conducted research on various aspects of Canadian musical life in the 19th and 20th centuries. She has edited four volumes of music (two piano, two orchestral) for the Canadian Musical Heritage Society, of which she was a founding member and director (from 1989); she has also been a council member of the AMS (1992–6) and the Society for Ethnomusicology (1995–8). She has given the premières of many new works by Canadian composers such as Weinzweig, on whom she wrote a major study. Since 1977 she has taught at Carleton University, where she is responsible for Canadian music studies. An active performer as well as a respected scholar, Keillor has gained a place as an important spokesperson for the research and performance of Canadian music.

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GORDON E. SMITH

Keim (Ger.: 'germ', 'nucleus'). A term used by Arnold Schering and others to denote an underlying thematic idea. *See* ANALYSIS, §II, 4.

Kein, Arnold. *See* CAEN, ARNOLD.

Keinspeck [Künspeck, Reinspeck], **Michael** (*b* Nuremberg, *c*1470). German theorist. About 1495 he was living in Basle and teaching music at the university. He described his studies in music in Alsace-Lorraine in the prologue of his small treatise *Lilium musicae planae* (Basle, 1496). It was one of the earliest books containing music printed from woodblocks. It is a manual of practical instruction in Gregorian chant for priests and students, and, as such, does not discuss the philosophical and theoretical bases of the subject. Nevertheless he described himself as a 'Musicus Alexandrinus' and linked himself with the Alexandrian interpreters of the Greek classics. His treatment of 'musica choralis' is based on the writings of Hugo Spechtshart of Reutlingen (1488).

Keinspeck rejected the Guidonian hand as a teaching method, but at the same time he favoured the use of the *scala* which combined the use of pitch names ('claves') and solmization syllables ('voces'). The treatise, much used at Basle University, was disseminated further by editions in Ulm (1497), Augsburg (1498, 1500) and Strasbourg (1506). The last edition was published by Jean Adelphus Muling, a young doctor who called himself a pupil of Keinspeck. Muling added another preface and a description of the theory of Gregorian modes of Jacob Twinger of Königshofen.

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KLAUS WOLFGANG NIEMÖLLER

Keipfer, Georges-Adam. *See* GOEPFERT, GEORGES-ADAM.

Keirleber, Johann Georg. *See* KEYRLEBER, JOHANN GEORG.

Keiser, Reinhard [Cesare, Rinardo] (*b* Teuchern, nr Weissenfels, 10 or 11 Jan 1674 [bap. 12 Jan]; *d* Hamburg, 12 Sept 1739). German composer. He was the foremost composer of German Baroque opera.

1. LIFE. Keiser was the son of Gottfried Keiser (*d* before 1732), an organist and composer, and Agnesa Dorothea von Etzdorff (1657–1732), who had married only four months before his birth. The elder Keiser seems to have lost or given up his position as organist at Teuchern in 1674 or 1675 and departed, leaving his wife and two sons behind. On 13 July 1685 Keiser enrolled at the Thomasschule, Leipzig, for seven years, and it was there presumably that he received his principal musical education, studying under Johann Schelle and perhaps Johann Kuhnau. Mattheson observed, however, that he owed his composing skill almost entirely to natural ability and the study of the best Italian music.

After leaving the Thomasschule, Keiser probably soon made his way to Brunswick, where the court opera was flourishing under the leadership of Johann Kusser; by 1694 he had obtained an appointment as 'Cammer-Componist'. His opera *Procris und Cephalus*, on a text by the court poet F.C. Bressand, was performed in Brunswick that year, while another opera, *Basilius*, was done in Hamburg, perhaps at the invitation of Kusser, by then musical director of the Theater am Gänsemarkt. Between 1695 and 1698 Keiser produced five more operas for the Brunswick-Wolfenbüttel court, all with Bressand, but in 1696 or 1697 he moved to Hamburg as Kusser's successor at the Opera. There he found one of his most sympathetic literary collaborators in C.H. Postel, with whom he wrote eight operas, including *Adonis* (1697), *Janus* (1698) and the lost *Iphigenia* (1699).

Beginning in 1703 Keiser also tried his hand at managing the opera house, in partnership with a literary

man named Drüsicke. According to Mattheson their administration got off to a good start but was soon beset by financial difficulties, at least partly precipitated by riotous living by Keiser and his friends. In spring 1704 the theatre was temporarily closed, and Keiser left briefly for Weissenfels, where he gave the first performance of his *Almira*, originally intended for Hamburg. Drüsicke apparently passed on the *Almira* libretto to the youthful Handel, a member of the opera orchestra, who scored a great success with his own setting in January 1705, leading to strained relations between the two composers that no doubt contributed to Handel's decision shortly afterwards to leave for Italy. *Octavia* (1705), Keiser's first opera after returning from Weissenfels, inaugurated an important series of eight historical dramas with librettos by Barthold Feind. Following the final collapse of his administration in 1707, Keiser appears to have absented himself from the opera house for more than a year, passing much of his time visiting the estates of noble friends. He may not have participated in the highly successful première of *Der Carneval von Venedig* in summer 1707, and he composed no new work for 1708. Whatever rift may have existed between him and the new director, J.H. Sauerbrey, seems to have been healed by 1709, and his dominance over the Hamburg repertory became more complete than ever. By the time Sauerbrey's long regime ended in bankruptcy in 1718, Keiser had composed more than 40 operas for the Gänsemarkt theatre.

Sauerbrey was succeeded as director by J.G. Gumprecht, a member of the Schott family that owned the building, who undertook to reverse the company's declining fortunes. For reasons that can only be surmised, Keiser was not retained as musical director. Instead he sought unsuccessfully to obtain a position elsewhere as court Kapellmeister, visiting Gotha and Eisenach in June 1718 and lingering long (at least from April 1719 to November 1720) in Stuttgart in an effort to unseat the incumbent, Giuseppe Brescianello. In 1721 he may have conducted a performance of *Tomyris* in Durlach before returning to Hamburg, where his arrival was celebrated on 9 August with a performance of his oratorio *Der siegende David*. With the formation of a troupe of Hamburg musicians to provide operas for the Danish court Keiser saw another opportunity for a permanent position. Beginning in December 1721 he composed or revised seven operas for Copenhagen, but he was rewarded only with the empty title of Royal Danish Kapellmeister and lost six months' salary when the impresario, Johann Kayser, absconded in March 1723.

Meanwhile, perhaps as a result of the replacement of Gumprecht as director in May 1722, Keiser again began composing for the Hamburg Opera, presenting *Ariadne* in November 1722 and a much revised *Carneval von Venedig* in February 1723. Though Telemann was now musical director, Keiser soon regained much of his former prominence. In 1725 and 1726, while Telemann composed relatively little for that theatre, Keiser turned out five major new works, two revised versions, and parts of two intermezzos. The situation changed dramatically in 1727, however, as the opera house passed through one of its periodic crises. Thenceforth it was Telemann who composed most of the new operas, and Keiser seems to have withdrawn entirely until the première of his *Lucius Verus* in October 1728; he may well have left the city at that time, for when his *Masagniello* and *Nebucadnezar* were revised for revivals in 1727 and July 1728 respectively the new music was supplied by Telemann. Keiser's daughter Sophia (1712–68) sang at the Hamburg Opera during this period.

On 2 December 1728 Keiser succeeded Mattheson as Kantor of Hamburg Cathedral, an important post which nonetheless brought him meagre remuneration. He never again composed a wholly new opera, though he did revise *Croesus* in 1730, provide German recitatives for Handel's *Partenope* in 1733, and put together the pasticcio *Circe* in 1734. His diminished productivity probably had less to do with the demands of his ecclesiastical duties than with the increasingly sorry state of the Hamburg Opera, which finally closed its doors in 1738. After the death of his wife in 1735, he 'found reason' (in Mattheson's words) 'to remain completely in retirement' until his own death four years later.

2. Works. Although he composed in a variety of genres Keiser was always primarily an opera composer. Claims that he wrote well over a hundred operas (which he himself fostered) are certainly exaggerated, but he can be shown to have composed at least 66, several of which he drastically revised during his final Hamburg period. Less than a third of his dramatic music has survived, but this includes largely complete scores of 19 operas and substantial portions of several others.

The subject matter of Keiser's opera librettos is extremely diverse. In addition to works with the usual mythological, historical (see illustration) and pastoral plots there are two biblical operas (*Salomon* and *Nebucadnezar*), a double opera dealing with two famous Hamburg pirates (*Störtebecker und Jödge Michaels*), and a drama built around a revolution that had taken place less than 60 years earlier (*Masagniello*). Many of the operas have comic characters, and in 1707 a new form of comic opera was inaugurated with *Der Carneval von Venedig*, an adaptation of a *comédie lyrique* (originally set by Campra) with some scenes in Plattdeutsch; it led eventually to three sequels built around popular German festivals, *Die Leipziger Messe*, *Der Hamburger Jahr-Marckt* and *Die Hamburger Schlacht-Zeit*. The last two works belong to a group of five comic operas or intermezzos dating from 1725–6, part of a larger wave of comedy at the Hamburg Opera, for which Telemann seems to have been largely responsible. In 1703, apparently at Keiser's instigation, 11 Italian aria texts were introduced into the libretto of *Claudius*, probably to counter competition from foreign theatrical players. The novelty proved immensely popular, and thereafter most Hamburg operas contained some numbers in Italian.

Central to Keiser's approach to opera was an intense concern for the relationship between music and text. He gave the fullest statement of his views (which appear to have coincided closely with those of his friends Mattheson and Feind) in the prefaces to two vocal collections, *Componimenti musicali* (1706) and *Divertimenti serenissimi* (1713). The chief aim of music, he held, was the expression of the emotions (*Affecten*) contained in a poetic text, which in the case of opera meant not merely abstract states of feeling but the actual passions of the characters, 'after true Nature, with its constantly changing conditions' (*Divertimenti serenissimi*). As a musical dramatist he displayed great versatility, dealing equally well with comedy and pathos and with amorous and



Suicide of Cato from Keiser's 'Cato', Act 3, Theater am Gänsemarkt, Hamburg, 1711: engraving from the original libretto

martial sentiments. He had a special affinity for suffering heroines, such as Agrippina (*Janus*), Octavia, Marianne (*Masagniello*) and Penelope (*Ulysses*), and was particularly responsive to images of nature, which inspired some of his most splendid arias, including 'Kühle Winde' in *Tomyris*, 'Ihr sanften Winde' in *Ulysses* and 'Klarer Spiegel' in *Cupido*. He took unusual care over characterization, an interest he shared with Feind. His depiction of the overbearing and unstable revolutionary Masagniello shows what original figures he was capable of creating when provided with an adequate literary foundation. In addition, Keiser seems to have attempted, to a degree extraordinary before the 19th century, to give each opera a distinctive stylistic colouring expressive of its dramatic character. Thus *Claudius* and *Nebucadnezar* differ radically in musical language though composed only a year apart.

No small part of the dramatic impact of Keiser's operas derives from the recitatives. He attached great importance to the musical observance of the rhetorical 'distinctions' implied by marks of punctuation and was, according to Mattheson, the first composer (along with himself) to have adopted this 'oratorical and rational manner' of setting a text. The simple recitatives are full of unconventional expressive touches, while those with accompaniment rise to an extraordinary pitch of intensity in works such as *Janus* and *Octavia*.

Keiser's arias are mostly italianate in design, though hardly ever purely Italian in idiom. He also wrote numerous French dance *airs* and, for the comic or lower-class characters, jolly songs reminiscent of German folksong. The early operas display the formal variety characteristic of the Hamburg tradition, as da capo arias alternate freely with those in strophic, sectional binary and through-composed forms, but increasing Italian influence in the 1710s led to an overwhelming preponderance of da capo structure. Ostinato arias, usually with some interruption or transposition of the bass, are common in *Adonis*, *Janus* and *La forza della virtù*; thereafter they become rare, though there are some fine later examples (e.g. 'Stille Düffte' in *Octavia*) as well as many arias with patterned basses. In keeping with the general trend in Italian opera the length of Keiser's arias grew somewhat over the years, but even in the 1720s his da capo arias are still of modest proportions and do not necessarily cadence out of the tonic during the first section. After initially employing the Lullian type of overture with a slow introduction leading to a faster, quasi-fugal section he gradually abandoned it in favour of various italianate forms, whose diversity is suggested by the multiplicity of their titles – 'Aria' (*Masagniello*), 'Sonata' (*Fredegunda*), 'Concerto' (*Tomyris* and *Circe*), 'Intrada' (*Ulysses*), 'Sinfonia' (*Cupido* and *Croesus*) and 'Burla' (*Jodelet*). The ballet music, when preserved, is invariably French.

Never a learned composer, Keiser had little interest in counterpoint or motivic development. He was above all a melodist, and his seemingly inexhaustible fund of lyrical ideas won him high praise from his German contemporaries. C.P.E. Bach considered that 'in the beauty, novelty, expression, and pleasing qualities of his melody' he had nothing to fear from comparison with Handel. Along with an astonishing variety of contour and character and

a comparative freedom from formula, Keiser's melodies tend to have strong elements of periodic structure. From the very beginning he favoured relatively short phrases and marked segmentation within longer ones, and as early as *Pomona* (1702) and *Claudius* (1703) symmetrical formations became prominent, especially in the numerous arias in 6/8 or 12/8 time. Not all Keiser's vocal lines are smoothly lyrical, however, and the coloratura writing in soprano roles like Fredegunda and Tomyris could be successfully negotiated only by a singer of extraordinary agility.

He was also a master of orchestral colour, and particularly in the operas between *Octavia* (1705) and *Trajanus* (1717) he experimented with many rich and unusual sonorities, frequently writing three or more separate parts for oboes, recorders or bassoons. *Octavia* is the earliest Hamburg opera score to contain horns, the 1711 *Croesus* the first to include chalumeaux. In the later operas there are many arias in which the scoring or texture changes almost incessantly, a style seen at its most kaleidoscopic in 'Kühle Winde' in *Tomyris*. Some arias or sections have minimal accompaniment; 'Dieser Haare güldnes Schertzen' in *La forza della virtù*, the most extreme case, lacks any instrumental support and replaces the expected ritornellos with wordless passages intoned by the singer (an effect borrowed from C.F. Pollarolo's setting of the same libretto).

A number of Keiser's operas incorporate arias by other composers, a fact usually acknowledged, however imprecisely, in the printed libretto. During his early years the borrowings are comparatively rare, but in the 1720s and 30s they become much more numerous. *Ulysses* (1722) and *Cupido* (1724) both contain Italian arias apparently inserted at the behest of singers, and several later operas are pasticcios of a kind favoured in Hamburg at this period, in which the Italian arias were taken from earlier works while the house composer furnished new recitatives, German arias, and instrumental movements. This description certainly fits *Jodelet* (1726) and *Circe* (1734) and probably also the lost operas *Bretislaus* (1725) and *Mistevojus* (1726); the last includes seven arias from the composite *Muzio Scevola* composed for London in 1721 by Filippo Amadei, Giovanni Bononcini, and Handel, along with an aria of Caldara added to the Hamburg version in 1723. It cannot be assumed, however, that these imported Italian arias were always taken over unchanged: comparison of 'Ch'io ti miri' in *Jodelet* with Giovanni Bononcini's setting of the same text in his cantata *Dove le piante giro* reveals that Keiser elaborately reworked his slender model, adding obbligato parts for violin and cello.

In addition to operas Keiser composed ballets, serenatas, Passions, oratorios, Italian and German cantatas, and Latin church works, though much of this music is lost. The extent of his surviving German sacred works has been considerably exaggerated as a result of the mistaken identification of several Berlin manuscripts as being in his hand. His Passions, distinguished by the same concern for textual expression found in the operas, seem to have been particularly influential; J.S. Bach performed the *St Mark Passion* on at least three occasions between 1713 and the 1740s, and the harmonic richness of Bach's recitative style may owe something to study of that work. Keiser was the first composer to set Brockes's famous Passion oratorio text and the only one to have his setting published, if only in part. Very little instrumental music is preserved – a few trio sonatas and concertos and a curious ensemble suite in which every movement echoes the cuckoo's call. Mattheson relates that Keiser wrote much more for his patron Count von Dernath but concedes that his compositions of this sort were somewhat less extraordinary and less engaging than his vocal productions.

Over the course of his long career Keiser's style underwent a remarkable evolution. In part he was responding to changes in contemporary taste, but it is also clear that he steadily refined and enriched his compositional technique in a way that belies the picture of a brilliant but frivolous natural genius presented by Crysander and others. The elaborate revisions made in *Croesus* when it was revived in 1730 seem to have stemmed as much from an urge to improve as from a need to adapt to altered tastes or conditions.

Among 18th-century German musicians Keiser was held in very high esteem. Mattheson called him 'the greatest opera composer in the world', and Scheibe considered him 'perhaps the most original musical genius that Germany has ever produced'. He had a profound and lasting impact on the style of Handel, who, moreover, borrowed countless melodic ideas from *Claudius*, *Octavia* and other operas. Yet even at the height of his fame Keiser's operas were scarcely performed outside Hamburg and Brunswick, and after the collapse of the Hamburg Opera in 1738 they virtually disappeared from the stage and seem to have been largely forgotten except by connoisseurs. Since the late 19th century Keiser has found some eminent musicological champions, including Kretzschmar, Leichtentritt and Grout, but to date the modern revival of Baroque opera has largely passed him by, probably because of the formidable demands he often makes on performers, the disconcerting mixture of languages, and a tendency among twentieth-century listeners to approach him with expectations based on the very different styles of Bach and Handel.

Keiser was the first great figure in German operatic history. If he failed to establish a truly national genre and even contributed to the increasing italianization of the existing form, he nonetheless raised German dramatic music to a new level, matching if not surpassing the achievements of his principal French and Italian contemporaries. It is unfortunate that so much of his music is lost and that during his final years, when his creative powers were at their peak, he should have had so few opportunities for composing entirely new operas.

WORKS

HG – *Hamburg, Theater am Gänsemarkt*

OPERAS

lost unless otherwise indicated

Basilius [Der königliche Schäfer, oder Basilius in Arcadien] (3, F.C. Bressand, after F. Parisetti: *Il re pastore*), HG, 1694; rev. as Arcadia, oder Die königliche Schäferey, Brunswick, Rathaus, 1699

Procris und Cephalus (Spl, 3, Bressand), Brunswick, Rathaus, 1694, 10 arias, duet *D-Bsb*, *SWl*

Die wiedergefundenen Verliebten [Die beständige und getreue Ismene] (Schäferspiel, 3, Bressand), Salzthal, nr Wolfenbüttel, 24 May 1695

Clelia (Spl, 5, Bressand), Brunswick, Rathaus, 1695

Circe, oder Des Ulysses erster Theil (Spl, 3, Bressand), Brunswick, Rathaus, Feb 1696

Penelope, oder Des Ulysses anderer Theil [Penelope und Ulysses ander Theil] (Spl, 3, Bressand), Brunswick, Rathaus, Feb 1696

Mahumeth II (3, H. Hinsch), HG, 29 Feb 1696

Adonis [Der geliebte Adonis] (Spl, 3, C.H. Postel), HG, 1697, *Bsb* (facs. in Handel Sources, i, 1986); 1 aria, *B-Br*
Irene [Die durch Wilhelm den Grossen in Britannien wider eingeführte Irene] (Sing- und Tantz-Spiel, 1, Postel), HG, 10 Jan 1698
Orpheus (Spl, 5, Bressand), Brunswick, Rathaus, 1698; rev. as Die sterbende Euridice and Die verwandelte Leyer des Orpheus [Die sterbende Eurydice, oder Orpheus erster Theil and Orpheus ander Theil] (3, 3), Brunswick, Rathaus, 1699; rev. as Die biss in und nach dem Todt unerhörte Treue des Orpheus (5), with prol, Apollo ermunterte seine Musen, HG, 1709, *D-Bsb* [without recits.], duet in Divertimenti serenissimi; 1 aria, *Bsb*
Der güldene Apfel [Der aus Hyperboreen nach Cymbrien übergebrachte güldene Apfel] (3, Postel), HG, 1698
Janus [Der bey dem allgemeinen Welt-Friede von dem grossen Augustus geschlossene Tempel des Janus] (Spl, 3, epilogue, Postel), HG, 1698; rev. as Der von Othino dem Uhrheber des Dänischen Reichs geschlossene Tempel des Janus, Copenhagen, 30 Nov 1722; rev. with prol by Telemann, HG, 10 Oct 1729, *Bsb* (facs. in Handel Sources, i, 1986); 1 aria, *Bsb*
Iphigenia [Die wunderbahr-errettete Iphigenia] (Spl, 5, Postel, after Euripides), HG, 1699
Hercules und Hebe [Die an dem glücklichen Vermählungs-Tage ... vorgebildete Verbindung des grossen Hercules mit der schönen Hebe] (Spl, 3, Postel), HG, 16 Feb 1699; excerpts, *S-Uu*
Die Wiederkehr der güldnen Zeit (Spl, 3, Bressand), HG, 1699

La forza della virtù, oder Die Macht der Tugend (Spl, 3, Bressand, after D. David), HG, 1700, *D-Bsb* (facs. in Handel Sources, ii, 1986); 1 aria, *B-Br*; excerpts in Die auserlesensten Arien der Opera genannt La forza della virtù (Hamburg, 1701/*R*1986 in Handel Sources, ii)
Endymion [Der gedemühtigte Endymion; Der siegende Phaeton] (Spl, 3, Nothnagel), HG, 1700
Störtebecker und Jödge Michaels erster Theil (Spl, 3, Hotter), HG, 1701
Störtebecker und Jödge Michaels zweyter Theil (Spl, 3, Hotter), HG, 1701
Psyche [Die wunder-schöne Psyche] (Spl, 3, Postel), HG, 26 Oct 1701, 5 arias, *D-SWl*, *W*
Pomona [Sieg der fruchtbaren Pomona; Streit der vier Jahres Zeiten, oder Der siegende Herbst] (18 scenes, Postel), HG, 19 Oct 1702, *Bsb*; 3 arias, *B-Br*
Claudius [Die verdammte Staat-Sucht, oder Der verführte Claudius] (Spl, 3, Hinsch), HG, 1703, *D-Bsb* (facs. in Handel Sources, iii, 1986) 3 arias, *Bsb*; rev. as Claudius, römischer Kayser, HG, 17 July 1726 ?incl. It. arias by other composers
Minerva [Die Geburth der Minerva; Die betrogene Venus] (Spl, 3, Hinsch), HG, ?28 Aug 1703, aria in Arsinoe, 1710
Salomon [Die über die Liebe triumphirende Weissheit, oder Salomon] (Spl, 3, Duke Anton Ulrich of Brunswick or J.C. Knorr von Rosenroth, rev. C.F. Hunold), HG, 26 Nov 1703, 7 arias *Bsb*, *Hs*, *S-Uu*; incl. 7 arias by G.C. Schürmann, 1 aria by an unknown composer
Nebucadnezar [Der gestürtzte und wider erhöhte Nebucadnezar, König zu Babylon unter dem grossen Propheten Daniel] (Spl, 3, Hunold), HG, 1704, *B-Br*, *D-Gs*; rev. version, HG, 1709; rev. Telemann, HG, 28 July 1728, *Bsb* (facs. in Handel Sources, iii, 1986)
Almira [Der in Krohnen erlangte Glücks-Wechsel, oder Almira, Königin von Castilien], 1704 (Spl, 3, F.C. Feustking, after G. Pancieri: *Almira*), comp. for HG, unperf.; 2 arias *A-Wn*, *D-Bsb*, excerpts in Componimenti musicali (Hamburg, 1706); rev. as Almira, Königin von Castilien, Weissenfels, Neu-Augustusburg, 30 July 1704; rev. as Der durchlauchtige Secretarius, oder Almira, Königin in Castilien with prol., Il genio d'Holsatia (lib rev. B. Feind), HG, 1706; with epilogue Der Genius von Europa, HG, 26 July 1708; incl. 3 arias by R. Fedeli
Octavia [Die römische Unruhe, oder Die edelmühtige Octavia] (Spl, 3, Feind), HG, 5 Aug 1705, *PL-Kj**, 3 arias, *A-Wn*, excerpts in Componimenti musicali (Hamburg, 1706); ed. F. Chrysander and M. Seiffert, G.F. Händels Werke, suppl. vi (Leipzig, 1902/*R*); incl. 2 arias by P. Hebenstreit
Lucretia [Die kleinmühtige Selbst-Mörderin Lucretia, oder Die Staats-Thorheit des Brutus] (musicalisches Trauer-Spiel, 5, Feind), HG, 29 Nov 1705, 1 aria, *Wn*
La fedeltà coronata, oder Die gekrönte Treue (Spl, 3, Hinsch), HG, 1706, 9 arias from Almira (Weissenfels version), 2 arias, *Wn*, *D-Bsb*
Masagniello [Masagniello (Masaniello) furioso [oder] Die neapolitanische Fischer-Empörung] (drama musicale, 3, Feind), HG, June 1706; rev. Telemann, HG, 18 June 1727; *Bsb**, 2 arias, *Bsb*, *SWl*; ed. in EDM, 1st ser., lxxxix (1986)
Sueno [La costanza sforzata/Die gezwungene Beständigkeit, oder Die listige Rache des Sueno] (Spl, 3, Feind), HG, 11 Oct 1706
Der Carneval von Venedig [Der angenehme Betrug, oder Der Carneval von Venedig] (Spl, 3, [? J.A.] Meister and M. Cuno, after J.F. Regnard: *Le carneval de Venise*), HG, sum. 1707, 36 arias, *A-Wn*, *D-Hs*, *SWl* [? earlier version, Weissenfels, 1705]; rev. HG, 8 Feb 1723; rev. HG, 1733; ? some numbers by Graupner
Helena [La forza dell'amore/Die Macht der Liebe, oder Die von Paris entführte Helena] (Spl, 3, Keiser, after A. Aureli: *Helena rapita da Paride*), HG, 1709; incl. 1 aria not by Keiser
Heliates und Olympia [Die blut-durstige Rache, oder Heliates und Olympia] (Spl, 3, Keiser), HG, 1709, 3 arias, *A-Wn*; partly by Graupner
Desiderius, König der Longobarden (musicalisches Schauspiel, prol, 5, epilogue, Feind), HG, 26 July 1709, *PL-Kj**, 1 aria, *D-Bsb*
Arsinoe [La grandezza d'animo, oder Arsinoe] (Spl, 5, Breymann), HG, 1710, *Bsb**, 3 arias, *A-Wn*, *D-Bsb*, 1 aria in Divertimenti serenissimi
Die Leipziger Messe [Le bon vivant, oder Die Leipziger Messe] (Singe- und Lust-Spiel, 3, C.H. Weidemann), HG, 1710
Aurora [Der Morgen des europäischen Glückes, oder Aurora] (Schäffer-Spiel, 5, Breymann), HG, 26 July 1710, 10 arias, *A-Wn*, *D-Bsb*, *SWl*, chorus in Trajanus, 1717
Julius Caesar [Der durch den Fall des grossen Pompejus erhöhete Julius Caesar; Der Fall des grossen Pompejus] (Spl, 5, Feind), HG, Nov 1710, 1 aria, *SWl*
Croesus [Der hochmüthige, gestürtzte und wieder erhabene Croesus] (Spl, 3, L. von Bostel, after N. Minato: *Creso*), HG, 1711, 4 arias, *Bsb*, *SWl* rev. HG, 6 Dec 1730; *PL-Kj**, ed. in DDT, xxxvii–xxxviii (1912/*R*)
Cato [L'amore verso la patria/Die Liebe gegen das Vaterland, oder Der sterbende Cato] (musicalisches Schauspiel, 3, Feind, after M. Noris: *Catone uticense*), HG, 1711, 1 aria, *D-Bsb*
Carolus V [Die oesterreichische Grossmuth, oder Carolus V] (musicalisches Schauspiel, 3, epilogue, J.U. von König), HG, 28 Jan 1712; rev. HG, 1 Oct 1714; 10 arias, *A-Wn*, *D-Bsb*, *SWl*
Diana [Die entdeckte Verstellung, oder Die geheime Liebe der Diana] (pastoral, 3, König, partly after F. de Lemene: *Endimione*), HG, April 1712, 7 arias, *Bsb*, *SWl*; rev. as Cupido [Der sich rächende Cupido], HG, 9 July 1721, *Bsb*, incl. 7 It. numbers by G. Bononcini and others
Heraclius [Die wiederhergestelte Ruh, oder Die gecrönte Tapferkeit des Heraclius] (Spl, prol, 5, epilogue, König, after N. Beregan: *L'Heraclio*), HG, June 1712, *PL-Kj*, 8 arias, *D-Bsb*, 2 not in score
L'inganno fedele, oder Der getreue Betrug (heroisches Schäfer-Spiel 3, König), HG, Oct 1714; rev. as Die gecrönte Tugend, 15 Nov 1714; 2 arias *Bsb*, excerpts in Erlesene Sätze aus der Opera L'inganno fedele (Hamburg, 1714), ed. in DDT, xxxvii–xxxviii (1912); rev. 1726
Fredegunda (musicalisches Schau-Spiel, 5, König, after F. Silvani: *Fredegonda*), HG, March 1715, *Bsb*, 4 numbers, *SWl*
Artemisia (musicalisches Schau-Spiel, 3, ? G.H. Stölzel and others), HG, 1715
Das römische April-Fest (musicalisches Lust- und Tantz-Spiel, 5, Feind), HG, June 1716
Achilles [Das zerstörte Troja, oder Der durch den Tod Helenen versöhnte Achilles] (musicalisches Spl, 5, J.J. Hoë, after U. Rizzi: *Achille placato*), HG, ?4 Dec 1716, 2 arias, *A-Wn*, *D-Bsb*
Julia [Die durch Verstellung und Grossmuth über die Grausamkeit siegende Liebe, oder Julia] (Spl, 5, Hoë, after G.F. Bussani: *Antonio e Pompeiano*), HG, Feb 1717; Acts 1–2 rev. as Antonius römischer Kaiser, Copenhagen, 30 Jan 1722, 1 aria, *Bsb*
Tomyris [Die grossmüthige Tomyris] (Spl, 3, Hoë, after D. Lalli: *L'amor di figlio non conosciuto*), HG, July 1717, *Bsb* [2 copies], 1 aria, *A-Wn*; ed. in Die Oper, i (Munich 1975); rev. HG, 1723, with 2 arias by G. Bononcini
Trajanus [Der die Vestung Siebenbürgisch-Weissenburg erobernde und über die Dacier triumphirende Kayser Trajanus] (Spl, 3, epilogue, Hoë), HG, 4 Nov 1717, *D-Bsb*, 1 aria, *A-Wn*, *D-Bsb*
Jobates und Bellerophon [Das bey seiner Ruh und Gebuhrt eines Printzen frolockende Lycien unter der Regierung des Königs Jobates und Bellerophon] (Spl, prol, 3, epilogue, Hoë), HG, 28 Dec 1717, 3 arias, *A-Wn*, *D-Bsb*, duet in Jodelet, 1726
Cloris und Tirsis (3, epilogue, various), Copenhagen, 18 Dec 1721

Psyche [Die unvergleichliche Psyche] (musicalisches Schauspiel, prol, 3, Postel, rev. F.M. Lersner), Copenhagen, 16 April 1722
Augustus [Der durch Grossmuth und Gnade siegende Augustus] (Spl, prol, 3, epilogue, Hoë), Copenhagen, ?Oct 1722
Ulysses (musicalisches Schau-Spiel prol, 3, Lersner, after H. Guichard: *Ulysse*), Copenhagen, Court, ?Nov 1722, *Bsb*; ed. in EDM, cvii (1995); incl. 2 It. arias by Orlandini
Ariadne [Die betrogene und nachmals vergötterte Ariadne] (Spl, prol, 3, Postel), HG, 25 Nov 1722, aria in Ulysses, 1722
Der Armenier, 1722 (Lersner), comp. for Copenhagen, ?unperf.
Sancio, begun 1723 (König, after F. Silvani: *Il miglior d'ogni amore per il peggiore d'ogni odio*), intended for HG, ? not completed
Cupido: see Diana, 1712
Bretislaus, oder Die siegende Beständigkeit (Spl, prol, 3, epilogue, J.P. Praetorius), HG, 7 Feb 1725; incl. It. arias by M.A. Gasparini, Lotti, Orlandini and A. Pollarolo; 7 arias in Jodelet, 1726, incl. 1 by Keiser
Der Hamburger Jahr-Marckt, oder Der glückliche Betrug (schertzhafftes Spl, 5, Praetorius), HG, 20 June 1725
Die Hamburger Schlacht-Zeit, oder Der missgelungene Betrug (Spl, prol, 5, Praetorius), HG, 22 Oct 1725; banned after 1 perf.
Mistevojus (Spl, 5, J.S. Müller, after A. Zeno and P. Pariati: *Antioco* as rev. by B. Feind), HG, Jan or Feb 1726; incl. It. arias by F. Amadei, G. Bononcini, Caldara and Handel
Barbacola (Zwischen-Spiel, 1, Praetorius), HG, Jan or Feb 1726, ? partly by Lully
Jodelet [Der lächerliche Printz Jodelet] (schertzhaftes Spl, 5, Praetorius, after Matsen), HG, 1726, *Bsb* ed. in PÄMw, xviii, Jg. xxi–xxii (1892/*R*); incl. It. arias by A. and G. Bononcini, Caldara, Chelleri, M.A. Gasparini, Giacomelli, Lotti, Orlandini, Vivaldi and others
Buchhöfer, der stumme Printz Atis (int, 2, Praetorius), HG, 1726, parody of Croesus, 1711, ? arr. by another composer
Lucius Verus, oder Die siegende Treue (Spl, 3, Hinsch, after Zeno: *Lucio Vero*), HG, 18 Oct 1728; ? a few It. arias by other composers
Circe (Spl, 5, Praetorius and J.J. van Mauritius), HG, 1 and 3 March 1734 in 2 pts, *Bsb**; incl. It. arias by Giacomelli, Handel, Hasse, Orlandini, Steffani, L. Vinci and others
Aria, Durch Tugend, Rach' und Güte, for Graupner: L'amore ammalato, HG, 1711, *Bsb**
Recits. and addl numbers for Handel: Oriana [Amadigi di Gaula], HG, Sept 1717, 2 arias, duet, *A-Wn*, *D-Bsb*; aria, Ein Glässgen Wein, in Ulysses, 1722
Recits. and addl arias for F.B. Conti: Il trionfo dell'amor e della constanza [Il trionfo dell'amicizia e dell'amore], HG, Jan 1718, aria, *Bsb*; aria from Tomyris, 1717
Prol to F. Amadei, G. Bononcini and Handel: Muzio Scevola, HG, 7 Jan 1723
Jauchzen der Künste (prol to Judith, pasticcio, J.G. Hamann), HG, 7 May 1733

SERENATAS AND OTHER OCCASIONAL WORKS
lost unless otherwise indicated

Aller-unterthänigtser Gehorsam … (Tantz- und Singe-Spiel), ballet for the name day of Emperor Leopold I, HG, 15 Nov, 1698
Das höchst-preiszliche Crönungs-Fest [Königliches Preussisches Ballet] (ballet, Nothnagel), for the coronation of Frederick I of Prussia, HG, 1701; rev. as Die allgemeine Freude des König-Reiches Preussen [Neues Preussiches Ballet] (lib rev. H. Hinsch), HG, 1702
Als Ihro Magnifice Herr Lucas von Bostel … zum Bürgermeister-Ampte würdigst worden, serenata, Hamburg, 1709
Der vergnügte Elbe-Strohm, cant. for Petri-Mahl, Hamburg, 21 Feb 1709, lost
Das entzifferte Verhängnis, cant. for Petri-Mahl, Hamburg, 21 Feb 1710, lost
Die gekrönte Würdigkeit (serenata, König), for Petri-Mahl, Hamburg, 21 Feb 1711
Die gestillte Klage der Elbe (serenata, König), for Mathiae-Mahl, Hamburg, 25 Feb 1712
Die Stärke der Liebe (dialogue, König), before 1713 [parody of existing music by Keiser]
Triumph des Friedens (serenata, König), for the Peace of Baden, HG, 9 Dec 1714
Der Abschied, die Wiederkunfft und Paarung der Geliebten, serenata pastorale, Hamburg, 1714, aria in *D-SWl*
Das verewigte und triumphirende Ertz-Hauss Oesterreich (serenata, Brockes), for the birthday of Emperor Charles VI, HG, 1716
Il trionfo di primavera (serenata, ? C. Gazal), for the birth of Archduke Leopold of Austria, Hamburg, 1716
Serenata (M. Richey), for the wedding of Otto Luis with Madame Beltgens, 1716, S, A, T, B, 2 fl, zuffolo, 2 ob, chalumeau, 2 bn, 2 vn, va, bc, *Bsb*
Der zur angenehmen Mayen-Zeit in Ludwigs-Auen enstandene Lust-Streit, serenata, Ludwigsburg, 1719 or 1720, 5 arias from Aurora, 1710
Das frohlockende Gross-Brittannien (serenata, Schwemschuch), for the birthday of George II of England, HG, 8 July 1724
Das jauchzende Cimbrien [Das wegen Verbannung der Land-Plagen … jauchzende Cimbrien] (serenata, Schwemschuch), for the birthday of Frederick IV of Denmark, HG, 20 Oct 1724
Bey dem höchst-feierlichst-begangenen hohen Geburts-Feste … Friderici Ludovici zu Hannover [Geburts-Fest des Printzen von Wallis] (prol, J.P. Praetorius), HG, 31 Jan 1726
Das um den Rang streitende Friedensburg, Friederichsberg, Friederichsburg und Rosenburg, serenata, Copenhagen, 1726; MS destroyed, 1794
Europa [Die in ihrer Friedens-Hofnung gestärckte Europa] (serenata, 3, J.G. Glauche), Hamburg, 1730, recits. and choruses by Keiser, arias by Porpora und L. Leo
Erwachet und lachet, cant., B, 2 ob, 2 hn, 2 vn, va, bc, 1732, *D-Bsb*

PASSIONS AND ORATORIOS
lost unless otherwise indicated

Der blutige und sterbende Jesus (Passion orat, Hunold), Hamburg, Holy Week, 1705
Thränen unter dem Creutze Jesu (Passion orat, J.U. von König), Hamburg, Holy Week, 1711; rev. as Der zum Tode verurtheilte und gecreutzigte Jesus, 2 numbers, *D-Bsb*, excerpts in Seelige Erlösungs-Gedancken (Hamburg, 1715)
Der für die Sünde der Welt gemartete und sterbende Heiland Jesus (Passion orat, B.H. Brockes), Hamburg, Holy Week, 1712, *Bsb*, *SHs*, *DK-Kv*, 3 arias, *D-Gs*, excerpts in Auserlesene Soliloquia (Hamburg, 1714); ed. in EDM (forthcoming)
Braut-Messe aus dem XXIII Psalm Davids (orat, König), before 1713
Braut-Messe, Die geistliche Vermählung der Seelen mit Christo nach Anleitung des hohen Liedes Salomons (orat, König), before 1713
Der siegende David [Die über den Triumph ihres Heylandes Jesu jubilirende gläubige Seele; Die durch Grossmuth und Glauben triumphirende Unschuld] (orat, 2, König), Hamburg, 2 Nov 1717, *Bsb*
Die Danckbarkeit an den Gerechten Held, Easter orat, Hamburg
Der Sieg des Lebens über den Tod (orat, J.J. Rambach), Hamburg
Recits. (Ger.) for Resurrection orat by Gasparini, Hamburg, 4 April 1736
Doubtful: Passio Jesu Christi secundum Marcum [Jesus Christus ist um unser Missetat willen verwundet] (St Mark Passion), S, A, T, B, SATB, str, Hamburg, Holy Week, 1707, *Bsb*, *Gs* (poss. attrib. to F.N. Brauns); ed. in Die Kantate, clii (Stuttgart, 1967); Öffnet euch, ihr frechen Augen, *Bsb* (inc.); Wir gingen alle in der Irre [Lukas-Passion], *Bsb* (inc.)

OTHER SACRED

Ky, Gl, a, SATB, 2 vn, va, bc, *D-Bsb*, *Hs*
Ky, Gl, D, SATB, 2 hn, 2 vn, va, bc, *BNms*
San, G, SATB, ob, 2 vn, 2 va, vc, bc, *Bsb*
TeD, D, SATB, 3 tpt, timp, 2 ob, 2 vn, va, bc, *Bsb*
Braut-Messe einer gläubigen Seelen mit Christo, Concert, S, T, ob, 2 vn, bc, 1709, *SWl*
Motets: Beati omnes qui timent Dominum (Ps cxxvii), SATTB, 2 tpt, bn, 2 vn, 2 va, bc, *Bsb*; Benedictus Dominus Deus meus (Ps cxliii), S, 2 vn, bc, *Bsb*; Jubilae Deo omnis terra (Ps xcix), A, 2 vn, bc, *Bsb*; Laetatus sum (Ps cxxii), S, bc, *Bsb*; Lauda Jerusalem (Ps cxlvii), SATB, 2 vn, bc, *Bsb*; Laudate pueri (Ps cxii), SATB, 2 vn, bc, *Bsb*; Laudate pueri (Ps cxii), B, 2 vn, bc, *Bsb*
Cants.: Das Fest der Erndte, S, A, T, B, 2 tpt, 2 fl, 2 ob, 2 vn, va, bc, *B-Bc*; Der bekennende und jubilirende Lutheraner (C.G. Wend), on the 200th anniversary of the Augsburg Confession, Hamburg, 25 June 1730, lost; Ich hab einen guten Kampf gekämpft, S/T, 2 ob, 3 viols, bc, *D-Bsb*, Ich liege und schlaffe ganz in Frieden, SATB, 2 vn, 2 va, bn, bc, *Bsb*; Meine Heiland lebet, 2 S, 2 ob, bn, bc, ?1717, *S-L*; Meine Seele bleibet stille (Ps lxii, adapted by Hunold), S, bc, in Musicalische Land-Lust (Hamburg, 1714)
Doubtful, all in *D-Bsb*: San, B♭, SATB, 2 vn, va, bc [musically identical with 'Doni pace' in Handel's Flavio]; De profundis clamavi (Ps cxxix), motet, SATB, 2 vn, va, bc, ed. H. Kümmerling (Cologne, 1964); Du wirst ihn zum Herren machen, cant., SAATB,

2 vn, va, bn, bc; Es steh Gott auf, cant., SSATB, 2 ob, 2 vn, va, bc; Glückseelges Menschenkind (Ich will mich mit dir verloben), cant., B, 2 fl, 2 ob, 2 vn, bc; Herr, lehre uns bedenken, cant., SATB, 2 ob, bn, 2 vn, va, vle, bc; Ich kan nicht mehr ertragen, cant., S, B, 2 vn, 2 va, bc; Kann dich mein Bitten nicht bewegen, cant., SSATB, 2 vn, bc (inc.); Mein Gott, mein Gott, cant., SATB, 2 vn, va, bc; Nisi Dominus (Ps cxxvi), motet, SATB, 2 ob, vn, va, bc; Will mich der Erdenschlund erschrecken (Cant. von der Grossmuth), B, 2 rec, 2 ob, 2 vn, va, bc

OTHER SECULAR

Gemüths-Ergötzung (?Postel), 7 Ger. cants., 1v, insts (Hamburg, 1698)
Componimenti musicali (Hamburg, 1706)
Divertimenti serenissimi ... oder Durchlauchtige Ergötzung, incl. 3 cants., 2 duets, arias (Hamburg, 1713); 1 duet, ed. in G.F. Händels Werke, xxxii (1870, rev. 1880/*R*)
Musicalische Land-Lust (Hunold), incl. 4 Ger. cants., 1 sacred, S, bc (Hamburg, 1714)
Kayserliche Friedens-Post, nebst verschiedenen moralischen Sing-Gedichten und Arien (?König), vv, insts (Hamburg, 1715) [incidental music for a play celebrating the Treaty of Baden, perf. at residence of Baron von Kurtzrock, Hamburg, 4 Nov 1714]
Sieg der Tugend, oder Hercules auf dem Scheide-Wege (Concert, König), Hamburg, 1713, *A-Wn*
Other cants.: Begl'occhi risolvetevi, S, 2 vn, bc, *Bsb*; Benchè sempre crudele, S, fl, bc, *ROu*; Benchè sempre crudele, B, vn, hpd, *Bsb*; Che dici amor, S, bc, *Bsb*; E costume del mio squardo [La bella cantatrice] (Coviello), S, bc, *US-BEm D-Bsb*; Non sà dire l'alma mia, S, bc, *Bsb*; Poco amore mi contenta, S, vn, bc, *Bsb*; Qual nuova crudeltate, S, bc, *Bsb*; Quando mai ritornerete, S, bc, *US-BEm D-Bsb*; Voglio rider, S, bc, *S-L*
Misc. arias: Amor, soll ich dich meiden, *A-Wn*, parody of 'Parto, ti rasserena' from Fredegunda, 1715; Bleibet feste Felsen-Sinnen, *Wn*, parody of 'Quanto dolci, quanto care' from Arsinoe, 1710, ?inserted in rev. of Aurora; Euch ihr liebenswürdgen Augen, *D-Bsb*; Luci non vi turbate, *Bsb*; Wolt ihr gleich schönste Augen scheiden, *SWl*
Doubtful arias: Casti amori [Mit dem Hetzen sich ergetzen], *A-Wn*, *D-Bsb*, version of 'Per dar pace' from Handel's Rodrigo, ?inserted in rev. of Aurora; Du bist recht schön, Durch zwey Kohlen schwartze Augen, *A-Wn*, from J.C. Schieferdecker's Justinus; Es ahnet mir, geliebte Seele, *D-Bsb*, from Graupner's Bellerophon; Mi dice la constanza, *Bsb*, from J.D. Heinichen's Calpurnia; Ohn'eure Küsse, HG, 1696, *Bsb*, trans. of 'Se non vi bacio' from A. Steffani's Orlando generoso

INSTRUMENTAL

Conc., D, vn, orch, *D-ROu* [partly rev., as ov. to Circe]
Conc., D, fl, str, *SWl*; ed. F. Nagel (Mainz, 1976)
Sinfonia, D, *A-Wn* [related to conc. in *D-ROu*]
3 suites (d, D, G), 4 insts, *S-L*
Suite ex opera Kuckuk, G, 2 vn, bc, *Uu*
3 sonatas (D, G, D), fl, vn, bc, Stuttgart, 1720, *D-ROu*; ed. in NM, lxviii (1930/*R*), cxiv (1935/*R*), cxxxii (1937/*R*)
Sonata, D, 2 fl, bc, *ROu*
Other works, mentioned by Mattheson, lost

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D.R. Melamed and R.L. Sanders: 'Zum Text und Kontext der "Keiser"-Markuspassion', *BJb*, lxxxv (1999), 35–50

JOHN H. ROBERTS

Keita, Salif. Malian vocalist. *See* MALI, §3.

Kelani, Reem Yousef (*b* Manchester, 7 Aug 1963). Palestinian singer, musician and musicologist. Her father came from Ya'bad, near Jenin, her mother from Nazareth, and Kilānī was born in England but brought up in Kuwait. She studied Western classical music as a child and started singing in public at an early age. After graduating in zoology from Kuwait University, she worked as a scientific assistant researcher. At the same time she built her reputation as a concert performer, at first mainly of jazz and then increasingly of Arab music. By the time Kilānī left Kuwait for London in 1989 she was a well-established performer. She has since built up an international career as a leading performer and researcher of Palestinian music. Her repertory includes traditional songs, improvisations and settings of contemporary Palestinian poetry. Through her workshops on music and dance for children, she communicates the Palestinian heritage to younger generations. She has given many concerts in Britain, and has toured North America, Europe and the Middle East. She has also worked as a performer, composer and adviser on numerous films, TV and radio programmes.

Kilānī's repertory and technique were influenced by the Lebanese singer Fayrūz but she has also drawn on and developed her Palestinian musical heritage including Arab *maqāmāt*. Her visits to Nazareth in the 1970s stimulated her interest in the music of Galilee, and in 1996 she started research into traditional music based on interviews with old women in Palestine and in the refugee camps of Lebanon.

SUSANNAH TARBUSH

Keldïsh, Yury [Georgy] **Vsevolodovich** (*b* St Petersburg, 16/29 Aug 1907; *d* Moscow, 11 Dec 1995). Russian musicologist. He studied composition at the Moscow Conservatory under Mikhail Ivanov-Boretsky, graduating in 1932. He took the doctorate in 1947 with a dissertation on Stasov. He lectured on the history of Russian music at the Conservatory (1930–57), was made a professor there (1948) and was head of the department of Russian music history (1946–9). He was a senior scientific collaborator at the Institute of Art History of the USSR Academy of Sciences (1947–50). From 1950 to 1956 he was a professor at the Leningrad Conservatory; also from 1950 he was deputy director with responsibility for academic work and from 1955 to 1957 director of the Institute for the History of the Arts in Leningrad. He became head of the department of music of the peoples of the USSR (1960); rising to senior (1974) and chief scientific collaborator (1982). He was a member of the Russian Association of Proletarian Musicians (RAPM) between 1926 and 1932, and a member of the Union of Composers from its foundation. He was created Honoured Art Worker of the RSFSR (1966), and was made an associate member of the British Academy (1976). He was a member of the editorial team of the *Bol'shaya sovetskya ėntsiklopediya* from 1948; between 1957 and 1960 he was chief editor of the journal *Sovetskaya muzïka* and from 1967 he was chief editor of the *Muzïkal'naya ėntsiklopediya* – the first Russian musical encyclopedia. He initiated the publication of the ten-volume *Istoriya russkoy muzïki* (Moscow, 1983–97), nine volumes of which had appeared before his death.

The theme of Keldïsh's academic study is the history and development of Russian music. Not even the constraints of communist ideology and dogma, which left their marks on Keldïsh's work at the time of his membership of RAPM, prevented the appearance of the characteristic features of his scholarly attitude: a striving for historical authenticity and the painstaking analysis of musical material. He was the earliest and most versatile analyst of pre-19th-century Russian music, and, while confirming the value of Russian music, he acknowledged the role played in its development by the West. One of the pivotal ideas of his historical writing is that of Russia in the context of world culture. He was especially concerned with the music of Musorgsky, Tchaikovsky and Rachmaninoff, but was among the first to give due consideration to Russian composers of the 'second rank'.

Keldïsh was also one of the earliest writers to approach Russian religious music, which had been artificially excluded from study and performance during the communist era. He initiated the series *Pamyatniki Russkogo Musïkal'nogo Isskustvo* (Moscow, 1972–84), which contained Russian religious and secular compositions from the 16th century to the 18th, leading to the return to the repertory of many of these works.

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ed.: *M.P. Musorgskiy: pis'ma k A.A. Golenishchevu-Kutuzovu* [Letters to Golenishchev-Kutuzov] (Moscow, 1939) [incl. 'M.P. Musorgskiy i A.A. Golenishchev-Kutuzov']
Khudozhestvennoye mirovozzreniye V.V. Stasova [The artistic world views of Stasov] (diss., Moscow Conservatory, 1947)
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'Bol'shoy uchyonïy, prekresnïy chelovek' [A great scholar, a fine person], *MAk* (1995), no.2. pp.231–5

NELLI GRIGOR'YEVNA SHAKHNAZAROVA

Keldorfer, Viktor (Josef) (*b* Salzburg, 14 April 1873; *d* Vienna, 28 Jan 1959). Austrian choral conductor and composer. After studies in Salzburg, including music instruction at the Mozarteum, Keldorfer went in 1892 to Vienna, where he directed church choirs and became an associate conductor of the Vienna Männergesang-Verein. After serving as chief conductor of that chorus from 1909 to 1921, he went on to direct the Schubertbund (1922–38, 1945–54). At the tenth Deutsches Sängerfest in 1928, he directed a massed choir of about 40,000 singers. He edited the first complete collection of Schubert's works for men's chorus (Vienna, 1928), eight choral works by Bruckner, and a large number of works by Johann Strauss, father and son. Of his numerous compositions, almost exclusively vocal, the *a cappella* men's choruses are the most outstanding.

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(*selective list*)

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Principal publishers: Bosworth, Universal

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Klingendes Salzburg: kleine Musikgeschichte der Mozart-Stadt (Zürich, 1951)
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WILLIAM D. GUDGER

Keledi. Gourd and bamboo mouth organ. The term is used primarily by Kayan and Bahau peoples of Indonesian and Malaysian Borneo, although similar instruments have been played by many Borneo peoples, including the Iban, Kanowit, Dusun/Kadazan, Murut, Sebop, Kenyah and Punan (*see* INDONESIA, §VII, 1(ii), and MALAYSIA, §III). While organological details vary from group to group, these instruments generally consist of a dried gourd wind chamber, into which are inserted five to eight bamboo pipes. The Dusun/Kadazan and Murut of north-eastern Borneo (Sabah, Malaysia) organize the pipes into two parallel ranks of four tubes each. Peoples of the central highlands and adjacent areas to the east, west and south, usually arrange the tubes into a circular formation. With the exception of one mute pipe (typical of instruments from Sabah), the ends of the tubes sealed inside the wind chamber are equipped with free reeds. These vibrate when the player fills the reservoir with air by blowing into the neck of the gourd. Some instruments can also be made to sound by inhaling. Different pitches are produced with the fingers, either by covering one or two small holes on the exposed part of each tube, or by stopping the open end of the tube itself. A drone pipe is present on many instruments.

Historically, mouth organs have been played in various ritual and recreational contexts across the island of Borneo. In many of these contexts it has been played solely by men, although in some communities both men and women have played.

Many peoples of the central highlands have either discontinued performance of the mouth organ in the 20th century, or play it only rarely. Younger people are often unaware that such an instrument ever existed in these communities. In Sabah, however, the mouth organs of the Dusun/Kadazan and Murut have attained the status of a kind of cultural emblem, and are often sold in museums and craft shops.

Other terms for Borneo mouth organs include *enkerurai*, *enkrurai*, *enkruri*, *kerurair* (Iban); *keluri* (Sebop, some Kenyah, Kayan, and Iban sub-groups); *keredi* (some Kayan sub-groups); *garudé* (some Dusun, certain peoples of the central highlands); *kediré'*, *kediréq*, *kedirek* (some Kenyah sub-groups); *sampotan*, *sempotan*, *sumpotan*, *sompoton* (most Dusun/Kadazan and Murut); and *slidap* (some Kenyah sub-groups).

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V.K. Gorlinski: '*Pangpagaq*: Religious and Social Significance of a Traditional Kenyah Music-Dance Form', *Sarawak Museum Journal*, xl/61 (1989), 279–301 [special issue]

VIRGINIA GORLINSKI

Kelemen, Milko (*b* Slatina, Croatia, 30 March 1924). Croatian composer and conductor. He studied composition with Šulek at the Zagreb Academy of Music (1945–52), under Messiaen and Aubin in Paris (1954–5) and with Fortner at the Freiburg Musikhochschule (1960–61). He held a Humboldt Scholarship to study at the Siemens electronic studio in Munich from 1966 to 1968, and he spent the years 1968–9 in Berlin with the aid of a scholarship awarded by the German Academic Exchange Service. From 1970 to 1972 he was professor of composition at the Düsseldorf Conservatory. He took up a similar appointment at the Stuttgart Musikhochschule (1973–1989). In 1961 Kelemen founded the Zagreb Biennale and became its first president; in this and other ways he was largely responsible for paving the way for avant-garde music in Croatia. Awards made to him include the Beethoven Prize awarded by the City of Bonn (1961), the prize awarded by the Italian section of the ISCM (1962), several awards from the City of Zagreb, the Bernhard Sprengel Prize from the City of Hanover (1969) and the Croatian Vladimir Nazor Prize (1984) for his life's work.

Kelemen's style underwent a dynamic evolution. His compositional output can be divided into three periods: an early corpus – Piano Sonata (1954) to *Études contrapuntiques* (1959) – written in a style influenced by folk music; an avant-garde period during which Kelemen experimented with musical structure; and, from *Grand jeu* (1982) onwards, a period marked by his discovery of a new, personal use of intervals and harmony. This last phase also assimilated earlier stylistic changes. An important work in this evolving process was *Composé* (1967); for the first time he found a new way of handling tonality and intervals. Eventually, he developed a form of polytonality. To achieve a desired effect, Kelemen may use any number of contemporary techniques, though he may also resort to the archetypal or exotic as a means of expression. In the multimedia ballet-opera *Apocalyptica* (1973–4), Kelemen and his collaborators used dispersed dramaturgy and allegory to portray some of the enduring and essential problems of the human condition within modern civilization. *Salut au monde* (1998), a much later work scored for soloists, double chorus, slide projections and lighting effects, uses bright vocality to create dramatic tension.

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Abbandonate (ballet), 1964, Lübeck, 1 Sept 1964
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Apocalyptica (multimedia ballet-op, F. Arrabal), collab. E. Kieselbach, concert perf., Graz, 10 Oct 1979; staged, Dresden, Semper-Oper, 10 May 1982

VOCAL

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INSTRUMENTAL

Orch: Koncertantne improvizacije, str, 1955; Adagio ed allegro, str, 1956; Bn Conc., str, 1957; Conc. giocoso, chbr orch, 1957; Concertino, db/vc, str, 1957; Konstellationen, chbr orch, 1960; Skolion, 1960; 5 Essays, str, 1961; Équilibres, 2 orch, 1962; Transfiguracije, pf, orch, 1962; Sub rosa, 1965; Composé, 2 pf, orch, 1967; Surprise, str, 1967; Changeant, vc, orch, 1968; Floreal, 1970; Olifant, trbn, 2 orch, 1971; Abecedarium, str, 1974; Mirabilia, pf, 2 orch, ring modulator, 1975; Mageia, 1978; Infinity, 1979; Grand jeu, vn, orch, 1982; Love Song, str, 1984; Phantasmen, va, orch, 1985; Archetypon, 1986; Antiphonie, org, orch, 1987; Drammatico, vc, orch, 1991; Für Anton, 1996; Delicate Clusters, 1997

Chbr and solo inst: Pf Sonata, 1954; Étude, contrapuntiques, wind qnt, 1959; Sonata, ob, pf, 1960; Der Esel geht am Meer spazieren, pf; Radiant, chbr ens, 1963; Dessins commentées, pf, 1964; Entrances, wind qnt, 1966; Motion, str qt, 1969; Fabliau I, fl, 1972; Varia melodia, str qt, 1972; Rontondo I, wind trio, 1977; Splintery, str qt, 1977; 10 Fabeln, 2 rec; Säulen des Himmels, pf, 1986; Sonette, str qt, 1987; Memories, str trio, 1988; Nonett, 1993; Goodbye my Fancy, vn, pf 1998

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'Leerzimmer und Kindheitserinnerung', *Melos*, xxxiv (1967), 244–9
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D. Davidović: 'Čisto-nečisto: uz Infinity (1978) Milka Kelemena' [Pure-impure: concerning Infinity (1978) by Kelemen], *Arti musices*, xxv/1–2 (1994), 267–75
W.M. Grimmel: 'Zwischen Ost und West: Milko Kelemen wird 70', *NZM*, Jg.155, no.2 (1994), 45–6

RUDOLF LÜCK, KORALJKA KOS

Kelemen, Zoltán (*b* Budapest, 12 March 1926; *d* Zürich, 9 May 1979). Hungarian bass-baritone. He studied in Budapest and Rome, making his début in 1959 at Augsburg as Kecal. After an engagement at Wuppertal, in 1961 he joined the Cologne Opera, remaining there until his death; he took part in the première of Zimmermann's *Die Soldaten* (1965) and made his London début with the company at Sadler's Wells (1969) as the Mayor in *Der junge Lord*. He first appeared at Bayreuth in 1962 as Ortel and a Nobleman (*Lohengrin*); in 1964 he sang Alberich, the role of his Salzburg (1965), Metropolitan (1968) and Covent Garden (1970) débuts, and which he recorded for Karajan. A fine Mozartian, he was an earthy Leporello, a suave Alfonso and an amusing, menacing

Osmin. His other roles included Pizarro, Don Magnifico, Falstaff (Nicolai and Verdi), Dulcamara, the Grand Inquisitor, Ochs, Gianni Schicchi, Rangoni and Klingsor, which he also recorded. Kelemen was a powerful actor and coloured his rich, agile voice cleverly to suggest humour or malevolence as a character required.

ALAN BLYTH

Kéler, Béla (Albrecht Pál) [Keler, Adalbert Paul von] (*b* Bártfa, Hungary [now Bardejov, Slovakia], 13 Feb 1820; *d* Wiesbaden, 20 Nov 1882). Hungarian conductor and composer. As a patriotic Hungarian he used the Hungarian form of his name with surname first. He was at first a law student and then for four years a farmer before he took up music seriously, teaching himself theory from the writings of Albrechtsberger. After a spell as theatre violinist in Eperjes (Prešov), he moved to Vienna in 1845, taking a place as first violin in the orchestra of the Theater an der Wien and studying further with Simon Sechter. In 1854 he took over Gungl's orchestra in Berlin for a time and in 1855 that of August Lanner in Vienna on the latter's death; in 1856 he became bandmaster of the 10th Austrian Infantry Regiment. In 1860 he started an orchestra in Budapest, but this failed and from 1863 to 1870 he was conductor at Wiesbaden, composing there his most successful works including the *Lustspiel-Ouverture*. From 1872 his concert tours took him through Germany, to London and Manchester in 1874–5 and to Denmark and Switzerland. Brahms's fifth Hungarian Dance is based on Kéler's *csárdás Bártfai emlék* op.31. In 1879 he celebrated his silver anniversary as a conductor with a *Jubiläums-Fest-Ouverture*. An account of his life is given in Z. Sztehlo: *Kéler Béla* (Budapest, 1930).

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27 waltzes, incl.: Hoffnungsstrahlen, op.17; Am schönen Rhein, op.83; An der Themse-Strand, op.104
22 marches, incl. Prinz Friedrich, op.13
13 galops, incl. Hurra, hurra, hurra, Sturm-galop, op.12
Die Schmetterlingsjagd, ballet, op.133
19 polkas, 14 csárdás, 10 mazurkas, 4 quadrilles

ANDREW LAMB

Kell, Reginald (Clifford) (*b* York, 8 June 1906; *d* Frankport, KY, 5 Aug 1981). English clarinettist. He won a scholarship to study with Haydn Draper at the RAM from 1929 to 1932, taught there from 1935 to 1939 and 1958 to 1959, and was made a Fellow in 1941. Much influenced by Leon Goossens, Kell's own expressive use of vibrato inspired a new style of clarinet playing in England. He was principal clarinet of the following orchestras: RPO (1931–2), Royal Opera House (1932–6), LPO (1932–6), LSO (1936–9), Toscanini International, Lucerne (1939), Liverpool PO (1942–5) and Philharmonia (1945–8). In 1938 Kell adjudicated at the International Festival of Woodwind Playing at Vienna. In 1948 he emigrated to the USA and toured there as a soloist and in the Canadian provinces. Kell was trustee and professor at the Aspen Music School in Colorado from 1951 to 1957. He made many recordings, including a notable account of the Brahms Clarinet Quintet, made in 1937 with the Busch Quartet. He published a *Kell Method* (New York, 1968) and some studies, and was director of Boosey & Hawkes's band instrument division from 1959 to 1966. In 1971 he returned to live in England.

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P. Weston: *Clarinet Virtuosi of Today* (London, 1989), 12–13

PAMELA WESTON

Keller, Alfred (*b* Rorschach, canton of St Gallen, 5 Jan 1907; *d* Rorschach, 14 June 1987). Swiss composer. He attended the Zürich Conservatory (1925–7), where he studied with Carl Baldegger (piano) and Volkmar Andreae (composition and conducting), among others, and the Preussische Akademie der Künste, Berlin (1927–30), where his teachers included Schoenberg. Upon his return to Switzerland in 1930, he was active as a private teacher and conductor; later he taught the piano at the Rorschach teachers' training college (1946–75). His many songs, written for the choirs he conducted, are written in a traditional tonal idiom; other works remain faithful to dodecaphony, drawing on Hauer's 12-note method as well as Schoenberg's. The dominance of short motifs in his music and his use of symmetrical and analogous structures, such as in the *Variationen über ein Thema von Schoenberg* (1962), also attest to the influence of Webern. Keller made cautious use of more experimental techniques as well; in *Duettino* for flute and clarinet (1970), for example, clattering noises are integrated, through the use of spatial notation, into an otherwise strictly regulated context. Writing in a style distinct from the neo-classicism popular in Switzerland at the time, only a few of his works were published and performances of his composition were rare.

WORKS

Orch: Passacaglia, str, 1960–61; Variationen über ein Thema von Schoenberg, 1962, rev. 1967; Ossia, 1980–81
Vocal: Das Liebespaar von Übermorgen (E. Basler), 1v, speaking chorus, 2 sax, 2 tpt, trbn, pf, perc, 1935; 4 Lieder, 1v, pf, 1941; Galgenlieder (C. Morgenstern), 1v, fl, cl, hn, vn, va, vc, pf, 1942–4; Trinken wir (S. Petöfi), 1v, pf, 1945; Ewiger Augenblick (H. Helmerking), S, fl, b cl, cel, hp, vn, vc, 1962–3; Der enthüllte Stern (R.B. Matzig), 1v, fl, ob, cl, vn, va, vc, hp, perc, 1974–5; 3 Lieder (R. Hörler), 1v, pf, 1982; various works for chorus; arrs. of popular songs; music for children
Chbr and solo inst: Str Qt, 1930; Ciacona, fl, 1970; Duettino, fl, cl, 1970; Burletta, cl, 1972; Capricciettto, fl, 1973; Canzonetta, ob, 1973; Pastorella, Scherzino, ob, 1973; Monodialog, 2 fl, 1976
Kbd (pf, unless otherwise stated): Sonata, 1928; Suite, 1936–7; Toccata, 1952, rev. 1967; Epitaph für Arnold Schoenberg, 1956, rev. 1958; 3 Zwölfton-Etüden: Martellato, Flageolett, Perpetuum mobile, 1956; Polymetrum, Palindrom, Permutatio, 1967–8; 3 Klavierstücke: Melancholericon, Consolation, Omaggio, 1972–4; 4 Chorale Preludes, org, 1976–7

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C. Keller: 'Bauen mit Tönen: zum Tode von Alfred Keller', *Dissonanz*, xiii (1987), 22–3

CHRISTOPH KELLER

Keller, Hans (*b* Vienna, 11 March 1919; *d* London, 6 Nov 1985). British music critic and writer of Austrian birth. He grew up in Döbling (Vienna) in a circle that included Franz Schmidt and the writer and violinist Oskar Adler. After being held by the Nazis during the Anschluss, he fled in 1938 to London where he stayed for the rest of his

life. During the next ten years he studied the violin, took the LRAM, and played in a variety of string quartets and orchestras. At the same time he worked with sociologists on small group psychology, and taught himself psychoanalysis through the writings of Freud, Flügel, Jones and Glover. (Later, he psychoanalysed himself, and even took a patient.) His early published and unpublished writings are mainly in these fields, and their stance and aphoristic clarity pervade his life's work.

From the mid-1940s Keller wrote extensively and provocatively on film music, championed the work of Benjamin Britten, and emerged as a keen protagonist of Schoenberg. He came to prominence as a self-styled 'anti-critic' through the outspoken little journal *Music Survey* (1949–52); this he edited jointly with Donald Mitchell, as he did the forthright *Benjamin Britten: a Commentary on his Works from a Group of Specialists* (1952). In the 1950s, arguably his golden years, he wrote seminal studies of Stravinsky, Gershwin, Elgar, Schoenberg and (especially) Mozart; he sustained a number of columns devoted to the contemporary music scene, notably 'The New in Review' for *Music Review*; and he devised a form of wordless musical criticism ('Functional Analysis') that explored the latent unity of manifestly contrasting themes. Many of these analyses were performed and broadcast in Britain and Germany. He also began to teach at the Dartington Summer School and to address the problems of music education.

In 1959 Keller joined the BBC, and over the next 20 years took charge, successively, of music talks, chamber music, orchestral music, regional symphony orchestras and new music. During 15 of these years he was also chairman of the working party that planned the International Concert Seasons of the European Broadcasting Union. He was himself a distinctive radio speaker and his virtuoso broadcasts on the chamber music of Beethoven and Schoenberg have now been transcribed. However, by challenging the proposal to abolish the Third Programme in favour of generic programming, he found himself assuming the controversial role of conscience to the BBC. He retired at the age of 60 in 1979.

It was during these years that he propounded in *The Listener* his 'two dimensional theory of music', by which 'background' expectation was contradicted by 'foreground' innovation. This theory he ramified in later writings. In another column, 'Truth and Music' for *Music and Musicians* (1966–71, 1984–5), he elaborated his aesthetic views, which were rooted in Kant and Schopenhauer. Elsewhere, he explored his familiar topic of the relation between tonal and 12-note music in the work of Shostakovich; he addressed the classical romanticism of Schumann and Mendelssohn; and, at Dartington, he spoke on the 'Principles of Composition' and 'Music and Psychopathology'. His interests in music, psychoanalysis and football were united in *1975 (1984 minus 9)* (1977), and he wrote and translated several librettos. Some of this work was on behalf of Britten, who rewarded him with the dedication of his Third String Quartet (1976).

In the late 1970s two visits to the Jerusalem Music Centre Mishkenot Sha'ananim yielded *The Jerusalem Diary* – a commentary on contemporary society, music and politics in Israel – and a defence of *The Mendelssohn Violin Concerto*. Both books still await publication. In his last six years after leaving the BBC, he worked as a string coach at the Guildhall and Yehudi Menuhin Schools of Music, made two trips to Canada and the USA, lectured and broadcast in Germany and taught musical analysis in a variety of colleges. He completed *Stravinsky Seen and Heard* (1982), *The Great Haydn Quartets: Their Interpretation* (1986) and *Criticism* (1987), and wrote voluminously on a variety of subjects including bowing, the lied, creative character, symphonism, modern music and culture.

In 1985 he was awarded a cross of honour by the President of Austria. Shortly afterwards, at the time of his death, he was celebrated for the breadth of his interests, for his charismatic if combative personality, for his loyalty to a remarkable circle of friends, and for his fearless defence of individuals. *Music Analysis* published a bibliography in 1986 and a selection of *Essays on Music* appeared in 1994.

See also ANALYSIS, §II, 5.

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'The Classical Romantics: Schumann and Mendelssohn', *Of German Music: a Symposium*, ed. H.-H. Schönzeler (London and New York, 1976), 179–218
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CHRISTOPHER WINTLE

Keller, Hermann (*b* Stuttgart, 20 Nov 1885; *d* Freiburg, 17 Aug 1967). German musicologist and keyboard performer. After studying architecture at Stuttgart and Munich, he was encouraged to take up a musical career by his teacher Max Reger. He studied at Munich, Stuttgart and Leipzig, and in 1910 took a teaching post at Weimar, where he performed double concertos with Reger. In 1916 he was appointed organist at the Markuskirche, Stuttgart. He taught at the Musikhochschule there from 1919 and took the doctorate at Tübingen in 1924 with a dissertation on musical articulation. From 1928 he was head of the department of church and school music in the Musikhochschule, and became its director in 1946, retiring in 1952.

Keller was best known for his work as a scholar and performer of 17th- and 18th-century keyboard music; his particular interest lay in the keyboard works of J.S. Bach, on which he contributed a number of articles to the *Bach-Jahrbuch* between 1913 and 1954. He edited Bach's keyboard works (and some for organ), the organ works of Scheidt, Buxtehude (a selection in two volumes), Lübeck, Frescobaldi, Handel's organ concertos opp.4 and 7 (arranged for organ solo) and a selection of 150 sonatas by Domenico Scarlatti. In his editions he was particularly adept at providing convincing completions for fragmentary pieces. Towards the end of his life Keller turned his attention to Chopin, and besides some articles, he was responsible for a critical edition of the preludes (1956).

WRITINGS

Reger und die Orgel (Munich, 1923)
Die musikalische Artikulation, insbesondere bei Joh. Seb. Bach (diss., U. of Tübingen, 1924; Stuttgart, 1925)
Schule des klassischen Triospiels (Kassel, 1928, 4/1955)
Schule des Generalbass-Spiels (Kassel, 1931, 5/1967; Eng. trans., 1965/*R*; Jap. trans., 1976)
Schule der Choral-Improvisation für Orgel (Leipzig, 1939)
Die Kunst des Orgelspiels (Leipzig, 1941/*R*)
Die Orgelwerke Bachs (Leipzig, 1948/*R*; Eng. trans., 1967)
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Phrasierung and Artikulation (Kassel, 1955; Eng. trans., 1965/*R*; Jap. trans., 1970)
Essay in *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart*, ed. H. Albrecht (Kassel, 1957), 7–21
Domenico Scarlatti, ein Meister des Klaviers (Leipzig, 1957; Jap. trans., 1974)
'Gibt es eine h-moll Messe von Bach?', *Musikerkenntnis und Musikerziehung: Dankesgaben für Hans Mersmann*, ed. W. Wiora (Kassel, 1957), 69–75
'Chopin: Stil und Persönlichkeit', *Musica*, xiv (1960), 133–9
'Zur Textkritik des Préludes und Etudes von Chopin', *Chopin-Jb 1963*, 80–87
Das Wohltemperierte Klavier von Johann Sebastian Bach (Kassel, 1965, 4/1989; Eng. trans., 1976; Fr. trans., 1972; It. trans., 1991)
'Zur Geschichte der Urtextausgaben der Klavierwerke Bachs in der Edition Peters', *DJbM*, x (1965), 127–32
'Schuberts Verhältnis zur Sonateform', *Musa – mens – musici: im Gedenken an Walther Vetter* (Leipzig, 1969), 287–95

HUGH COBBE

Keller, J(?ohann) Gottfried [Godfrey] (*d* London, ?before 25 Nov 1704). German composer and harpsichordist, active in England. Nothing is known for sure of his life before 23 June 1694, when he was given a passport to travel to Holland, but he seems to have been in England around 1680, for Edward Lowe (*d* 1682) copied five pieces by him in a set of partbooks (*GB-Ob* Mus.Sch.E.443–6) begun in 1677, three of which also exist in apparently autograph parts in *GB-Ob* Mus.Sch.C.44. Assuming he remained in England throughout the 1680s and 90s, it is likely he became involved in public concerts, though he is only mentioned in advertisements for concerts at Drury Lane Theatre and at York Buildings in 1703 and 1704. He was listed as teaching the keyboard with Henry Purcell and Giovanni Battista Draghi in the abortive proposal for a Royal Academy in 1695, and married Mary Goodrick on 31 March 1698 in the London church of St James, Duke's Place. Hawkins called him 'a celebrated master of the harpsichord', and added that he was prevented from publishing his continuo treatise, *A Compleat Method* (London, 1705), by 'an immature death'. He is mentioned as 'being lately Dead' on 25 November 1704, when Gottfried Finger's library was offered for sale; he had purchased it with John Banister (ii) before Finger's departure from England in 1701. He left his 'best fiddle' and a spinet to his elder son Godfrey.

In his compositions Keller was capable of achieving an effective synthesis between the Purcellian idiom and the German sonata. His sonatas are similar in style and scoring to those by the Moravian composer Gottfried Finger, which suggests either that he was closely connected with Finger in England, or that he also came from that part of central Europe. The six sonatas of 1699 were

dedicated to Princess Anne, and were probably composed for musicians in her service, including the trumpeter John Shore and the oboe and recorder players James Paisible and Peter La Tour. Like Finger, he also wrote a good deal of easy, attractive music for amateur recorder players. His *Compleat Method* includes some figured bass 'lessons' with fugal entries, and simple 'Rules for Tuning a Harpsicord or Spinnet'.

WORKS

3 airs, C, vn, 1691[5]
2 sonatas, G, C, 2 rec/vn, 2 ob/vn, bc, 6 sonates . . . par Mr. Fingher et . . . Mr. Keller (Amsterdam, 1698); ed. D. Lasocki (London, 1979, 1981)
8 sonates à trois parties, F, B♭, d, F, 2 rec/vn, bc; B♭, vn, vn/ob, bc; c, 2 rec/vn, bc; a, G, rec, vn/ob, bc (Amsterdam, 1699[9]/*R*), no.4 by R. Orme; 1 ed. D. Lasocki (London, 1981)
6 Sonatas, D, D, D, tpt/ob, str, bc; d, B♭, F, 2 rec, 2 ob/vn, bc (Amsterdam, 1699); 1 ed. M. Tilmouth (London, 1960); 1 ed. P. Holman (London, 1979)
Trumpet minuet, C, vn, 1700[8]
Air, g, 2 rec, 50 airs Anglois, i (Amsterdam, 1702/*R*)
Ground, F, rec, b, 50 airs Anglois, i (Amsterdam, 1702/*R*); version in D, vn, b, *GB-Lcm* 11.F.10
Prelude, D, vn, Select Preludes or Volentarys (London, 1704), arr. rec, F, Select Preludes and Vollumtarys (London, 1708); ed. R. Colwell (London, 1949)
6 sonate à tre (Amsterdam, 1706), d, F, g, B♭, C, G, 2 rec, bc; 2 ed. D. Lasocki (Tokyo, 1978, 1981)
3 sonatas, C, F, F, 2 rec, bc, 2 sonatas, F, C, 3 rec, *Lbl* (inc., 1 pt only), frags. *DRc*
2 pieces, C, a, 3 vn, b, bc, sonata, d/b, 3 rec/vn, *DRc*
Chaconne, D, vn, bc, chaconne, d, vn, b viol, bc, sonata, A, 2 vn, bc, suite, g, 2 vn, b, bc, chaconne, G, 2 vn, b, bc, *Ob*
Air, a 4, C, *US-LAuc*, Finney Partbooks
11 pieces, D, C, G, d, kbd, *GB-Ob*; air, F, inc., kbd, *GB-CDu*

WRITINGS

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P. Holman: 'The Trumpet Sonata in England', *EMc*, iv (1976), 424–9
D. Lasocki: 'The French Hautboy in England, 1673–1730', *EMc*, xvi (1988), 339–57
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PETER HOLMAN

Kelleri [Keller], **Fortunato.** *See* CHELLERI, FORTUNATO.

Kelley, Edgar Stillman [Stillman-Kelley, Edgar] (*b* Sparta, WI, 14 April 1857; *d* New York, 12 Nov 1944). American organist, composer and writer on music. He began piano lessons with his mother, then studied with F.W. Merriam (1870–74) before going to Chicago, where he continued his piano studies with N. Ledochowski and took harmony and counterpoint lessons with Clarence Eddy. In 1876 he went to Stuttgart and studied under Max Seifritz (composition and orchestration), Wilhelm Krüger and Wilhelm Speidel (piano), and Friedrich Finck (organ). He returned to the USA in 1880 and settled in San Francisco. For six years he taught, composed, and gave piano and organ recitals; he also studied the music of the Chinese community, which resulted in the suite *Aladdin* for orchestra (1887–93).

Kelley spent the years 1886 to 1892 in New York, conducting light opera, arranging music, composing, and teaching theory and piano. In 1891 he married Jessie Gregg (1865–1949), a pianist and teacher, who was later prominent in the National Federation of Music Clubs; her promotional and managerial efforts greatly enhanced her husband's career. In 1892 Kelley returned to the West Coast to become music critic of the *San Francisco Examiner*, but he moved back to New York four years later. In 1898 he was elected to the National Institute of Arts and Letters. For the academic year 1901–2 he was acting professor of music at Yale.

From 1902 to 1910 Kelley lived in Berlin, where he taught piano and composition; Riegger was one of his pupils. He returned to the USA in 1910 to teach at Western College for Women at Oxford, Ohio; the following year the college granted him a permanent fellowship in composition. He also accepted an appointment at the Cincinnati College of Music to teach theory and composition (1911–34). During this period he published two books, *Chopin the Composer* (1913) and *Musical Instruments* (1925). Kelley received honorary degrees from Miami University, Oxford, Ohio (DLitt 1916) and the University of Cincinnati (LLD 1916).

Kelley's music shows the influence of his training in the Germanic tradition; harmony is tempered by a sure instinct for thematic development and a sense of symmetry. His works, predominantly programmatic, are characterized by clear writing, free experimentation with tonal colour and the use of whimsical details that enliven otherwise conventional methods. In his liking for circumspect musical innovation, extra-musical depiction and humour he bears an affinity with the Boston composer, George Chadwick. His theatre works, particularly the incidental music to *Ben Hur*, foreshadow the film music of the next several decades, and in fact Kelley wrote one film score, though the film, *Corianton*, apparently was never released.

Typical compositional traits are revealed in his Chinese suite *Aladdin*, whose four movements depict a wedding, palace garden, flight of a genie, and 'Feast of Lanterns'. The music is filled with Chinese pentatonic melodies and instrumental sounds, and displays picturesque orchestration. In sharp contrast, his Symphony no.2 ('New England') reflects his New England ancestry. Its four movements are cast in typical symphonic structures. The music, less obviously programmatic than in the suite, is grave and reflective, as the composer ponders the experiences of the Pilgrims who settled in Plymouth in 1620. The third movement makes moving use of Timothy Swan's New England hymn 'Why do we mourn departing friends'. Almost of of Kelley's compositions adhere either to the colourfulness of the suite or the solemn expressivity of the symphony.

Kelley had strong ideas about nationalism in music and the position of American composers, which he expressed in numerous articles. He was avowedly an American composer and his works embody the spirit and sentiment of American life. Although many of Kelley's stage works

and symphonic pieces achieved success when first performed, little of his music continues to be performed.

WORKS

Stage: Music to Macbeth (incid music, W. Shakespeare), op.7, 1882–4, rev. as orch suite, Gaelic March, arr. pf 4 hands (1886); Pompeiian Picnic (operetta, A.C. Gunter), op.9, 1887; Prometheus Bound (incid music, Aeschylus), op.16, 1891; Puritania (operetta, C.M.S. McLellan), op.11, 1892; Ben Hur (incid music, L. Wallace), op.17, 1899; The Pilgrim's Progress (musical miracle play, after J. Bunyan), op.37 (Boston, 1917); other incid music

Orch: Confluentia, op.2 no.2, str, 1882 [arr. of no.2 of 3 Pieces, pf]; Aladdin: a Chinese Suite, op.10, 1887–93; Sym. no.1 'Gulliver: his Voyage to Lilliput', after J. Swift, op.15, 1900; Sym. no.2 'New England', op.33, 1913; Alice in Wonderland, suite, 1919; The Pit and the Pendulum, suite after E.A. Poe (New York, 1930); Corianton, film score, *c*1930

Vocal: A Wedding Ode, op.4, male chorus, orch, 1882; Phases of Love, 6 songs, op.6, S, pf, no.6 pubd (1888); 2 Songs, op.8 (1901); O Captain! My Captain! (W. Whitman), op.19, chorus, orch (Boston, n.d.); A California Idyll, op.38, S, orch, 1918; America's Creed, op.40, chorus, orch (Boston, 1919); other choral pieces, songs

Chbr and solo inst: Theme and Variations, op.1, str qt, *c*1880, rev. as op.25; 3 Pieces, op.2, pf (1891), no.2 Confluentia arr. str orch; Lyric Opera Sketches, pf (1894); Pf Qnt, op.20, 1898–1901; Str Qt, op.25 (New York, 1907); other pieces, arrs., pf

MSS in *US-OX*

Principal publishers: G. Schirmer, Stillman-Kelley Publication Society, Birchard, Ditson

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KATHERINE K. PRESTON/N.E. TAWA

Kellie, 6th Earl of. *See* KELLY.

Kellner, Andreas (*d* Stettin, 1591). German printer. In 1572 he took over the subsidiary press in Stettin founded by his father-in-law JOHANN EICHORN.

Kellner, David (*b* Leipzig, *c*1670; *d* Stockholm, 6 April 1748). German organist, lutenist, composer and theorist. Nothing is known about his life before 1711 when he was in Stockholm as organist at the Jacobskyrka and as carillonneur at the German Church. Only vague evidence connects him with Leipzig and Hamburg, where he may have been a captain in the military. Kellner was one of the last of the lutenist virtuoso-composers. His only extant composition is a collection of 17 lute pieces (*XVI* [sic] *Auserlesene Lauten-Stücke*, Hamburg, 1747) in various dance forms, as well as more extended pieces described as fantasies and variations on a chaconne in A major. In 1720 Kellner composed a 'musicalisches Concert', *Der frolockende Parnassus*, for the name day (18 July) of King Frederick I of Sweden.

Kellner's primary fame rests on his popular thoroughbass manual, *Treulicher Unterricht im General-Bass*, published in Hamburg in 1732, and reissued in numerous editions until as late as 1796, including Swedish (1739) and Dutch (1741) translations; the third German edition (Hamburg, 1743) has been published in facsimile (Laaber, 1980). The first two editions appeared with only the initials D.K. on the title-pages. However, in the second edition (Hamburg, 1737; ed. E. Thom (Michaelstein, ?1985)) Georg Philipp Telemann gave the author's complete name (although as Keller) in a new preface. The long-lived popularity of Kellner's treatise, especially in Sweden, where it was almost the only instructional work of its type in use for a long period, can be explained by its brevity (less than 100 pages) and the conciseness of the explanations. The work stands in marked contrast to the more important thoroughbass works of the period by Mattheson and Heinichen, which were exceedingly complex, lengthy and undoubtedly expensive. Kellner divided his book into seven chapters: 1. On intervals, chords, regulating the parts; 2. On the use of the figures; 3. On the natural *Ambitus* of keys and the accompaniment; 4. On unusual progressions which deviate from natural ones; 5. On the modulation [*Ausweichungen*] of keys; 6. On the nature of consonances; 7. On the use of dissonances. For those familiar with Heinichen's monumental treatise, *Der General-Bass in der Composition* (Dresden, 1728), Kellner's work will frequently seem derivative not only in spirit but also in phraseology.

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GEORGE J. BUELOW

Kellner, Johann Christoph (*b* Gräfenroda, Thuringia, 15 Aug 1736; *d* Kassel, 1803). German organist and composer, son of JOHANN PETER KELLNER. He studied music first with his father and later with Georg Benda at Gotha. After a stay in Amsterdam and The Hague he became the court organist and Kantor in the Lutheran church at Kassel.

Apart from a Singspiel, *Die Schadenfreude*, Kellner's output is dominated by keyboard works that continue in his father's *galant* style. His preludes show a preference for harmonious, homophonic writing, with clear song-like melodies and figured elaboration. In the fugues the counterpoint is set off by harmonic centres of gravity, and the instrumental works clearly reveal sonata- and toccata-like treatment. The *galant* style is most apparent in the keyboard concertos, which grew partly from the playful style favoured by amateurs (e.g. op.5) and partly from C.P.E. Bach's concerto style using contrasts and dramatic tension. In the relationship between the solo instrument and the orchestra Kellner anticipated the Viennese Classical concerto. The sonata form pervades his various instrumental works, yet his chorale settings, organ trios and fantasias combine counterpoint with *galant* expression. The emphasis on *Empfindsamkeit* is also present in the cantatas; for some of these it is not clear whether Kellner or his father composed them. His theory treatise, *Grundriss des Generalbasses* op.16 pt.1 (Kassel, 1783, 7/1796), achieved great success, and the inclusion of many works by Kellner in 18th-century collections indicates the extent to which he was in touch with the prevailing taste.

WORKS

INSTRUMENTAL

Hpd/pf concs. (all pubd in Frankfurt): 1 as op.3 (n.d.), lost; 1 as op.4 (n.d.); 3 as op.5 (n.d.); 3 as op.7 (n.d.); 3 as op.8 (n.d.), lost; 1 as op.11 (?1782); others, mentioned in *EitnerQ*, lost

Chbr: 3 sonatas, hpd/pf, vn, vc, op.9 (Kassel, n.d.), lost; Serenade, pf/(2 vn, fl, 2 hn, b), 2 sonatas, pf, acc. vn, 1 conc., pf, acc. 2 vn,

op.13 (Kassel, n.d.); Sonata, pf, ad lib vn, va, op.18 (Offenbach, n.d.); Sonata, hpd/pf, fl/vn, vc, op.19 (Darmstadt, n.d.), lost

Kbd (org, unless otherwise stated): 6 fugues, pf (Amsterdam and The Hague, 1765), lost; 3 Vor- oder vielmehr Nachspiele, 3 Fugen, 3 Choral-Vorspiele, im Trio mit dem Canto-firmo, op.14 pt 1 (Kassel, n.d.); Orgel-Stücke von verschiedener Art, op.14 pt 2 (Kassel, n.d.); Mein trautes Röschen, rondo, C, pf (Speyer, 1782); 31 neue Orgelstücke, op.17 pt 1 (Speyer, 1789): 12 preludes, 14 chorale preludes incl. 4 Triomässig, fantasia, fugue, qt for 4 hands and pedals, 2 trio chorales for 2 kbds and pedals; Menuett, Fantasie, Fuge, Marche, Quartetto, pf (Speyer, 1789); Sinfonia, D, pf (Speyer, 1789); Neue Orgelstücke, op.17 pt 2 (Darmstadt, 1793); 14 Orgelstücke, bestehend in leichten Vor- und Nachspielen, zwischen neuen Choral-Vorspielen, op.20 pt 1 (Brunswick, n.d.); 2 Fugen, pf/org 4 hands (Leipzig, 1795); Caffe, fughette, pf (Leipzig, 1795), lost; Marsch der Leibgarde zu Hessen-Cassel, variations, pf (Leipzig, 1795), lost; 6 fugues très faciles, org/pf (Amsterdam, ?1802); 3 Fugen (Kassel, n.d.), lost; VIII Easy Preludes, org/hpd (London, n.d.), lost; 2 Nachspiele, fugue, op.posth. (Brunswick, n.d.), lost; other pf works in 18th-century collections

VOCAL

Die Schadenfreude (Spl, C.F. Weisse), Kassel, 1782, vs, op.10 (Kassel, ?1782); 7 cants., incl. 4 perhaps J.P. Kellner, *D-Bsb*; Herr Bachus ist ein braver Mann (G.A. Burger), song, ed. E. Consentius, *Gedichte* (Berlin, 1914); others, mentioned in *EitnerQ*, lost

For bibliography *see* KELLNER, JOHANN PETER.

KARL GUSTAV FELLERER

Kellner [Keller, Kelner], **Johann Peter** (*b* Gräfenroda, Thuringia, 28 Sept 1705; *d* Gräfenroda, bur. 22 April 1772). German organist and composer, father of JOHANN CHRISTOPH KELLNER. His parents wished him to become a lamp-black merchant like his father, but he was determined to study music. He probably received his first training at the village school in Gräfenroda, where he sang under the Kantor Johann Peter Nagel; his first keyboard teacher was Nagel's son Johann Heinrich. He next studied for a year in Zella (presumably 1720–21) with the organist Johann Schmidt and then for a year in Suhl (presumably 1721–2) with the organist Hieronymous Florentius Quehl, who gave him his first composition lessons. Kellner next returned to Gräfenroda and served for three years as a tutor. On 21 October 1725 he successfully auditioned for the post of Kantor in neighbouring Frankenhain, where he remained for over two years. In December 1727 he was back in Gräfenroda, first as assistant Kantor under J.P. Nagel and later, after Nagel's death in 1732, as Kantor. He remained in this post until his death.

Kellner was famous throughout Thuringia as an organist and teacher. According to his autobiography, published in F.W. Marpurg's *Historische-kritische Beyträge zur Aufnahme der Musik* (Berlin, 1754–78/*R*, i, 439–45) he performed for the dukes of Coburg and Weimar and the Prince of Sondershausen. Among his many pupils were J.P. Kirnberger, J.E. Rembt and Johannes Ringk. Kellner also played a critical role in the dissemination of the music of J.S. Bach, evinced by the many manuscript copies of Bach's compositions – primarily keyboard and organ works – that stem from his circle. These manuscripts, many of which are in Kellner's hand, often represent the earliest or only source of a work, and they shed light on the chronology, compositional history and authenticity of the music. Kellner appears also to have transcribed for keyboard certain chamber works by Bach, such as the sonatas BWV1027 and 1039. Whether he was a pupil of Bach is unclear, but the two knew one another personally. Another of Kellner's acquaintances was G.F. Handel.

On the whole, Kellner's keyboard music typifies the *galant* idiom of the post-Bach generation, despite the obvious influence of Bach's *Das wohltemperierte Clavier* on certain movements of the *Certamen musicum*. Although his organ works incline more toward late Baroque style, the setting of *Was Gott tut, das ist wohlgetan* achieves a thoroughly Rococo texture. The D minor organ fugue (BWVAnh.180) is a double fugue featuring separate expositions for the two subjects. Rather pedestrian by comparison is the C minor organ fugue, which is merely a transposition of a movement from the *Certamen musicum* and was published in 1947 as a work by W.F. Bach (ed. E. Power Biggs). The Prelude and Fugue in D minor is noteworthy for its brilliant pedal solo, which reflects Kellner's virtuosity as an organist. His ornamental setting of *Herzlich tut mich verlangen* (BWVAnh.47) is still regularly played.

WORKS

printed works published in Arnstadt unless otherwise stated; MSS in B-Bc, D-Bsb, Dl, LEm, NL-DHgm

Org: Fugue, d, Prelude and Fugue, d, 2 trios, D, G, all ed. G. Feder, *Die Orgel*, ii/7 (Lippstadt, 1958); Prelude in C, ed. R. Wilhelm, *Orgelmusik um Johann Sebastian Bach* (Wiesbaden, 1985); 2 fugues, c, D; 3 preludes, C, C, g; 2 preludes and fugues, both G; chorale settings: Herzlich tut mich verlangen (Leipzig, 1907); Was Gott tut, das ist wohlgetan (Leipzig, 1907); Wer nur den lieben Gott lässt walten (Wiesbaden, 1985); Lobt Gott, ihr Christen, allzugleich; Nun danket alle Gott; Allein Gott in der Höh sei Ehr

Other kbd: Certamen musicum, bestehend aus Präludien, Fugen, Allemanden, Couranten, Sarabanden, Giguen, wie auch Menuetten, 6 suites (1739–49); 3 Sonates (1752); Manipulus musices, oder Eine Hand voll kurzweiliger Zeitvertreib, 4 suites (1752–6); Concerto, F (Leipzig, 1956); 2 fugues, a, C; Menuet, a; 3 preludes and fugues, a, C, G; 2 sonatas; 12 Variationes

Vocal: 36 church cants., *D-F*; annual cycle of church cants. with obbl org, 1753 (lost)

Other works listed in Fechner and *MGG1* may be by Kellner's son, Johann Christoph Kellner

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RUSSELL STINSON

Kellogg, Clara Louise (*b* Sumterville [now Sumter], SC, 9 July 1842; *d* New Hartford, CT, 13 May 1916). American soprano and impresario. She learned music from her parents and started studying the piano at the age of five. In 1857 her family moved to New York, where she studied with Achille Errani, Emanuele Muzio and others. After a modest concert tour (1860), she made her début as Gilda at the Academy of Music (27 February 1861) and subsequently sang opera in New York and Boston. During the Civil War she toured, performing opera from Boston to Chicago and giving operatic concerts. Her first notable triumph was as Marguerite in the New York première of Gounod's *Faust* (Academy of Music, 25 November 1863). Although she became closely identified

with the role, she described Marguerite in her memoirs as 'a little fool' and preferred Aida and Carmen.

Kellogg's London début, also as Marguerite, was at Her Majesty's Theatre (2 November 1867); she subsequently performed at Drury Lane, at the 1868 Handel Festival, and regularly in opera and concerts from 1868 to 1873. In 1872 she joined Pauline Lucca in the USA in an opera troupe managed by Maretzek, and in 1873 organized the Kellogg Grand English Opera Company, for which she was prima donna and artistic manager. Kellogg's desire to establish English-language opera in America was an extension of a similar vernacular opera movement in England; her troupe used the advertising slogan 'opera for the people'. The company was only moderately successful, perhaps because of competition from other English-language troupes; it disbanded after 1876. During the late 1870s and early 1880s Kellogg resumed opera and concert appearances in both the USA and Europe. She retired in 1887 shortly after marrying her manager Carl Strakosch, nephew of Max Strakosch.

Kellogg had a pure, sweet soprano voice of large range and penetrating quality; she was also a good actress. She sang more than 40 roles (in Italian, English and French) and had immense energy and stamina: during the 1874–5 season alone she gave 125 performances. She was the first American-born prima donna to achieve a solid European reputation.

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O. Thompson: *The American Singer* (New York, 1937/*R*)

H. WILEY HITCHCOCK/KATHERINE K. PRESTON

Kelly [Kellie], 6th Earl of [Erskine, Thomas Alexander] (*b* Kellie Castle, Fife, 1 Sept 1732; *d* Brussels, 9 Oct 1781). Scottish composer. Born into a genteel, poor and somewhat bohemian landowning family, he seems to have learnt to play the violin at an early age. He attended Edinburgh High School for two years, but his formal education was ended by the 1745 Rebellion, in which his father sided with Bonnie Prince Charlie. At 17 Kelly joined the Edinburgh Musical Society (as 'Lord Pittenweem', the family's cadet title), probably taking violin lessons from McGibbon. He also closely studied the orchestral works of contemporary masters, especially those of Barsanti, who had lived in Edinburgh up to 1743. In about 1752 he went on the Grand Tour, spending much of the next four years in Mannheim, and then probably Paris, studying composition and violin with Johann Stamitz; in August 1755 Stamitz published his orchestral trios op.1 from Paris, 'dédiées à The Right Honourable Mylord Pittenweem'. On his father's death in 1756 Kelly returned to Scotland an ardent convert to Mannheim orchestral music. His own opus 1, a set of six splendid orchestral overtures glowing with Mannheim effects to which British audiences were totally unaccustomed, was published by Bremner in Edinburgh in 1761.

Kelly probably spent considerable time in London in the early 1760s; from this period date his friendships with the actor Samuel Foote and the castrato G.F. Tenducci. In 1762 he became Grand Master Mason of England. He wrote two overtures for pasticcios given in London theatres, for *Ezio* (Little Haymarket, 29 November 1764) and *The Maid of the Mill* (Covent Garden, 31 January 1765).

From 1767 Kelly spent most of his time in Edinburgh. He accepted the deputy governorship of the Edinburgh Musical Society that year. It was largely through his efforts that Tenducci became a frequent visitor to Edinburgh (where he sang in the Scottish production of Arne's *Artaxerxes* in 1769), that J.G.C. Schetky, Thomas Pinto, the Corri family and John Collett settled in the town, and that the Reinagle family were encouraged to stay. He continued to compose, and his work was performed locally to vast applause: by 1770 it had become an outstanding attraction for upper-class visitors to Edinburgh (see Smollett and Topham). After 1769 no more of Kelly's new compositions were printed, but they circulated vigorously round Scotland in manuscript copies.

By 1774 there are signs that Kelly's creativity was waning. His eight minuets for Lord Stanley's wedding in Surrey are all recycled old ones (see Johnson, 1984), and after that he seems to have suffered a complete nervous and physical breakdown. Home's portrait (*c*1778, touched up for publication as an engraving) shows him a worn-out wreck in his mid-40s. He went to Spa in Belgium in 1781, to drink the waters, but the cure was unsuccessful and he died in Brussels on the way back.

Kelly's published work represents perhaps a sixth of his output. The discovery of the Kilravock Manuscript in 1989 has made possible a whole new appraisal of his music. The manuscript (now *GB-En* Acc.10383; probably collected and copied in Edinburgh *c*1770) contains a mixture of previously-lost masterpieces, abandoned experiments and student exercises, and shows Kelly dealing with the problems of form, gesture and language in the new style which was shortly to emerge as Viennese Classicism. Kelly liked irregular phrase-lengths, wide-ranging modulations and dramatic changes of mood. Outstanding among the Kilravock pieces are the Duo for two violins (which is symphonic in scope but with domestic means), the Trio Sonata in F and the Quartetto in A (a powerful essay in *Sturm und Drang*).

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No.?3 of Six Simphonies in Four Parts by J. Stamitz, his Pupil the Earl of Kelly, and Others (London, *c*1765)
Nos.13, 17, 25 and 28 (ov., Maid of the Mill) of The Periodical Overture in 8 parts (London, 1766–70); no.17, ed. D. Johnson (London, 1974), no.28, ed. D. Johnson, The Symphony 1720–1840, ser. E, i (New York, 1984)
6 Sonatas, vn/fl, vn, bc (London, 1769); no.4, ed. D. Johnson (London, 1973)
9 sonatas, 2 vn, bc, no.4, ed. D. Johnson (Edinburgh, 1991); duo, 2 vn; 6 qts, str, bc; Largo, vn, bc; all in *GB-En*
*c*20 minuets in Bremner's Collection of . . . Minuets (London, *c*1765), Stewart's Collection of . . . Minuets (Edinburgh, *c*1765), The Favourite Minuets Perform'd at the Fête Champêtre (London, *c*1775), Minuets . . . Composed by . . . Kelly (Edinburgh, 1836)
Vocal: Death is now my only treasure, S, orch, in A Collection of Favourite Airs . . . sung by Tenducci (London, *c*1775); The Lover's Message, S, vn, bc, in Minuets . . . Composed by . . . Kelly (Edinburgh, 1836)

Lost: Serenata, Edinburgh, 21 June 1769 (see *Edinburgh Evening Courant*, 14 June 1769); orch pieces listed in *GB-Eu* La.III.562–4, 761; Music for wind (see Robertson)

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DAVID JOHNSON

Kelly, Bryan (George) (*b* Oxford, 3 Jan 1934). English composer. A boy chorister at Worcester College, Oxford, he went on to study composition with Howells and Jacob at the RCM (1951–5) and privately with Boulanger in Paris. After teaching at the Royal Scottish Academy, Kelly returned to the RCM in 1963 as professor of theory and composition. In 1984 he left England to live in Italy, then France. A prolific and versatile writer of choral, orchestral, brass band, instrumental and educational works, he adopted early on a practical approach to composition based on traditional disciplines. His early choral training was influential in building up a body of music for vocal forces of all sizes, distinguished by a blend of typically English and French harmonies, with the occasional use of syncopation and jazz rhythms. Although his concert overture *Latin Quarter* (1955) set a pattern for lighter, small-scale orchestral works, the one-movement Symphony (1988) adds a powerful Romantic element to the clean textures and clear formal design characteristic of his work. Further information is given in F. Howes: 'Bryan Kelly', *MT*, cviii (1967), 801–4.

WORKS
(*selective list*)

Orch: Latin Quarter, ov., 1955; Music for Ballet, 1957; Suite: The Tempest, 1964; Cuban Suite; Sinfonia concertante, 1967; Cookham Rondo, 1969; Improvisations on Christmas Carols, 1969; Ob Conc., 1972; Gui Conc., 1978; Concertante Dances, 1980; Sym., 1988

Choral: Mag and Nunc, SATB, org, 1965; Communion Service, C, SATB, org, 1967; Partita for Voices, SATB, 1967; Abingdon Carols, SATB, 1969; 3 London Songs, SATB, 1969; Stabat mater, S, B, SATB, orch, 1970; At the Round Earth's Imagin'd Corners, T, SATB, str, 1972; Let there be Light, S, nar, SATB, orch, 1972–3; 7 Popular Hymns, unison vv, pf/org, 1976; Latin Magnificat, chorus, orch, 1979; Missa brevis, SATB, org, opt tpts, 1991; Dover Beach, SSAATTBB, 1995

Works for brass band, chbr ens, solo insts; childrens' ops and cants.; educational pieces

Principal publishers: Chappell, Mozart, Novello, Roberton

MATTHEW GREENALL

Kelly, Frederick Septimus [Sep, Cleg] (*b* Sydney, 29 May 1881; *d* Beaucourt-sur-Ancre, 13 Nov 1916). Australian composer and pianist. He was educated at Sydney Grammar School (1891–2), Eton College (1893–9) and Balliol College, Oxford (Nettleship Scholar, 1900–03). There he took an active part in the Balliol Concerts, and indulged his lifelong passions, rowing and music. Three times winner of Henley's Diamond Sculls and a member of the victorious England crew at the 1908 Olympic Regatta, he was an Edwardian sporting legend. Athletic achievement and private means always cast the seriousness of Kelly's musical career into doubt despite studies with Ernst Engesser and Iwan Knorr at the Hoch Konservatorium, Frankfurt (1903–8), and promising solo appearances. He travelled widely, and in 1911 he played in Sydney, making his London début the following year. As chairman of the Classical Concert Society (1912–14), Kelly turned towards chamber music, performing with Tovey, Jelly d'Arányi and Casals. He joined the Royal Naval Division in September 1914, and sailed with Rupert Brooke and William Denis Browne for the Dardanelles, gaining the DSC at Gallipoli in January 1916. Promoted Lieutenant-Commander, he died on the Somme. The modal *Elegy*, commemorating Brooke, is a departure from Kelly's idiom which remains essentially conformist for all the bravura of his piano writing and intensity of his songs.

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(*selective list*)

Orch: Scherzo, c, 1905; Suite, E♭, 1905–8; Serenade, e, op.7, fl/vn, hn, str, 1911, arr. fl, pf, 1914; Elegy, str, hp, 1915–16

Vocal: 45 songs, 1v, pf, 1899–1915, incl. 2 Songs (W. Shakespeare, J. Todhunter), op.1, 1901–3; 6 Songs (P.B. Shelley and others), op.6, 1909–13

Chbr: Sonata, d, vn, pf, 1901; Str Trio, b, op.8, 1910–11; Sonata, G, vn, pf, 1915–16

Pf: In May, 1895; Irish Air with Variations, 1898; Theme, Variations and Fugue, op.5, 2 pf, 1905–13; Waltz–Pageant, op.2a, 4 hands, 1905–12, op.2b, solo, 1911–13; Allegro de concert, op.3, 1907–13; A Cycle of Lyrics, op.4, 1907–10; 12 Studies, op.9, 1908–15; Rule Britannia (Arne, arr. Kelly), 2 pf, 1910; Sonata, f, 1910–14; Jig, 1912; Polka, 1912–15; 24 Monographs, 1912-15

Org: 2 preludes, 1914–15

MSS in *AUS-CAnl, Scm, GB-ALb, Lbbc, WRec, D-F*
Principal publishers: Schott, Edwin Ashdown, OUP

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RHIAN DAVIES

Kelly, Michael (William) (*b* Dublin, 25 Dec 1762; *d* Margate, 9 Oct 1826). Irish tenor, composer, theatre manager and music publisher. The eldest of the 14 children of Thomas Kelly (Deputy Master of Ceremonies at Dublin Castle, and a wine merchant), Michael Kelly grew up amid the rich musical life of Dublin, and received singing lessons from various immigrant Italians, notably Passerini and Rauzzini. His piano teachers included Michael Arne. He made an impromptu début as the Count in Piccinni's *La buona figliuola* on 17 May 1777, and went on to sing in Dibdin's *Lionel and Clarissa* and Michael Arne's *Cymon*, before leaving Dublin in 1779, on Rauzzini's advice, to study in Naples.

His most influential teachers were Fenaroli and Aprile, and he enjoyed the patronage of Sir William Hamilton. He made his Italian début in Florence in May 1781, and then sang in various Italian cities including Venice where in 1783 his fortunes took a decisive turn. Count Durazzo, Joseph II's ambassador in Venice, recruited him for the

newly created Italian opera company in Vienna. Over the four years Kelly spent there he sang with the best singers of the day, including Nancy Storace, Benucci and Stefano Mandini. Kelly took secondary or comic tenor roles. Kelly worked with Stephen Storace, Martín y Soler and Paisiello, but his most memorable association was with Mozart, who wrote the roles of Don Basilio and Don Curzio in *Le nozze di Figaro* for him.

In his *Reminiscences* he left a vivid picture of his acquaintance with Mozart, both socially and in the opera house. Although Kelly's comments on musical life in Vienna are often superficial, he saw humanity in the round with keen observation and humorous detachment. It is these qualities which make the book so attractive: its first volume, particularly, is a valuable source of information about the music and manners of the time. Even if written with the aid of a rough diary or notes, the *Reminiscences*, which run to some 170,000 words, are a remarkable testimony to Kelly's memory. They were ghosted, not long before Kelly's death, by Theodore Hook, who was described by his great-great-nephew, the English music critic Martin Cooper (1910–86), as 'a man of the theatre, professional writer, almost a professional wag and something of a crook'. Perhaps some of Hook's character colours Kelly's narrative.

In February 1787, with the Storaces and Attwood, Kelly left Vienna for London, visiting Mozart's father in Salzburg en route. Kelly quickly established himself as the principal tenor at Drury Lane, making his début on 20 April. He continued to sing there until 1808, creating the lead roles in several of Stephen Storace's English operas. But he was unable to sustain a singing career at the King's Theatre in the Haymarket, where he made his first appearance in June 1789. In 1793 he became its stage manager, and continued with few interruptions in that capacity for nearly 31 years. Kelly won greater approval for his technique than for the quality of his voice. In his *Memoirs of the Life of John Philip Kemble* (1825), James Boaden wrote:

> 'His voice had amazing power and steadiness, his compass was extraordinary. In vigorous passages he never cheated the ear with the feeble wailings of falsetto, but sprung upon the ascending fifth with a sustaining energy that often electrified an audience'.

Lord Mount Edgcumbe, however, no mean judge, expressed a less favourable view in his *Musical Reminiscences* (1825):

> 'Though he was a good musician and not a bad singer, having been long in Italy, yet he had retained, or regained, so much of the English vulgarity of manner that he was never greatly liked at this theatre [Drury Lane]'.

Kelly claimed to have written over 60 theatre pieces between 1797 and 1821. For many of these, however, he contributed just a few songs; at other times he wrote in collaboration. He commanded a limited but prolific vein of melodic invention and seems to have relied on others for harmony and orchestration. In 1801, Thomas Moore wrote: 'Poor Mick is rather an imposer than a composer. He cannot mark the time in writing three bars of music: his understrappers, however, do all that for him'. Kelly himself said (i, 133–4) that the German bandmaster K.T. Eley provided the wind accompaniment for the march in *Blue Beard*. He caught the current taste so well that his music became widely popular: it was extensively pirated in America, resulting in some 200 separate issues. *Blue Beard* remained in the repertory for 26 years. In 1801 Kelly set up as a publisher, in premises so close to the King's Theatre that he could offer patrons a private entrance through the shop, directly on to the stage. His publications included operas in vocal score and a considerable number of single songs. But the business seems to have needed more time than he could spare and was declared bankrupt in 1811. Kelly also engaged in the wine trade which, added to the suspicion that some of his compositions came from abroad, induced Sheridan to suggest that his shop-sign should read 'Michael Kelly, composer of wines and importer of music'. However, in compiling operas pasticcio-fashion from other, usually Italian, scores Kelly was following the English practice of the day.

Kelly never married, though he lived with ANNA MARIA CROUCH for some years in what seems to have been a platonic relationship. Kelly was buried in the churchyard of St Paul's, Covent Garden. His niece, Frances Maria Kelly (1790–1882), was an actress and singer of considerable distinction.

WORKS

STAGE

Blue Beard (grand dramatic romances 2, G. Coleman (ii)), London, Drury Lane, 16 Jan 1798, vs (London, 1798), collab. R.T. Eley and others

The Captive of Spielberg [Spilberg] (musical drama, 2, P. Hoare), London, Drury Lane, 14 Nov 1798, selections (London, 1798), collab. J.L. Dussek

The Wood Demon (One o'clock, or The Knight and the Wood Daemon) (grand dramatic romance, 3, M.G. Lewis), London, Drury Lane, 1 April 1807, song (1807), rev. M.P. King, 1811

Contribs to: False Appearances, 1789; Fashionable Friends, 1789: A Friend in Need, 1797; The Last of the Family, 1797; The Chimney Corner, 1797; The Castle Spectre, 1797; The Outlaws, 1798; Aurelio and Miranda, 1798; Feudal Times, 1799; Pizarro, 1799; Of Age To-morrow, 1800; De Montfort, 1800; The Indians, 1800; Deaf and Dumb, 1801; Adelmorn the Outlaw, 1801; The Gipsey Prince, 1801; Urania, 1802; Algonah, 1802; A House to be Sold, 1802; The Hero of the North, 1803; The Marriage Promise, 1803; Love Laughs at Locksmiths, 1803; Cinderella, or The Little Glass Slipper, 1804; The Counterfeit, 1804; The Hunter of the Alps, 1804; The Gay Deceivers, 1804; The Blind Bargain, 1804; The Land We Live In, 1804; The Honey Moon, 1805; A Prior Claim, 1805; Youth, Love and Folly, 1805; We Fly by Night, 1806; The Forty Thieves, 1806; Adrian and Orilla, 1806; The Young Hussar, 1807; Town and Country, 1807; Adelgitha, 1807; Time's a Tell-tale, 1807; The House of Morville, 1807; The Jew of Mogadore, 1808; The Africans, 1808; Vernoni, 1808; The Foundling of the Forest, 1809; The Jubilee, 1809; Gustavus Vasa, 1810; The Peasant Boy, 1811; The Royal Oak, 1811; The Absent Apothecary, 1813; The Russians, 1813; Polly, or The Sequel to Beggar's Opera, 1813; The Illusion, 1811; Harlequin Harper, 1813; Remorse, 1814; The Unknown Guest, 1815; The Conquest of Taranto, 1817; The Bride of Abydos, 1818; Abudah, 1819; The Lady and the Devil, 1820

MISCELLANEOUS

Various songs and duets; one set of country dances; a ballet, 1810; 6 sonatas, A, E♭, F, C, E, G, 2vn, b (London, n.d.)

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S.M. Ellis: *The Life of Michael Kelly, Musician, Actor and Bon Viveur* (London, 1930)

T. Walsh: *Opera in Dublin, 1798–1820: Frederick Jones and the Crow Street Theatre* (Oxford, 1993)

ALEC HYATT KING/R

Kelly, T(homas) C(hristopher) (*b* Wexford, 5 Dec 1917; *d* Kildare, 31 March 1985). Irish composer. He pursued a degree in music under Larchet at University College, Dublin. After a term as the organist and choirmaster in

Newry, he took up a post as music master at Clongowes Wood College. As a composer he concentrated both on arrangements and original compositions. His works are primarily miniatures, exhibiting a light and accessible style and a keen sense of musical heritage. The *Three Pieces for Strings* (1949) are based on native musical idioms and rhythms. The *Wexford Rhapsody*, based on traditional Irish airs, has become a standard in the Irish symphonic band repertory. Many of his works were given their première by the orchestras of the national broadcasting service, RTE.

WORKS
(*selective list*)

Orch: 3 Pieces, str, 1949; Wexford Rhapsody, sym. band, *c*1954; Variations on a Trad. Air, orch, 1955; Fantasia, hp, orch, 1958; Pf Conc., 1960; The Dream and the Reality, orch, 1966; Lament for O'Donovan Rossa, nar, orch, chorus, 1967; Carolan Suite in Baroque Style, vn, orch, 1978

Choral: The Salley Gardens (W. B. Yeats), 1948, rev. 1960; Everlasting Voices (Yeats), 1959; Mass in Gregorian Style, 1974; Mass for Peace, 1976

Pf: 4 Interludes, 1949; Suite of Irish Airs, 1953

JOSEPH J. RYAN

Kellyk, Hugh (*fl* late 15th century). English composer. His two extant compositions, the seven-voice *Gaude flore virginali* and the five-voice *Magnificat*, are found in the Eton Choirbook (ed. in MB, x, 2/1967, no.2; xii, 2/1973, no.45). Harrison considered that the former 'to judge by its style is one of the earlier pieces in the MS', but old-fashioned idioms are well handled even in fully scored passages. (*HarrisonMMB*)

MAGNUS WILLIAMSON

Kelpius, Johannes (*b* nr Schässburg, Transylvania [now Sighişoara, Romania], 1673; *d* Germantown, PA, 1708). German mystic and hymnbook compiler. He attended the University of Altdorf, near Nuremberg, and in 1689 he obtained the master's degree in theology and published his thesis. After two more Latin theological publications, the second at Altdorf in collaboration with Johannes Fabricius, he emigrated to America with about 40 celibate followers, Pietists interested in preparing for the imminently expected millennium.

On 22 June 1694 they disembarked at Bohemia Landing, Maryland, proceeding to Germantown, Pennsylvania, where they settled on a wooded ridge overlooking Wissahickon Creek. Between 1697 and 1706 he compiled a 70-page hymnbook which with the English translation of his disciple Christopher Witt (*c*1675–1765) is the earliest extant musical manuscript compiled in the 13 colonies (Historical Society of Pennsylvania, Ac. 189).

Four of the ten melodies copied for the singing of his perfervid poetry come from Christian Knorr von Rosenroth's *Neuer Helicon* (Nuremberg, 1684), and another four derive from German sources dated 1690 and later. The rich harmonies in the seven melodies with basses are realized for keyboard, not four voices, and show considerable musical skill.

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D. Krummel and others: *Resources of American Music History* (Urbana, 1981), items 948, 1338

ROBERT STEVENSON

Kelterborn, Rudolf (*b* Basle, 3 Sept 1931). Swiss composer, teacher and conductor. He received his training in Basle, Zürich, Salzburg and Detmold, his many teachers including Handschin, Burkhard, Blacher, Fortner and Bialas. He began his teaching career in 1955 at the Basle Musikakademie and was active as a conductor of choirs and amateur orchestras. In 1960 he was offered a position as teacher of theory and composition at the Nordwestdeutsche Musikakademie in Detmold, becoming professor in 1963, and from 1968 to 1975 taught at the Zürich Konservatorium und Musikhochschule. In 1974 he became director of the music department of the DRS, the radio station serving German and Romansh Switzerland. In 1980 he turned again to teaching, becoming lecturer in theory and composition at the Musikhochschule in both Karlsruhe and Zürich. From 1983 to 1994 he was director of the Basle Musikakademie. In addition, he was editor-in-chief of the *Schweizerische Musikzeitung* (1969–74), on the music committee of Zürich's Tonhalle Orchestra, on the endowment council of Pro Helvetia, on the executive committee of the Schweizerische Tonkünstlerverein and directed the Musikforum Basel (1986–96). Awards he has received include the Kompositionspreis der Stadt Stuttgart (1961), the Bernhard-Sprengel-Preis der deutschen Industrie, the Kompositionspreis des Schweizerischen Tonkünstlervereins, the Zürcher Radiopreis (1984) and the Musikpreis der Stadt Basel (1985). Guest lectures have taken him throughout the world; he has been as active as a writer on music and has also conducted (mainly his own works) in Germany, Russia and the USA. In 1997 he became a member of the Akademie der Freien Künste Mannheim.

Kelterborn became active as a composer in an intensive and varied way. In the 1960s his works attracted attention in important centres for new music: in Stockholm, at the Darmstadt courses, at the Schweizerische Tonkünstlerfeste, in Hanover, Zürich, Athens and Zagreb. The première of the *Canto appassionato* (1958) at Darmstadt in 1960 drew considerable notice. In this work the 'Canto appassionato' itself, consisting of 11 notes, was used – for the first time – as the very organizing principle, determining the entire work's sequence of events. In *Changements* (1972–3) any particular musical situation is subjected to change until another, new situation is reached. The work is characterized by these processes, which are at the same time embedded in an idiosyncratic tripartite form.

A fruitful cooperation arose in 1974 when Kelterborn began the opera *Ein Engel kommt nach Babylon* with the writer Friedrich Dürrenmatt, who rewrote his dramatic text, taking wholly into account the dramatic prerequisites of opera; Kelterborn in turn absorbed the writer's evocative visions in a profound way. Further operas on literary texts followed: *Der Kirschgarten* (1979–81), *Ophelia* (1982–3) and the dramatic chamber opera *Julia* (1989–90). In the years 1990–97 the three significant *Ensemble-Bücher* for different vocal and instrumental combinations were written. These works document the composer's ability to place text and music in a close relationship and also reveal a more concentrated and compelling formal shape to his expression. The musical parameters of Kelterborn's compositions are always many-

layered; behind his expressive and intensive musical language, for example, are concealed structural connections such as cells or motifs.

In his search for his own way of working he has taken an individual route, as he places artistic freedom before any given compositional technique or school. He makes use of 12-note methods in many works, but even here dogmatic systematization is alien to him. He freely takes from the technique only those elements which he considers necessary. He made use of traditional forms only in his early works. His formal development soon brought him to the point of conceiving new structures, which since the 1960s he has constructed specifically for each work. Nevertheless, some works such as *Miroirs* are strictly composed on the basis of firmly established principles (e.g. with rows of numbers in cells or rhythms), while some also display contrapuntal forms. This many and varied approach, however, has not resulted in an output lacking in unity. The rational elements of his approach, which are not always aurally ascertainable, are a counterweight to his expressive musical language, to his expressiveness, as well as to sections of his works which take the form of improvisation.

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(*selective list*)

Stage: Die Errettung Thebens (op, 3, Kelterborn), 1960–62, Zürich, 1963; Kaiser Jovian (op, 4, H. Meier), 1964–6, Karlsruhe, 1967; Relations (ballet, choreog. A. Menge), 1973–4, Berne, 1975; Ein Engel kommt nach Babylon (op, 3, F. Dürrenmatt), 1975–6, Zürich, 1977; Der Kirschgarten (op, 4, Kelterborn, after A. Chekhov), 1979–81, Zürich, 1984; Ophelia (op, 5 scenes, H. Meier), 1982–3, Schwetzingen, 1984; Julia (chbr op, D. Freeman and Kelterborn), 1989–90

Vocal: Missa, solo vv, chorus, small orch, 1957–8; Ewige wiederkehr, Mez, fl, str trio, 1959; Cantata profana, Bar, chorus, 13 insts, 1959–60; Die Flut, orat, solo vv, spkr, chorus, orch, 1963–4; Der Traum meines Lebens verdämmert, chbr cant., Mez, 8 insts, 1964; Kana: Auferstehung, Bar, 2 vn, org, 1964; 3 cantiones sacrae, chorus, 1967; 5 Madrigals, S, T, orch, 1968; Musica spei, S, chorus, org, 1968; Dies unus, S, male chorus, orch, 1971; 3 Fragmente (G. Trakl, R. Browning, Petrarch), mixed chorus, 1973; Consort-Music (female v/7 insts)/8 insts, 1975; Gesänge zur Nacht (I. Bachmann), S, chbr orch, 1978; Schlag an mit deiner Sichel (M. Basko, Petrarch, Magister von Biberach; Basler Totentanz, Bible), A, 2 T, Bar, Renaissance insts, 1981; Die schwarze Spinne (H.J. Schneider), 8 vv, choir, orch, 1982; Lux et tenebrae (Bible: *Moses*), choir, orch, 1987; Ensemble-Buch II (Trakl), female v, insts, 1992–4

Orch: Sonata, 16 str, 1955; Mouvements, 1957; Canto appassionato, 1958; Concertino, pf, perc, str, 1958–9; Chbr Sym. no.1, vn, 10 wind, hp, perc, low str, 1960; Metamorphosen, 1960; Lamentationes, orch, 1961; Scènes fugitives, fl, orch, 1961; 4 Nachtstücke, chbr orch, 1963; Chbr Sym. no.2, str, 1964; Musik, cl, str, 1965–6, arr. pf, wind, 1970; Phantasmen, 1965–6; Sonata sacra, 10 brass, 1965–6; Miroirs, wind, hp, pf, perc, dbs, 1966; Sym. no.1, 1967; Sym. no.2, 1969–70; Traummusik, small orch, 1971; Kommunikationen, 6 groups, 1971–2; Changements, 1972–3; Nuovi canti, fl, chbr orch, 1973; Tableaux encadrés, 13 str, 1975; Espansioni (Sym. no.3), large orch, Bar, tape, 1974–5; Erinnerungen an Orpheus, 1977–8; Visions sonores, 6 perc groups, 1979; Chiaroscuro, 1979–80; Musica luminosa, 1983–4; Sym. no.4, 1985–6; Rencontres, orch, pf, 1991–2; Namenlos, large ens, elecs, 1996; 4 Movements for Classical Orch, 1996; Passions, str orch, 1996

Chbr and solo inst: Sonata, 2 pf, 1955; 5 Fantasien, fl, vc, hpd, 1958; Lyrische Kammermusik, cl, vn, va, 1959; Esquisses, hpd, perc, 1962; Monosonata, pf, 1965; Fantasia a 3, pf trio, 1967; Incontri brevi, fl, cl, 1967; Str Qt no.4, 1968–70; Inventionen und Intermezzi, 2 va da gamba, hpd, 1969; 4 Stücke, cl, pf, 1969–70; Reaktionen, vn, pf, 1974; Sevenminute-Play, fl, pf, 1976; Szene, 12 vc, 1977; Musik, 6 perc, 1984; Sonata in einem Satz, vc, pf, 1985; Str Trio, 1995–6; Fantasien, Inventionen und Gesänge, cl, str qt, 1995–6

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MARTIN S. WEBER

Kelway, Joseph (*b* ?Chichester, *c*1702; *d* London, ?May, 1782). English organist, harpsichordist and composer. Three facts are known about his student years: he served an apprenticeship to a dancing master in Bath; he studied intermittently with Chilcot; and Geminiani undertook to instruct him. In 1730 he became organist of the London church of St Michael Cornhill, and in 1736, on the death of John Weldon, he assumed the same duties at St Martin-in-the-Fields. According to Sainsbury, Handel frequently visited the church to hear his organ playing. Kelway gained a fine reputation as a harpsichordist and teacher: Handel's friend Mrs Delany sought his instruction in 1736, and in 1761 he became the teacher of Queen Charlotte. It also seems that Lord Fitzwilliam became his patron. Little is known of his last years; Kelway seems to have suffered a mental illness. The portraits of him mentioned in *Grove's Dictionary* (5th edn) have not been located.

As an organist, Kelway was noted for his bold improvisations; Burney described his playing style as one of 'masterly wildness . . . bold, rapid, and fanciful'. As a harpsichordist he was an exponent of the Scarlatti style; Mrs Delany rated him as 'little inferior to Handel'.

Although Kelway's six sonatas (London, *c*1764) are known principally by Burney's acid comment, 'the most crude, aukward, and unpleasant pieces of the kind that have ever been engraved', the music itself reveals a composer of considerable originality and boldness. The fast movements are brilliant to an extreme, and the irrepressible passage-work is characterized by a striking asymmetry unusual for its day, while the slow movements set forth a fascinating sinuous lyricism. He also left some unpublished harpsichord pieces (*GB-Lbl* R.M.24.i.16–18; *Cfm* 106). His elder brother Thomas (*b* Chichester, *c*1695; *d* Chichester, 21 May 1749) was also an organist and composer. He studied the organ with John Reading, and became apprentice organist (1720) and then full

organist (1733) of Chichester Cathedral. His compositions (in *GB-CHc* and *Och*) consist of services and anthems apparently written for the Cathedral.

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STODDARD LINCOLN

Kelz [Kölz], **Matthias** (i) (*b* Bautzen; *fl* early 17th century; *d* ?Sorau, Lower Lusatia [now Żary, Poland]). German composer and theorist; he appears to have been unrelated to Matthias Kelz (ii). About 1626 he was Kantor at Stargard, Pomerania, and from 1635 at Sorau; this information derives from Walther, who also stated that he died at Sorau. Gerber's claim that he studied composition in Italy is possibly supported by the nature of his light, italianate sacred pieces for three voices, whose title-page also cites his birthplace as Bautzen: *Operetta nuova, neues Werklein: Erster Theil sonntäglichen evangelischen Sprüchlein, von Advent bis Palmarum, auf eine leichte, doch reine Italian-Villanellische, wie auch Dialogen Manier* (Danzig and Leipzig, 1635). His only other known music is *Osanna musicum* (Wittenberg, 1623) for two four-voice choirs and continuo. He also wrote a treatise, *Isagoge musicae*, which is lost; according to Mattheson, W.C. Printz (who also worked at Sorau) made a copy of it. (*GerberNL*; *GöhlerV*; *MatthesonGEP*; *WaltherML*)

NIGEL FORTUNE

Kelz [Kölz], **Matthias** (ii) (*b* Schongau, Upper Bavaria, *c*1635; *d* Augsburg, 20 March 1695). German composer. He was apparently unrelated to Matthias Kelz (i). He probably studied at the Jesuit Gymnasium at Augsburg and received his training in music there. In 1661 he was a final-year student in philosophy and moral theology at Augsburg and went into business as a grocer in the Kitzenmarkt, behind St Ulrich. By about 1687 he was still in Augsburg, working as a government official. Of eight works that he published between 1658 and 1669 only the first and last survive, and it is thus impossible to give a comprehensive evaluation of his work as a composer. He was one of the early members of a Swabian school of Baroque songwriters who introduced popular elements into their songs. The sonatas and dance movements of his three-part suites (1658), which make great demands on the players, show an abundance of ideas and a search for originality. The improvisatory form of their introductory movements is sometimes reminiscent of the violin sonatas of Biagio Marini.

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Primitiae musicales seu Concentus novi harmonici, Italis dicti, Le sonate, intrade, mascarade, 2 vn, vle, bc (1658); 1 allemande ed. in Mohr, ii

Epidigma harmoniae novae . . . seu Exercitationum musicarum . . . in subsidium in arte chelystica profectus, vn, b viol (1669); passomezo, chique, ed. in Pirro, 988ff

Comitia pastorum spiritualia ... das ist Neu erbaute geistliche Schäfferey von allerhand auserlesenen weihnachtlichen Kripp-Oden, 2–6vv/insts, lost

Dialogi suevici arguti et faceti, das ist Oberländisch schwäbische Tafelmusik, 2vv, 2 vn, lost

Joco-seria harmonica sacro-profana, nempe capriceto, gavotti, gique, 3–5 insts, bc, lost

Palaestra musicalis sacroprofana sive Sonate, canzone, symphonia, 3 viols, 2–5 vn, lost

Viridarium Parthenicum, oder Keuscher Liebs- und Lust-Garten, mit allerhand weltlichen Oden, lost

Ars methodica et fundamentalis, lost

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E. Mohr: *Die Allemande: eine Untersuchung ihrer Entwicklung von den Anfängen bis zu Bach und Händel* (Zürich, 1932), i, 81; ii, 53–4

ADOLF LAYER

Kemanak. Idiophone of Central Java, played in pairs. Each consists of a metal disc, rolled to form a 'tube' (with a split in the concave surface) which resembles a banana with the 'stalk' still attached. One of the pair is pitched higher than the other and they are played in a hocketing fashion, by striking with a padded mallet and then moving the *kemanak* rapidly upwards, at the same time bringing the thumb down to cover the base of the split and thereby producing a 'swooping' sound. *Kemanak* are featured in the pieces accompanying the *bedhaya* repertory of court dances (*see* INDONESIA, §III).

MARGARET J. KARTOMI/MARIA MENDONÇA

Kemble, Adelaide (*b* London, 1814; *d* Warsash, Hants., 4 Aug 1879). English soprano. She was the younger daughter of the actor Charles Kemble. In 1835 she sang in the Concerts of Ancient Music on 13 and 20 May, in a performance of *Messiah* given by the Royal Society of Musicians on 10 June, and at the York Festival in September. Subsequently she studied in Paris, Germany (1837) and Italy (1839), where she had lessons at Giuditta Pasta's house on Lake Como. Later that year she appeared as Norma at La Fenice, and in the season of 1840–41 she performed in Bellini's *Beatrice di Tenda* and Rossini's *Otello* at the S Carlo, Naples. She also sang at Trieste, Padua, Bologna and Mantua. Her sister Frances Kemble reported that she appeared at La Scala but this is not confirmed by Gatti. In 1841 she returned to England and on 2 November appeared with great success in an English version of *Norma* at Covent Garden. During the following year she sang in English versions of *Le nozze di Figaro*, *La sonnambula*, Rossini's *Semiramide*, Cimarosa's *Il matrimonio segreto* and Mercadante's *Elena da Feltre* in London and Dublin. In 1843 she married Edward John Sartoris and retired from professional singing. Later she turned to writing fiction and her novel *A Week in a French Country-House* (1867) has many references to music. According to her sister her voice was of mezzo-soprano register, which she extended by study.

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W.H. HUSK/GEORGE BIDDLECOMBE

Kemp, Andrew (*fl* 1560–70). Scottish composer. All the known facts of his life date from the first decade of the Reformation. Thomas Wood (i) of St Andrews, in one of his characteristic comments on the music in his anthology (*IRL-Dtc, GB-Eu, Lbl , US-Wgu*), said of Kemp's *Have mercy* that 'the letter of this sang wes geven be maister gudman sumtyme minister of Sanctandrous to Andro kempe, maister of the sang Scule to set It in four pairtis. It is verray hard till it be thryse or four tymis weill and rychly [?rychtly] sung'. Christopher Goodman arrived in Scotland from Geneva in 1560, was appointed minister of St Andrews in 1561 and returned to his native England in 1565. Kemp must therefore have composed his anthem some time between 1560 and 1565. It is, as Wood said, a difficult piece that repays study – complex in imitation, almost wilful in dissonance, intense in feeling.

Completely different in style is Kemp's entirely chordal setting of the *Te Deum* (1566), described by Wood as 'verray dulce musike'. It sets the prose text of the *Te Deum* in attractively varied and flexible rhythms according to the stresses of the words, somewhat in the style of the chordal pieces in Day's *Certaine Notes* (1565). Kemp adopted much the same idiom (but with psalm tunes as 'cantus firmi') in the three canticles that he contributed to Wood's collection; two of them are precisely dated – *Come, Holy Ghost* (5 December 1566) and *We praise thee, God* (8 January 1567).

Kemp is listed as one of the prebendaries and choristers of the collegiate chapel of St Salvator in St Andrews as late as August 1569. In the following year he was appointed master of the song school of St Nicholas in Aberdeen. It was probably after this that he composed his set of psalm tune arrangements, 44 of which have survived in Duncan Burnett's book (*GB-En*) of *c*1615 – the compiler and some contents of which have strong links with Aberdeen. Kemp's Proper settings include nine whose tunes are untraceable elsewhere; they are probably the work of the composer himself. The settings are accomplished in a direct if occasionally rugged way. Where the psalm tune is constructed on more subtle rhythmic lines – i.e. where it is likely to be French – suspension, double suspension and dissonance in the other voices are usually prominent features. Kemp placed nine of his tunes in the top voice.

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KENNETH ELLIOTT

Kemp, Ian (Manson) (*b* Edinburgh, 26 June 1931). British musicologist. He was educated at Felsted School, then studied at Cambridge University (1951–4). After graduating he joined the editorial staff at Schott (London), where he met and established a lifelong friendship with Michael Tippett. He was successively lecturer and senior lecturer at the University of Aberdeen (1959–61, 1964–71), university lecturer and fellow of St John's College, Cambridge (1972–6), professor of music at Leeds University (1977–81) and professor of music at Manchester University (from 1981). He retired in 1991.

Kemp's main areas of research are the music of Berlioz, Hindemith, Weill and Tippett. His books include standard monographs on Hindemith (1970) and Tippett (1984) and he was the author of the articles on Hindemith and Tippett for the first edition of *The New Grove Dictionary of Music*. His article on Weill's *Der Jasager* (1993) interprets the opera as a model for the instruction of composition students.

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ROSEMARY WILLIAMSON

Kemp, Joseph (*b* Exeter, bap. 20 April 1778; *d* London, 22 May 1824). English educationist and composer. He was placed as a chorister in Exeter Cathedral under William Jackson, with whom he continued as a pupil after leaving the choir. In 1802 he moved to Bristol as organist of the cathedral; he resigned in 1807, and settled in London as a teacher. In 1808 he took the degree of MusB at Cambridge with a war anthem, *A Sound of Battle is in the Land* (composed 1803). In 1809 he was permitted to proceed Doctor of Music, by special dispensation, his exercise being the anthem *The Crucifixion*. He produced two theatrical pieces in London about this time, *The Jubilee* (1809) and *The Siege of Isca* (1810, with Domenico Corri), as well as a short-lived journal, the *New Musical Magazine, Review and Register*, in which he published or reviewed much of his own music. He then began his most important work, developing his 'New System of Musical Education' – perhaps the first method in England for the group instruction of music. In 1814 he returned to Exeter, where he established a musical college. From 1818 to 1821 he lived in France, and then again returned to Exeter.

Kemp's musical output is undistinguished. Apart from anthems and other church music, he published songs, duets, trios, glees and canzonets, some in his *Vocal Magazine* (Bristol, *c*1807–8), as well as 'musical illustrations' of Scott and Shakespeare, and some instrumental teaching pieces.

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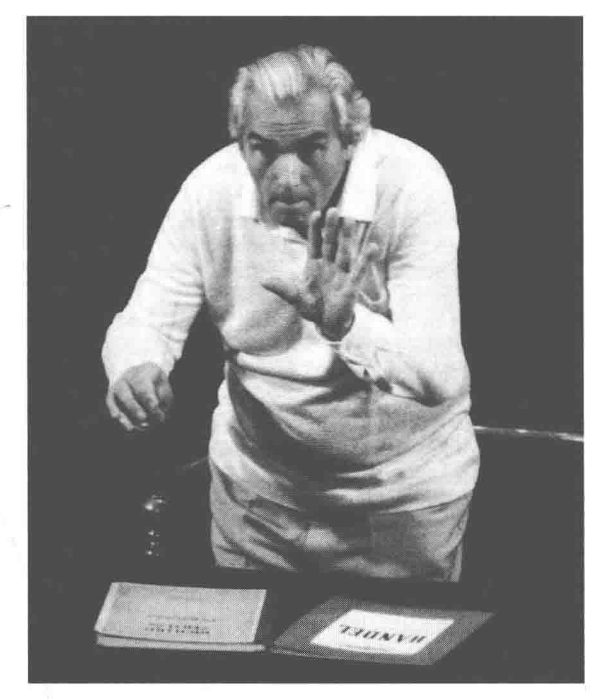
LEANNE LANGLEY

Kempa, Johannes de. *See* ŁODZIA Z KĘPY, JAN.

Kempe, Rudolf (*b* Niederpoyritz, Saxony, 14 June 1910; *d* Zürich, 12 May 1976). German conductor. He began to learn the piano, then the violin and the oboe before he entered the Musikhochschule in Dresden. In 1928 he joined the Dortmund Opera orchestra as first oboist, and only two months later moved in the same capacity to the Leipzig Gewandhaus Orchestra, where he remained for seven years and gained wide experience under several distinguished conductors. His own conducting début was at the Leipzig Opera in 1935, in Lortzing's *Der Wildschütz*, as a result of which he joined the opera staff as a répétiteur. He also frequently took part in chamber music ensembles and lieder recitals.

During military service in 1942 Kempe was temporarily employed as a répétiteur at the Chemnitz Opera, and after his discharge in 1945 he returned there as conductor and musical director, 1946–8. After a year at the Weimar Opera he went to Dresden as chief conductor (1949–50) and musical director (1950–53) and to the Staatsoper in Munich (1952–4), in succession to Solti. Kempe's international recognition began when he opened the 1951–2 season at the Vienna Staatsoper. He made his British début conducting *Arabella* during a guest season by the Bavarian company at Covent Garden in September 1953, and first conducted the Covent Garden company in *Salome* the next month. Except during a year of serious illness (1955), Kempe remained a frequent guest at Covent Garden until 1960. His sensitive ear for balance and texture, and his consideration towards the singers, gained him the lasting affection of both performers and public, and newcomers to Wagner's *Ring* at that time could count themselves fortunate to have heard the cycle under Kempe's warm, broad and relaxed direction in successive annual performances. He made his Metropolitan début in 1954, his Bayreuth debut in 1960, and was active in the concert hall in Britain and elsewhere, but found himself unable to accept Covent Garden's pressing invitation to a resident appointment.

At Beecham's request, however, Kempe became associate conductor of the RPO in 1960, and principal conductor on Beecham's death the next year. It fell to him to conduct the Delius Centenary Festival concerts at Bradford in 1962, which he did with memorable distinction. In 1963 he resigned, but after the RPO was administratively reorganized he accepted a renewed contract that year as artistic director, and from 1970 he was named 'conductor for life', but he resigned for personal reasons in July 1975. He was also musical director of the Zürich Tonhalle Orchestra, 1965–72, of the Munich PO from 1967, and was appointed principal conductor of the BBC SO from September 1975. Kempe's performances were regularly marked by a clarity of rhythm and phrasing, and a restraint and subtlety of expression; these qualities, along with his command of



Rudolf Kempe, 1974

pacing and texture, made him an outstanding interpreter of Wagner. His recordings include distinguished sets of *Lohengrin*, *Die Meistersinger von Nürnberg*, *Ariadne auf Naxos* and Strauss's complete orchestral works. He was married to the soprano Elisabeth Lindermeier.

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NOËL GOODWIN

Kempen, Ludwig van. *See* LUDOVICUS SANCTUS.

Kempen, Paul van (*b* Zoeterwoude, nr Leiden, 16 May 1893; *d* Amsterdam, 8 Dec 1955). Dutch conductor. He studied the violin at the Amsterdam Conservatory and at 17 was a member of the Concertgebouw Orchestra under Mengelberg. From 1916 he was Konzertmeister at Posen, Bad Nauheim and elsewhere, and in 1932 was appointed musical director at Oberhausen, where he made his conducting début. He also taught the violin at Dortmund, and conducted the Deutsche Musikbühne (1933–4), touring Germany. In 1933 he took German citizenship and in 1934 he became chief conductor of the Dresden PO, raising it to a new level of eminence among European orchestras with widely admired performances of major choral and orchestral works that combined a strong architectural sense with precision of phrasing and detail. He succeeded Karajan as general musical director at Aachen (1942–4). After the war he was at first made unwelcome in the Netherlands, although he had been officially exonerated of pro-Nazi sympathies. He toured abroad as a guest conductor and from 1945 to 1949 directed annual conductors' courses at the Accademia Musicale Chigiana, Siena. In 1951 a performance of the Verdi Requiem with the Concertgebouw Orchestra led to audience demonstrations and a walk-out by several players. In 1949 he was appointed chief conductor of the

Radio Hilversum PO, and from 1953 he was general musical director at Bremen.

CHARLES BARBER

Kemper. German firm of organ builders and string keyboard instrument makers. Adolf Kemper (1811–80) became a citizen of Lübeck in 1839. His son Emanuel (1844–1933) took over the workshop of Theodor Voigt in 1868 and founded the present firm, which has remained under the control of the original family, from Kempringen, Westphalia. Emanuel's son Karl Reinhold (1880–1957), well known for his collaboration with H.H. Jahnn, took over the firm in 1910. Karl's son Emanuel Magnus (*b* Apenrade, 30 Sept 1906; *d* Lübeck, 17 March 1978) entered the firm in 1944, and greatly broadened its interests to include clavichords, spinets and harpsichords. On 1 January 1974 Emanuel Reinhold (*b* Lübeck, 8 Jan 1947), son of Emanuel Magnus, became head of the firm. It is uncertain whether Peter Kemper (*b* Menden, bap. 18 April 1734; *d* Bonn, 24 Oct 1820) was a member of this family. He was an organ builder in the tradition of Balthasar König, and his work included the organs in Bonn Minster and Aachen Cathedral.

The firm builds organs of all types: it played a leading part in the *Orgelbewegung*. Major contracts have included organs for the monastery of St Johannes, Berlin-Spandau; St Mary, Gdańsk; Frombork Cathedral; the south-west organ, Jakobikirche, Hamburg; the west organ, Jakobikirche, Lübeck; the north and west organs, Marienkirche, Lübeck; the Bonnevoie church, Luxembourg; and the Nikolaikirche, Siegen. The firm has carried out a number of important restorations: at St Nicholas, Brzeg (organ by Engler), the Jakobikirche, Hamburg (Schnitger), and elsewhere.

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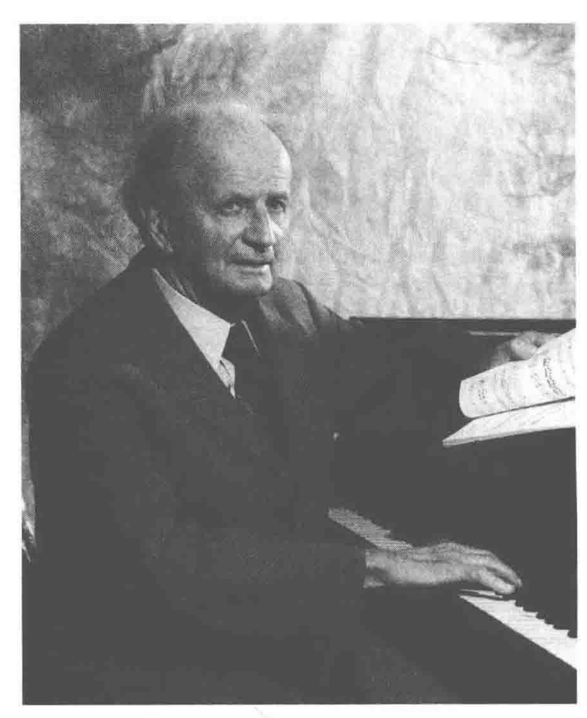
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HANS KLOTZ

Kempff, Wilhelm (*b* Jüterbog, 25 Nov 1895; *d* Positano, 23 May 1991). German pianist. He came from a family of distinguished Lutheran church musicians, and was first taught by his father. After lessons with Ida Schmidt-Schlesicke, he entered the Berlin Hochschule für Musik at the age of nine, and studied composition with Robert Kahn and the piano with Heinrich Barth. In 1914 he went to study at the Viktoriagymnasium in Potsdam, after which he returned to Berlin to complete his training at the Hochschule and to study philosophy and music history at the university. In 1916 he began his concert career as a pianist and organist by touring with the Berlin Cathedral choir in Germany and Scandinavia. The following year, at the Berliner Singakademie, he gave a piano recital that included Beethoven's Hammerklavier Sonata and Brahms's Variations on a theme of Paganini, and in 1918 he made his first appearance as a soloist with the Berlin PO. During the next three decades, his concert tours took him through Europe, South America and Japan. However, it was not until 1951 that he gave his first recital in London, when he was acclaimed as a pianist of impressive stature. His American début was in New York in 1964. It was therefore comparatively late in his career that he



Wilhelm Kempff

gained international fame as a performer of the Classical and Romantic repertory, with particular emphasis on the works of Beethoven. He was also a sympathetic exponent of chamber music, performing with such artists as Kulenkampff, Schneiderhan, Pierre Fournier, Szeryng and Menuhin.

Kempff was a distinguished teacher. From 1924 to 1929 he was director of the Stuttgart Musikhochschule, where he conducted masterclasses, and from 1931 to 1941 he taught at summer courses in the Marmorpalais, Potsdam, in company with Edwin Fischer and Walter Gieseking. In 1957 he began to direct Beethoven courses at Positano. He was also a composer, whose works include four operas, ballets, two symphonies, a piano and a violin concerto, music for piano, organ and chamber ensembles, and songs.

After World War II Kempff became increasingly respected as a commanding and lucid exponent of the works of Mozart, Beethoven, Schubert, Schumann, Chopin and Brahms. A pianist who in intimate music could sound charming, lyrical and spontaneous, he was not without occasional affectations of phrasing; but at its best his playing achieved nobility and poetry through clear textures, singing tone quality and refined, subtle coloration. He recorded much of his repertory, including the complete sonatas of Beethoven and Schubert and Beethoven's concertos, piano trios and violin sonatas; he also edited the piano works of Schumann. He wrote *Unter dem Zimbelstern: das Werden eines Musikers* (Stuttgart, 1951) and *Was ich hörte, was ich sah: Reisebilder eines Pianistin* (Munich, 1981).

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ROBERT PHILIP/R

Kempis. *See* A KEMPIS family.

Kempul. Suspended bronze gong used in Central, East and West Javanese gamelan. It is approximately 38 cm in diameter and is beaten with a padded mallet (*see* GAMELAN, §I).

Kena [quena]. Generic, Andean word used to refer to a variety of vertical flutes. It applies especially to the NOTCHED FLUTE, a form of construction which dates back to at least the Chavin era (900–200 BCE) in PERU. Notched flutes termed *kena*, as well as many other names, are found widely in Bolivia, Peru, northern Chile and northern Argentina, but less frequently in Ecuador, Colombia, Venezuela and the Guyanas. The name *kena* may derive from the *kena-kena*, a cane notched flute known since the 16th century and still played in Aymara rural communities on the Bolivian altiplano, especially around Lake Titicaca. It is 50–70 cm long, with six finger-holes, and is principally played during agrarian or patronal fesivals in the dry winter months, from Easter to All Saints, in monophonic consorts with drums.



Kena (notched flute) played by an Aymara Indian, Lake Titicaca, Bolivia

The *kena* notched flute has been an important instrument in mestizo culture since at least the 19th century and is played during Carnival celebrations in many small rural towns of the southern Andes. For example, small brass *kenas* are played by young men on horseback in Vitichi, Potosí department, Bolivia. Today the word *kena* most often refers to a standardized cane or wooden notched flute, typically of six finger-holes and a rear thumb-hole played in urban mestizo traditions and pan-Andean popular styles. Instruments of similar construction have been played in mestizo contexts in Peru, in combination with guitar, mandolin or charango, since the early years of the 20th century. Since the 1960s the urban *kena* has surged in popularity in Andean and other Latin American cities, with many Latin American musicians playing the instrument in Europe. As a result its playing technique has been developed incorporating many aspects of Western aesthetics. As a fully chromatic solo instrument, with a compass of some three octaves, it is often played with great virtuosity and expressiveness.

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HENRY STOBART

Kendale, Richard (*d* 1431). English author and theorist. John Bale, in his *Scriptorum illustrium maioris Brytanniae* ... (Basle, 2/1557–9), referred to several grammatical tracts by Richard Kendale, none of which is now extant. In *GB-Lbl* Lansdowne 763, ff.52–3, there is a short musical treatise ascribed to R. Kendale, said to be 'monachus ... de Sherborn' (Dorset). The Sherborne house belonged to the same order as St Faith's in Horsham, where Bale found the grammatical tracts: this might provide the means of proving that Richard Kendale and R. Kendale are identical, as is usually supposed. The musical treatise *Gamma musice cum versibus misticis* deals in the first part with the Guidonian gamut and solmization syllables, to which are added the figures 1, 2, 3, 4, 5, 7 against the pitches *e a d′ e′ a′ e″*. The omission of 6 for *d″* is clearly accidental. The significance of these figures is not clear, but the pitches chosen represent the normal hexachords of the solmization system transposed up a major 6th, giving all the sharps normally found in music of the period. The second part of the treatise consists of mystical verses 'huic gamme pertinentes'. The gamut is said to include all music. A transcription of the work exists in *GB-Lbl* Add.4912, ff.81–2. (See also *DNB*.)

ANDREW HUGHES

Kendang [kendhang]. A generic term for any double-headed laced drum, cylindrical or conical, of the islands of Java, Bali and, to a lesser extent, Lombok. All ordinary gamelan include one or more *kendang* played by the orchestral leader, who gives cues to the other musicians regarding formal structure, speed, number of repetitions, beginnings and endings, etc. This is done through an elaborate standardized system of fixed rhythmical patterns composed of the various sounds each drum may produce.

In Central Java the *kendhang* has a double-conical, or 'bellied' body, to which the heads are laced with leather.

It is played by hand. In the Central Javanese gamelan there are three sizes. The smallest, the *kendhang ketipung*, is about 40 cm long. It is played also in rural ensembles such as the *reyog* ensemble in Ponorogo, East Java, where its name is abbreviated to *tipung*. The *kendhang batangan* (or *kendhang ciblon*) is about 65 cm long and is usually made of jackfruit wood. It now has a large repertory and is used in the *wayang* (puppet) theatre and in dance music, where it is played in a relatively elaborate style. The *kendhang gendhing* (or *kendhang gedhé* or *kendhang ageng*) is the largest drum in the Central Javanese gamelan. It is about 70 cm long and is played either alone or (by the same player) with the *ketipung*.

In Sundanese areas of West Java the heads of the *kendang* are laced with cord of buffalo hide and tautened by sliding rings. In ensembles a pair of *kendang* are often used. The larger is the *kendang ageung* ('big drum'), about 65 cm long, with heads measuring about 30 cm and 26 cm in diameter. It rests slanting downwards on a low wooden trestle. The player beats the larger head with his right hand, sometimes with a drumstick, and his left hand plays the smaller head. The heel of the right foot is used continuously in Sundanese *kendang* playing to modify the pitch of the larger drum head. This *kendang* is played in combination with two smaller drums, *kulanter*. The *kulanter* is about 36 to 38 cm long, with heads measuring about 18 and 16 cm in diameter. It is played in an upright position to the left of the performer. The *kendang penca* are one or two pairs of drums used for the Sundanese *penca* (a dance based on *penca silat*, the art of self-defence). They accompany penca performances together with a *tarompet* (oboe) and a gong.

The *kendang* of Balinese orchestras is made of jackfruit wood and its heads of water-buffalo skin or cowhide. Its outside is cylindrical, tapering slightly at one end, and inside it is shaped like an hourglass (*see* DRUM, fig.1*d*). The average length (in the large gamelan) is 60 to 65 cm. *Kendang* are tuned and played in pairs, consisting of a lower-pitched *kendang wadon* ('female drum') and a higher-pitched *kendang lanang* ('male drum'); which drum leads depends on the context. They are played with hands, sometimes combined with a stick, giving a variety of open and muted sounds which are combined into conventional interlocking patterns determined by the musical form.

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MARGARET J. KARTOMI, ERNST HEINS, RUBY ORNSTEIN/R

Kendrā [kendera, kendra, kenra]. A name for various chordophones of South Asia. It is a variant of the term *kingṛā*.

1. Rajasthan. 2. Central India.

1. RAJASTHAN. In Rajasthan *kendra* denotes a bamboo stick zither with resonators. The body is made from a 60 cm length of bamboo, below which are attached two spherical gourd resonators. It is fitted with two metal strings, raised by a vertical bridge and tensioned by two lateral pegs, which the player plucks with a plectrum. The instrument provides a drone accompaniment to the ballads and epic songs of the Jogi, a caste of itinerant professional singers of the region of Banswara and Dungarpur in the hills of the South-West.

2. CENTRAL INDIA. In East-Central India *kendrā* denotes the plucked or bowed chordophones of Ādivāsī groups, particularly in the states of Bihar and Orissa. It appears often in traditional song texts of the Muṇḍā people of southern Bihar, where it is usually paired with the *ṭuila* (single-string plucked stick zither). The exact nature of the *kendrā*, however, appears to be unclear or unknown to most of the Muṇḍā people, and it is possible that for them it is a generic term for all plucked chordophones. Since at least the early decades of the 20th century the term has been applied to a wide variety of string instruments, many of them similar in form to the chordophones of non-Ādivāsī traditional musicians in North India.

The instrument known as *kendrā* among some Muṇḍāri Christian converts in southern Bihar, and also among some non-converts, is a single-string plucked lute with a gourd soundbox resembling the *ektārā* of the area's non-Ādivāsī musicians (*see* EKTĀR). The gourd tends to have a deeper, more rounded back than that of the *ektārā*, and the area of its skin belly tends to be smaller in relation to the diameter of the gourd. The lute-type *kendrā* is played by men as a drone to accompany solo or small-group singing or while they dance in the village dancing-ground.

A two-string fretted and plucked stick zither with two gourd resonators called *kendrā* appears to have been played by the Muṇḍā people in southern Bihar early in the 20th century in areas in which they had close contact with Hindus. It is now extremely rare, perhaps even non-existent, in Muṇḍāri villages. This *kendrā* appears to resemble the *kullutan rājan*of the relatively isolated Sora (Savara, Saora) people of Orissa, apart from having two gourd resonators instead of one. It also appears to be related in general form to both the South Indian *kinnarī vīṇā* and the present-day *bīn* of North India.

In Orissa the word *kendrā* refers to a fretless fiddle with a tortoiseshell soundbox and skin belly. It may also be applied to several varieties of fiddle, with a membrane belly, of both Orissa and Bihar (in southern Bihar they would most commonly be called *banam*).

The *jogi kendrā* is a fiddle about 42 cm long, with a bamboo-tube fingerboard and a coconut-shell soundbox covered with laced 'parchment'. A single-'hair' playing string is hooked on the lower end of the soundbox by a cotton loop. On the upper end of the fingerboard the string is either tied to a peg or fixed directly to the fingerboard by wrapped cotton cord. Small bells may be attached to the small triangular-shaped bow. Thumb pressure adjusts the tension of the bow hair.

The *majhi kendrā* is a fiddle popular in Ādivāsī areas of the Mayurbhanj district of Orissa. This *kendrā* is like the *jogi kendrā* in form and material, but it is larger, about 64 cm long. The hollow soundbox may be of coconut shell, horn or wood and is covered with a nailed 'parchment' belly. The single-hair playing string is hooked at the lower end by cotton cord, passes over a wooden bridge and is tied directly to the instrument's body at the upper end. String tension is regulated by a movable piece of wrapped cotton cord on the fingerboard.

For the *gopīyantra kendrā see* VARIABLE TENSION CHORDOPHONE.

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K. Kothari: *Folk Musical Instruments of Rajasthan* (Borunda, 1977)
B.C. Deva: *Musical Instruments of India: their History and Development* (Calcutta, 1978), 159, 169

GENEVIÈVE DOURNON/R (1), CAROL M. BABIRACKI/R (2)

Kendrick, Graham (Andrew) (*b* Blisworth, Northants., 2 Aug 1950). English songwriter, singer and guitarist. The son of a Baptist minister, he trained as a teacher before embarking on a career as a singer-songwriter following his experience of Christian charismatic renewal. He gained early performing experience in a band with his brother and sister and with the organization British Youth for Christ. His tour of 55 venues in 1978 was the catalyst for the founding of Spring Harvest, which rapidly became one of the largest annual Christian conventions in Britain and established Kendrick as one of the most sought-after singer-evangelists. The dissemination of his music has been accelerated by wide sales of his albums, of which he made 28 between 1971 and 2000, and by the yearly March for Jesus (established 1992), for whose events in the streets of thousands of cities worldwide his songs have been the musical focus. More ambitious still is *The Millennium Chorus*, 12 songs by Kendrick which were performed through the Millennium Television Network on 31 December 1999 to an estimated audience of over three billion. He has published over 300 songs, and a number of these – notably *Shine, Jesus, Shine* (1987) – have been adopted internationally by congregations of all denominations. Kendrick's style most often inclines to popular music genres, but can also allude to Baroque or Romantic idioms (as, respectively, in *Make Way*, 1986 and *The Servant King*, 1983). Reviving a Methodist practice, he occasionally provides refrains with separate parts for men and women, for illustrative purposes (*Led like a Lamb*, 1983) or for drama (*For this Purpose*, 1985).

Principal publishers: Kingsway, Make Way Music, Ascent Music

ANDREW WILSON-DICKSON

Kenessey, Jenő (*b* Budapest, 23 Sept 1905; *d* Budapest, 19 Aug 1976). Hungarian composer and conductor. He studied with Lajtha (composition) and Viktor Sugár (organ) at the Budapest Conservatory and later with Siklós (composition) at the Budapest Academy of Music. A scholarship enabled him to study with Schalk in Salzburg and to visit Germany and Italy. In 1929 he was appointed coach at the Hungarian State Opera House, where he later became a conductor, remaining there until his retirement in 1965; he was principally associated with ballet. In 1953 he received the Kossuth Prize and the title Artist of Merit.

Kenessey's compositional style developed under the influence of Lajtha. His music is marked by a Latin clarity of form, a harmonic world reminiscent of the Impressionists, a striking, mainly dance-like, rhythmic pulse and a very colourful orchestral palette. He was also influenced by the folklorism of the Kodály school, though he showed a preference for the *verbunkos*, which he used particularly in his ballets; *Majális* ('May Festival'), for example, draws on more recently discovered material of this type. His masterpiece is the one-act opera *Arany meg az asszony* ('Gold and the Woman'), where his style is enriched with borrowings from Puccini, primarily in the area of dramaturgy (short ariosos, the coalescing of recitatives with arias, and the alternation of lyrical, dramatic and comic scenes).

WORKS
(*selective list*)

Op: Arany meg az asszony [Gold and the Woman] (1, G. Krúdy), 1941–2, Budapest, Opera, 1943
Ballets: Montmartre, 1932; Csizmás Jankó [Johnny in Boots], 1, 1937, Budapest, Opera, 1937; Enyém a vőlegény [Mine is the Bridegroom], 1, 1938, Budapest, 1938; Talán holnap [Perhaps Tomorrow], 1, 1938, Budapest, Operetta Theatre, 1938; Miraggio [partly after Liszt], 1, 1938, Milan, Scala, 1938; Majális [May Festival], 1, 1948, Budapest, Opera, 1948; A keszkenő [The Kerchief] [partly after Hubay], 3, 1951, Budapest, Opera, 1951; Bihari nótája [Bihari's Song], 3, 1954, Budapest, Opera, 1954
Orch: Kis szvit [Little Suite], chbr orch, 1929; Táncimpresszió, 1930; Falusi képek [Village Scenes], 1933; Trojka, sym. poem, 1934; Menyasszonytánc és verbunkos [Bridal Dance and Recruiting Dance], 1938; 2 tánc, small orch, 1938; Vígjátéknyitány [Comedy Ov.], 1941; Divertimento, S, orch, 1943; Sárközi táncok [Dances from Sárköz], 1953; Balatoni hajnal [Dawn at Balaton], sym. poem, nar, orch, 1972
Choral: Kantáta Goethe Pandórájából [Cant. on Goethe's Pandora], chorus, orch, 1960; Fényküllők [Beams of Light], chorus, orch, 1960; unacc. pieces
Chbr: Pf Qt, 1928–9; Sonata, fl, hp, 1940; Hp Trio no.1, fl, va, hp, 1940; Sonata, fl, va, pf, 1940; Divertimento, va, hp, 1963; Hp Trio no.2, vn, va, hp, 1972
Solo inst pieces, songs

Principal publisher: Editio Musica

PÉTER P. VÁRNAI

Kenig, Józef (*b* Płock, 16 Feb 1821; *d* Warsaw, 13 March 1900). Polish journalist and writer on artistic, musical and theatrical subjects. He was connected with the literary and artistic group Cyganeria Warszawska. From 1843 he was joint editor and from 1859 to 1889 editor-in-chief of the daily *Gazeta Warszawska*. His editorials on social and political subjects (the first to appear in the Polish press) exerted a significant influence in moulding public opinion towards a marked liberalism. His principal occupation from 1855 to 1860 was music criticism. By emphasizing the significance of folk elements he helped to encourage the national movement in Polish music. Kenig's son by his second marriage, Włodzimierz Kenig (1883–1929), was a noted violinist, conductor and composer.

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STEFAN JAROCIŃSKI

Kenigsberg, Alla Konstantinovna. *See* KOENIGSBERG, ALLA KONSTANTINOVNA.

Kenins, Talivaldis [Ķeniņš, Tālivaldis] (*b* Liepāja, 22 April 1919). Canadian composer and teacher of Latvian birth. Intending to take up a career in the Latvian diplomatic service, he studied general arts at the Lycée Champollion, Grenoble. Upon his graduation in 1939 he returned to his native country, arriving shortly before the outbreak of World War II. He attended the Latvian Conservatory in Rīga (1940–44), where his principal teachers were Arvīds Žilinskis (piano), Jāzeps Vītols (counterpoint) and Ādolfs Ābele (harmony, form, orchestration). With the advance of the Soviets into Latvia near the end of the war, he fled to Germany and later made his way to France.

From 1945 to 1950 he attended the Paris Conservatoire, where he studied with Aubin, Simone Plé-Caussade and Messiaen. In 1951 he emigrated to Canada (naturalized 1956) where he became organist and choir director of St

Andrew's Latvian Lutheran Church in Toronto. In 1952 he joined the music faculty of the University of Toronto, becoming professor of composition in 1973, a post he retained until his retirement in 1984. He was also an active member of the Canadian League of Composers, becoming its president in 1973–4. He retained an active interest and involvement in Latvian music, despite a 45-year self-imposed exile. He founded the Toronto Latviešu Koncertapvienība (Latvian Concert Association of Toronto) in 1959, assisted in many Latvian song festivals and wrote often for Latvian exile publications.

Kenins's early successes were with chamber works. In 1950 his Cello Sonata was awarded a *premier prix* at the Paris Conservatoire and in the same year his Septet was conducted by Scherchen at Darmstadt. The greater and perhaps most accomplished part of his work has continued to fall into this category, where his music's character and style are revealed most clearly. His music is impassioned but disciplined, possessing a sense of fantasy which is nonetheless based on traditional forms and procedures. Lyrical melodies, contrapuntal textures, clear formal structures and concertante treatments, featuring imaginative interplays of instrumental colour, dominate his musical style. Ostinato patterns also abound, creating rhythmic patterns which are supple and, particularly in fast movements, often animated and witty. In the larger works, too, chamber qualities are often present; the orchestration tends to stress clear lines and textures. The Second Symphony, for instance, is a Sinfonia concertante for flute, clarinet and orchestra, and contrasts solo and chamber-music groupings with full orchestral writing. Particularly notable is Kenins's contrapuntal skill displayed in the variety of fugal writing that appears in his music. The Seventh Symphony, for example, contains a striking integration of fugue and passacaglia.

In the 1970s, however, his work moved away from some of its traditional aspects, including fugal procedures, towards a freer and less discursive concept of line and colour, a more astringent treatment of dissonance and (as in the Fourth Symphony) an incorporation of indeterminate elements. Later works return to more traditional techniques. Some show an open admiration for the 'old masters' but treat their sources in imaginative ways (e.g. Variations on a Theme by Schubert, Schumann Paraphrases and Fugue); many restore the incisive vigour of his earlier music. Not wanting to write a Ninth Symphony, he chose instead to write an extensive chamber work (Nonet) that incorporates many elements of his symphonic and concertante style.

Kenins's Latvian heritage asserts itself most strongly in his vocal music. Among his many choral works is *Chants of Glory and Mercy* (Gloria), which includes a setting of a letter from a woman deported to Siberia. He has also written simpler solo songs and folksong arrangements on Latvian texts. In 1989, 1991 and 1994 he returned to Latvia for concerts celebrating him and his music. On the first visit he was named an honorary professor at the Rīga Conservatory.

WORKS
(*selective list*)

Orch: Pf Conc., unorchd, 1946; Sym. no.1, 1959; Conc., vn, vc, str, 1964; Sym. no.2, 1967; Sym. no.3, 1969–70; Fantaisies concertantes, pf, orch, 1971; Sym. no.4, 1971–2; Vn Conc., 1973–4; Naačnaača, sym. poem, 1975–6; Sym. no.5, 1975; Sinfonietta, 1976; Beatae voces tenebrae, 1977; Sym. no.6, 1978; Sym. no.7, 1980; Conc. da camera no.1, fl, cl, pf, str, 1980–81; Conc., 14 insts, 1982; Conc. da camera no.2, fl, ens, 1983; Conc., 5 perc, orch, 1983; Partita for Str on Lutheran Chorales, 1983; Sym. no.8, 1985–6; Double Conc., vn, pf, orch, 1987; Conc., pf, perc, str, 1990; Honour and Freedom, orch, 1991; Va Conc., 1998

Vocal: Lūgšana Latvijai [Prayer for Latvia], S, Bar, men's chorus, org/orch, 1951; Kurzemes kareivim [To a Soldier from Kurland], solo vv, SATB, org/orch, 1953; Daniel, solo vv, SATB, org, 1956; Bonhomme! Bonhomme!, SATB, 1964; Piae cantiones novae [after medieval songs in the Piae cantiones of 1571], SATB, 1968; Chants of Glory and Mercy (Gloria), solo vv, SATB, orch, 1970; Lagalaî, SATB, fl, hn, perc, 1970; Sawan-Oong, B, nar, SATB, orch, 1973; Cant. baltica, SATB, ens 1974; Alleluia, SATB, 1981; Songs to the Almighty, Mez/Bar, org/orch, 1986; The Sunken Cathedral, SSAATTBB, 1989; Cant. of Chorales, S, SATB, hn, tpt, org, 1992 [on themes by J.S. Bach]; solo songs, partsongs, folksong arrs.

Chbr: Str Qt, 1947–8; Septet, cl, bn, hn, str trio, db, 1948–9; Sonata, vc, pf, 1949–50; Pf Trio, 1952; Sonata no.1, vn, pf, 1955; Pf Qt no.1, 1957–8; Divertimento, cl, pf, 1959–60; Concertante, fl, pf, 1966; Concertino a 5, fl, ob, va, vc, pf, 1968; Partita breve, va, pf, 1970–71; Conc.-fantasy, org, perc, 1976; Sextet, bn, str, 1977–8; Sonata no.2, vn, pf, 1979; Pf Qt no.2, 1979; Qnt, pf, winds, 1983; Aria per corde, str qnt/str orch, 1984; Variations on a Theme by Schubert, wind qnt, 1984; Concertino barocco, 2 vn, 1985; Nonet, ob, cl, hn, pf, str qnt, 1985–93; Suite en concert, 2 gui, str qt/str orch, 1987; Str Trio, 1989; Colloquens partriae (Reflections on a theme by Imants Zemzaris), vc, pf, 1989; Pf Qnt, 1993–4; Sonata, va, pf, 1995; Aizmirstas lappuses [Forgotten Pages], cl, vc, pf, 1997

Kbd: Concertino, 2 pf, 1956; Sonata no.1, pf, 1961; Folk Dance, Variations and Fugue, 2 pf 8 hands, 1963; Suite, D, org, 1966–7; Diversities (12 Studies in Contemporary Styles for Young Pianists), pf, 1968; Sinfonia notturna, org, 1978; Sonata no.2 (Sonata-Fantaisie), pf, 1981; Sonata no.3 '... motions ... and emotions', pf, 1985; Sonata, 2 pf, 1988; Ex Mari (Episodes from Georgian Bay), org, 1992; Schumann Paraphrases and Fugue, pf, 1994–5; educational pf pieces.

Other solo inst: Chaconne on a Latvian Folk Theme, vn, 1978; Sonata, vc, 1982; Die Zauberklarinette, cl, 1991

Principal publishers: Berandol, Boosey & Hawkes, Frederick Harris, Kalnājs, Leeds, Gordon V. Thompson, Waterloo

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V. Bārzkalns: 'Tālivaldis Ķeniņš', *Latvju mūzika*, iii (1970), 232–61, 308

L. Hepner: 'Talivaldis Kenins', *Contemporary Canadian Composers*, ed. K. MacMillan and J. Beckwith (Toronto, 1975), 117–22

G. Levitch: 'Talivaldis Kenins: One of Canada's Best-Known Composers Talks about his Musical Life',*Canadian Composer*, no.107 (1976), 10, 12, 14

W. Kemp: 'The Sacred Choral Music of Talivaldis Kenins', *Royal Canadian College of Organists Quarterly*, xvi (1977), 38–48

C. Goulet: 'Kenins' Optimistic Retirement', *Canadian Composer*, no.188 (1984), 4, 6, 8

P. Rapoport: 'The Symphonies of Talivaldis Kenins', *Tempo*, no.157 (1986), 13–20

P. Rapoport: 'The Piano Music of Tālivaldis Ķeniņš', *Sound Notes*, vii (1994), 16–17, 19–24

I. Zemzare: *Tālivaldis Ķeniņš: starp divām pasaulēm* [Tālivaldis Ķeniņš: between two worlds] (Rīga, 1994)

WARREN DRAKE/PAUL RAPOPORT

Kennan, Kent (Wheeler) (*b* Milwaukee, WI, 18 April 1913). American composer and teacher. After private piano and organ studies he attended the University of Michigan (1930–32) and then studied composition with Hanson at the Eastman School (BM 1934, MM 1936). The award of the Prix de Rome took him to the Italian capital for three years, and there he studied for a short period with Ildebrando Pizzetti. Returning to the USA in 1939, he was appointed to teach at Kent State University; a professorship at the University of Texas, Austin, was interrupted by service as an army bandmaster, after which

he taught at Ohio State University (1947–9) before returning to his position as professor of composition at the University of Texas. His earlier music shows Romantic, Impressionist, and some jazz influences by turns, but from the 1940s his style was mainly neo-classical.

WORKS
(*selective list*)

Night Soliloquy, (fl, str, pf)/(fl, wind)/(fl, pf), 1936; Il campo dei fiori, tpt, orch, 1937; Noctorno 'From a Rome Diary', va, orch, 1937; Dance Divertimento, orch, 1938, rev. 1988; arr. 2 pf; Promenade, orch, 1938; Sym., orch, 1938; Blessed are they that Mourn (Bible), chorus, orch, 1939; Elegy, ob, orch, 1939; 3 Preludes, pf, 1939; Retrospectives, 12 pieces, pf, 1939–60, rev. 1988; Sea Sonata, vn, pf, 1939; The Unknown Warrior Speaks, male chorus, 1944; Sonatina, pf, 1945; Concertino, pf, orch, 1946, arr. pf, wind, 1963; A Clear Midnight (W. Whitman), 1v, pf, 1947, arr. SATB, pf, 1989; Scherzo, Aria, and Fugato, ob, pf, 1948; 2 Preludes, pf, 1951; Variations on a Quiet Theme, org, 1952; Sonata, tpt, pf, 1956; Threnody, fl/vn, pf (1994); other kbd pieces, orch works, songs

Principal publishers: Remick, G. Schirmer, C. Fischer

WRITINGS

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EwenD

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W. THOMAS MARROCCO

Kennedy [Nigel (Paul)] (*b* Brighton, 28 Dec 1956). English violinist. Born into a musical family, as a child he learnt the piano with his mother. At seven he entered the Yehudi Menuhin Music School, where he took up the violin, and later he studied with Dorothy Delay at the Juilliard School in New York. There he began playing with jazz musicians such as Stephane Grappelli. In 1977 he made his London concerto début, in 1980 he appeared with the Berlin PO, and in 1985 he toured the USA. At first he showed considerable promise, especially in performances of the Elgar Concerto which, while dangerously slow, were fully committed. Some of his artistic decisions were ill-judged, however; a recording of Walton's Viola Concerto showed him to be no match tonally for specialist viola players. Since the late 1980s many of his activities appear to have been geared to obtaining maximum publicity. Saturation marketing propelled a scrappily played recording of Vivaldi's 'Four Seasons' into the bestseller lists, although it must be emphasized that Kennedy has found new audiences for such music. In 1992–7 he was absent from the concert hall, apparently taking stock of his musical life. He remains as image-conscious as ever – letting it be known, for instance, that he wishes to be called simply 'Kennedy'. Some listeners have been affronted by his irreverent antics on the concert platform, others have found his violin tone ever more astringent and his technique unworthy of his reputation. Self-indulgence has spilled over into his interpretations, especially those of the Brahms and Elgar concertos. His ventures into jazz, improvisation and 'crossover' music have received a mixed reception, and a recorded Kreisler recital was ill-tuned, edgy and stylistically neuter. However, Kennedy remains a potentially exciting performer, who plays Bach with an engaging impetus and at his best has interesting interpretative ideas. He has written an autobiography, *Always Playing* (London, 1991).

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K. Smith: 'Back off Track', *The Strad*, cx (1999), 243–7

TULLY POTTER

Kennedy, David (*b* Perth, 15 April 1825; *d* Stratford, ON, 12 Oct 1886). Scottish tenor. He had his first lessons from his father, and at 20 became precentor in South Street Church, Perth. His ambition was to follow in the steps of John Wilson by singing traditional Scottish and touring internationally. His first opportunity came in 1859, at the Burns centenary concert in Liverpool, where the enthusiastic reception encouraged him to undertake a series of concerts in Edinburgh. In the summer of 1860 he made a series of concert tours in Scotland, reaching the Orkney Islands in 1861. His first London recital was in the Queen's Concert Rooms, Hanover Square, in 1862. During the 1862–3 season, he gave 100 recitals. Sir Michael Costa was so impressed by his singing of oratorio that he advised him to give up Scots songs in favour of classical repertory. But Kennedy felt committed to taking the Scottish tradition all over the world. With his second wife and six of his children, he took his Scottish entertainments adventurously, sometimes even dangerously, all over the globe – Canada, the USA, New Zealand, Australia, India and other countries. Paying a return visit to Canada in 1886, he died after a brief illness, and was buried in Edinburgh.

Several of Kennedy's children were professional musicians. James, a baritone, Kate, a contralto, and Lizzie, a soprano, all died in the fire that burnt down the Théâtre Municipal, Nice, in 1881. A daughter, Margaret, became a 'sub-professor' at the RAM, while Marjorie Kennedy-Fraser became world famous as the arranger of *Songs of the Hebrides*.

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DNB (W.D. Walker)

M. Kennedy: *David Kennedy, the Scottish Singer* (London, 1887) [incl. Kennedy's son David's *Singing Round the World*]

M. Kennedy-Fraser: *A Life of Song* (London, 1929/*R*)

JEAN MARY ALLAN/RUZENA WOOD

Kennedy, (George) Michael (Sinclair) (*b* Manchester, 19 Feb 1926). English writer on music and musical institutions. He was educated at Berkhamsted School and joined the Manchester staff of the *Daily Telegraph* in 1941. He was its northern music critic (1950–89) and its northern editor (1960–86). In 1989 he became chief music critic of the *Sunday Telegraph*. He was appointed OBE in 1981 and CBE in 1997. His first major work, commemorating the Hallé centenary, was *The Hallé Tradition*; it is a well-documented and vivid account of the orchestra during the 100 years from its formation under Hallé. Before Vaughan Williams died he asked that Kennedy should write the musical side of his biography, and the resulting book, prepared over eight years, is marked by the same attention to detail as both his first book and his sensitive study of Elgar. After Barbirolli's death Kennedy was the obvious choice as his official biographer, and his *Barbirolli: Conductor Laureate*, with his edition of Hallé's diary and correspondence, complements his earlier account of the orchestra.

Kennedy's musical roots are firmly in the north of England, and he has done that region great service. His books on the musical life and institutions of the area show his ability to combine unobtrusive scholarship with music journalism, and demonstrate his identification with the musical activities of the region.

WRITINGS

The Hallé Tradition: a Century of Music (Manchester, 1960)
The Works of Ralph Vaughan Williams (London, 1964, 3/1980); thematic catalogue pubd separately (London, 1972, 2/1996)
Portrait of Elgar (London, 1968, 3/1987)
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Portrait of Manchester (London, 1970)
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ed.: *The Autobiography of Charles Hallé, with Correspondence and Diaries* (London, 1972)
'The Unknown Vaughan Williams', *PRMA*, xcix (1972–3), 31–41
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ed.: *The Concise Oxford Dictionary of Music*(3/1980, rev. 4/1996 with J. Bourne)
Britten (London, 1981, 2/1993)
The Hallé, 1858–1983 (Manchester, 1982)
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ed.: *Oxford Dictionary of Music*(Oxford, 1985, 2/1994)
Adrian Boult (London, 1987)
Portrait of Walton (Oxford, 1989, 2/1998)
Music Enriches All: the Royal Northern College of Music (Manchester, 1994)
Richard Strauss: Man, Musician, Enigma (Cambridge, 1999)

DAVID SCOTT/R

Kennedy Center for the Performing Arts. Arts complex opened in Washington, DC, in 1971. *See* WASHINGTON, DC, §3.

Kennedy-Fraser, Marjorie [née Kennedy] (*b* Perth, Oct 1857; *d* Edinburgh, 22 Nov 1930). Scottish singer, folksong collector and editor. Her father, David Kennedy, was her first teacher, and she completed her studies under Mathilde Marchesi in Milan and Paris. From the age of 12 she acted as her father's accompanist. This background, together with her striking musical abilities, brought her to a leading position in promoting interest in the Gaelic songs of the Hebrides, although she was neither the first nor the most highly qualified collector in this area. Her published arrangements were criticized as being too free, but she defended them on the ground of the variability of the songs according to time, place and singer. This she had learnt from her experience as a collector in the Outer Hebrides, which she visited first in 1905. She was married to A.J. Fraser, and her daughter Patuffa became a player of the cláirseach. In addition to her publications, her lecture-recitals – given with her daughter and with her sister Margaret – were of prime importance in introducing Hebridean song to scholars, singers and the general public. She took the title role in Bantock's Celtic folk opera *The Seal Woman* (1924), for which she also wrote the text. Her suite for cello and piano, *Songs of the Hebrides*, was published in London in 1922.

EDITIONS

with K. Macleod: *Songs of the Hebrides*, i (London, 1909); ii (London, 1917); iii (London, 1921)
From the Hebrides (Glasgow and London, 1925)
More Songs of the Hebrides (London and New York, 1929)

WRITINGS

A Life of Song (London, 1929/*R*)

H.C. COLLES/FRANK HOWES

Kennersley, Robert. *See* KINDERSLEY, ROBERT.

Kenney, Sylvia W(isdom) (*b* Tampa, FL, 27 Nov 1922; *d* Northampton, MA, 31 Oct 1968). American musicologist. She studied at Wellesley College (AB 1944), Yale University (BMus 1945, MA 1948, PhD 1955) and undertook research in Brussels (1950–51). From 1952 to 1954 she was instructor in music at Wells College and after taking her doctorate under Schrade at Yale she worked in the library of Baldwin-Wallace College (1955–7) until her appointment as assistant professor, later associate professor, of the history of music at Bryn Mawr College (1957–63). She was associate professor at the University of California, Santa Barbara (1965–6), and professor of music history at Smith College from 1966 to her death. She was also visiting lecturer at the University of California, Los Angeles (1961), visiting professor at Yale (1963–4) and held leading posts with the American Musicological Society and the College Music Society.

In her work on the 15th-century English composer Walter Frye, Kenney sought to explain the popularity of his music on the Continent. She claimed that English discant theory, with its emphasis on note-against-note consonant writing, was the basis of much of the English music of the time, and that this duet structure came to replace the soloistic cantilena then cultivated on the Continent and led towards a style involving more equal activity and consonance among the voices. She concluded that many works of the high Renaissance were a synthesis of the *contenance angloise* with italianate melodic style. Another important contribution was her distinction between English discant theory and the practice of faburden.

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'The Theory of Tactus in Musical Paleography', *Scriptorium*, v (1951), 289–98
The Works of Walter Frye (diss., Yale U., 1955)
ed.: *Catalogue of the Emilie and Karl Riemenschneider Memorial Bach Library* (New York, 1960)
'Ely Cathedral and the "Contenance Angloise"', *Musik und Geschichte: Leo Schrade zum sechzigsten Geburtstag* (Cologne, 1963), 35–49
'Four Settings of "Ave regina coelorum"', *Liber amicorum Charles van den Borren* (Antwerp, 1964), 98–104
Walter Frye and the 'Contenance Angloise'(New Haven, CT, 1964/*R*)
'In Praise of the Lauda', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/*R*), 489–99
Reviews of books and music for *Scriptorium*, *Notes*, *MQ* and *JAMS*

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Reviews of *Walter Frye and the 'Contenance Angloise'*: M. Picker in *American Choral Review*, viii/2 (1965–6), 18; P. Gülke in *Mf*, xix (1966), 459–60; C.U. Brown in *Notes*, xxii (1965–6), 1212–15; S.R. Charles in *JAMS*, xx (1967), 290–92; J.D. Bergsagel in *ML*, xlviii (1967), 376–8; A. Lönn in *STMf*, xlix (1967), 202–5
Obituaries: P. Kepler, *JAMS*, xxii (1969), 528; H.W. Kaufman, *College Music Symposium*, ix (1969), 8–9

ARTHUR PARRIS

Kennis, Willem Gommaar [Guillaume Gommiare] (*b* Lier, nr Antwerp, 30 April 1717; *d* Leuven, 10 May 1789). Flemish violinist and composer. His father, Pierre Kennis, was his first music teacher. By the age of five he was a chorister at St Gummaruskerk in his home town. On 16 July 1728 he became a second violinist in the church orchestra, and from 1742 he was *kapelmeester* there. At the beginning of 1750 he was appointed to the same post at the St Pieterskerk, Leuven, where he stayed for the rest of his life. Kennis was renowned above all as a violinist. Among the admirers of his virtuosity were the Duke of Chartres and Louis XV, as well as Burney, who met Kennis at Leuven and particularly admired his facility in

extremely difficult solos. He composed mainly chamber music, much of which features a virtuoso violin part.

WORKS

Sacred: Et honor tibi sit, hymn, a, SATB, bc, 1743, *B-Ak*; Salve regina, d, 5vv, 2 vn, vc, org, 1746, *Ak*; Haec dies, Victimae paschali laudes, F, SATB, orch, *Lc*; Mag, G, ?5vv, bc, *Ak* [only 4vv extant]; Regina caeli laetare, D, SATB, bc, *US-AAu*; Requiem, E♭, SATB, bc, *B-Ak*; Responsoria pro defunctis, SATB, bc, *Lc*; TeD, C, SATB, bc, *Ak*; Tria sunt, motet pro defunctis, TTB, str, org, *Ak*

Trio sonatas: 6, 2 vn, bc, op.2 (Brussels, n.d. [?1747–9]); 6 trio da camera, 4 for vc, vn, b, 2 for 2 vc/vn, b, op.6 (Paris, 1763); 6, 2 vn, vc, op.7 (Leuven, n.d. [1760–65]); 6, 2 vn, vc, op.8 (Paris, 1766)

Duets: 6 sonates, 2 vn, op.4 (Liège, n.d. [1753–62]); 6, vn, vc, op.9 (Paris, 1767); 6, 2 vn, op.10 (Paris, 1772); 6, 2 vn, op.12 (London, 1781)

Other works: 6 sonates, vn, acc. vc/hpd, op.1 (Liège, n.d. [1744–7]); 6 sonates, vn, bc, op.3 (Leuven, n.d. [1749–54]); 6 sinfonie a 4, 2 vn, va, b, op.3 (Paris, n.d. [1753–8]); 6 str qts, op.11 (Paris, n.d. [1772–81])

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JACQUES VAN DEUN/R

Kennis, Guillaume Jacques Joseph (*b* Leuven, 21 May 1768; *d* Antwerp, 8 April 1845). Flemish violinist and conductor. He had his first lessons in music from his father, WILLEM OMMAAR KENNIS. In 1789 he succeeded his father as *kapelmeester* of St Pieterskerk in Leuven, where he stayed until the church was closed by the French in 1797. In 1803 he was appointed *kapelmeester* at Antwerp Cathedral, with the task of reorganizing its music after the chaos of the French occupation. He collected scores, particularly the works of Haydn, Mozart and Beethoven, and his library survives in the cathedral archives. He also arranged many works by great masters for use in the cathedral, but his only known composition is an occasional cantata, for a celebration in memory of Rubens, conducted by Jacques Bender on 15 August 1840.

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JACQUES VAN DEUN

Kenny, Yvonne (Denise) (*b* Sydney, 25 Nov 1950). Australian soprano. She studied in Sydney and Milan, making her début in 1975 at the Queen Elizabeth Hall, London, in the title role of Donizetti's *Rosmonda d'Inghilterra*. The following year she made her Covent Garden début in the première of Henze's *We Come to the River*, then sang roles ranging from Handel (Semele and Alcina) and Mozart (Ilia, Pamina, Servilia and Susanna) to Micaëla, Sophie (*Der Rosenkavalier* and *Werther*) and Britten's Helena. In 1984 she created the title role in Gavin Bryars's *Medea* in Lyons. Her roles with Australian Opera have included Mélisande, Massenet's Manon, Leïla, Countess Adèle, Fiordiligi and Handel's Alcina and Cleopatra. At Zürich she added two further Mozart roles to her repertory: Giunia (*Lucio Silla*) and Aspasia (*Mitridate*), a part she also sang to acclaim at Aix-en-Provence and Covent Garden. Kenny's other Mozart roles include Konstanze, Donna Elvira, Donna Anna, which she sang at Glyndebourne in 1991, and the Countess, which she has performed in Washington, DC, and in Munich. She has sung Romilda (*Xerxes*) for ENO, and made a notable impression as the Countess (*Capriccio*) in Berlin (1993) and Vienna (1995). She is also admired as an oratorio singer, particularly in Handel, and as a recitalist. Her opera recordings include Adelia (*Ugo conte di Parigi*), the title roles in *Emilia di Liverpool* and Mayr's *Medea in Corinto*, Penelope Rich in *Gloriana* and several of her Mozart roles. In these and in her recordings of such works as *Messiah*, *Elijah* and Mahler's Fourth Symphony, Kenny reveals a full-toned, flexible voice, a stylish sense of phrase and an excellent coloratura technique. (H. Canning: 'Yvonne Kenny', *Opera*, xliii, 1992, 1385–93)

ELIZABETH FORBES

Kenong. High-rimmed bossed gong used in sets in a Central Javanese gamelan. It is about 38 cm wide and 27 cm high and rests on cords in a wooden box-frame (*see* GAMELAN, §I and INDONESIA, §III).

Kent, James (*b* Winchester, 13 March 1700; *d* Winchester, 6 May 1776). English organist, composer and music copyist. He was successively a chorister of Winchester Cathedral and of the Chapel Royal under Croft. By the patronage of Sir John Dolben he was appointed organist of Finedon, Northamptonshire, on the installation of an organ there in 1717, and in 1731 he became organist of Trinity College, Cambridge. In January 1738 he succeeded John Bishop as organist of both the cathedral and college of Winchester, which posts he resigned in 1774: his work at Winchester was notable for his diligence in teaching the choristers. He assisted Boyce in the compilation of his *Cathedral Music* (1760–73).

Like Nares, Kent wrote church music in a post-Croft style without the distinction of Greene, mildly florid or mellifluously charming, of which his best-known anthem, *Hear my prayer*, for two solo trebles, is representative. Some of his anthems use musical ideas from other composers: he certainly borrowed from G.B. Bassani in *Hearken unto this, O man*, and a manuscript volume of Bassani's music once belonging to Kent is extant (*GB-Ob*). His indebtedness to music by Croft was recognized in the 18th century. In addition to copying undertaken as part of his regular duties, Kent seems to have created his own collection of manuscript full scores, though the extent of it cannot be reconstructed from the sale catalogue claiming to include his library (Watson, 22 May 1835). (H.W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991))

WORKS

TeD, Jub, Mag, Nunc Dimittis, D, *GB-Cjc*, *Ckc*, *Ctc*, *Lsp*, *WB*

TeD, Jub, A, *IRL-Dcc*

Gl, C, *GB-Ctc*

A Morning and Evening Service with 8 Anthems by the Late James Kent, ed. J. Corfe (London, *c*1777): TeD, Jub, Cantate Domino, Deus miseratur, C; Give the Lord the honour due; Hearken unto this, O man; It is a good thing to give thanks; Lord, who shall dwell?; My soul truly waiteth; O Lord our governor; Rejoice in the Lord; The Lord is my shepherd

12 Anthems Composed by James Kent (London, 1773): All Thy works praise Thee, O Lord; Blessed be Thou, Lord God of Israel; Hear my prayer; In the beginning was the word; Lord, how are they increased; Lord, what love have I; My song shall be of thy mercy; Sing, O heavens; The Lord hath prepared his seat; When the Son of Man shall come; Who is this that cometh from Edom?; Why do the heathen?

10 anthems: Bow down thine ear, *GB-GL*, *Och*, *WO*; Hearken unto my voice, ed. S. Arnold: Cathedral Music, i (London, 1790); In the Lord put I my trust, *Ckc*; I will lift up mine eyes, *Cfm*; O clap your hands, *WB*; O Lord, thou art my God, *IRL-Dcc*; Teach me, O Lord, *GB-Ckc*, *DRc*, *EL*; The glory of the Lord, *Ob*; The king shall rejoice (music arr. from A. Lotti), *IRL-Dcc*; Thou art my portion, *GB-Cjc*
Single chant, g, *Och*
Tune for Ps cv, *Och*
When artful Damon, cant., *Lbl*

WATKINS SHAW/DONALD BURROWS

Kent bugle. *See* KEYED BUGLE.

Kentēmata. Sign used in pairs in Greek EKPHONETIC NOTATION.

Kentner, Louis (*b* Karwin, Silesia [now Karviná, Czech Republic], 19 July 1905; *d* London, 22 Sept 1987). British pianist and composer of Hungarian birth. He studied the piano with Arnold Szekely and Leó Weiner and composition with Hans Koessler and Kodály at the National Hungarian Royal Academy of Music, where he first attracted attention for his playing of Chopin in a concert in 1916. He made his official début in 1918 and in 1920 undertook his first European tour. In the early part of his career he was particularly associated with the music of Chopin and Liszt, although after 1933, when he gave the first Hungarian performance of Bartók's Second Concerto, he also made a speciality of that composer's music; he gave the first European performance of Bartók's Third Concerto in 1945 and the British première of the Scherzo op.2 in 1962.

In 1935 he settled in London, and his love of his adopted homeland was reflected in his performances of music by Walton, Bax, Lambert, Ireland and Tippett, of whose Piano Concerto he gave the première in 1956. Walton's Violin Sonata (1949–50) was composed for Kentner and his brother-in-law Yehudi Menuhin. Despite such a catholic repertory (he was also admired in Mozart, Beethoven and Bach), Kentner will always be associated with his pioneering work on Liszt's behalf. In 1933 London, in particular, was hardly ready for programmes devoted entirely to Liszt which alternated many of the dark-hued and prophetic works of his later years with earlier music then widely regarded as flashy and meretricious. Kentner quickly erased such prejudice with his authority, richness, eloquence and colour, qualities memorably captured on a CD recording of performances dating from 1937 to 1941. His extensive discography also includes inimitably stylish readings of Chopin's A♭ Impromptu and C♯ minor Waltz, Liszt's *Les Patineurs* (abridged for accommodation on 78s), Balakirev's B♭ minor Sonata, and an impish performance of the waltz from Walton's *Façade*. In addition, Kentner was an admirable chamber musician, as witness his long partnership with Menuhin, and a much loved teacher. He was created a CBE in 1978.

BRYCE MORRISON

Kenton [Kornstein], **Egon F(rancis)** (*b* Nagyszalonta, 22 May 1891; *d* Paris, 3 Dec 1987). American viola player and musicologist of Hungarian birth. He gained a diploma at the Royal Academy of Music, Budapest, in 1911; he then studied at the University of Berlin until 1914. From 1911 to 1923 he was violist in the Hungarian String Quartet, touring throughout Europe. After settling in the USA in 1923 he taught and performed in concerts, radio broadcasts and recording sessions. In 1947 he took the MA at New York University; he taught music history and allied subjects at the University of Iowa, Peabody College, Nashville, and the University of Connecticut until his retirement in 1961. From then until 1971 he was librarian of the Mannes College of Music. As a scholar Kenton specialized in late 16th-century Venetian music. His monograph on the life and works of Giovanni Gabrieli was the first such study in English; Kenton translated material from Winterfeld's pioneering book and provided extensive biographical and analytical material and a thorough catalogue of Gabrieli's works.

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PAULA MORGAN

Kenton, Stan(ley Newcomb) (*b* Wichita, KS, 15 Dec 1911; *d* Los Angeles, 25 Aug 1979). American jazz bandleader, pianist and arranger. After playing the piano and writing arrangements for various theatre and dance bands in the 1930s he formed his own 14-piece big band, the Artistry in Rhythm Orchestra, in 1941. This group immediately drew public attention with its large sound and precise execution (for example, on the album *Artistry in Rhythm*, 1943, Cap.), and from 1945, when Pete Rugolo became its staff arranger, it began to dominate jazz popularity polls. In 1949 Kenton appeared in Carnegie Hall with a new 20-piece orchestra, Progressive Jazz, which gave its name to the jazz movement it represented. After retiring briefly in 1949 for reasons of health, Kenton assembled his most ambitious band, the 43-piece Innovations in Modern Music Orchestra, with strings and an expanded wind section. This group conducted two nationwide tours (1950–51), performing monumental 'arranger's originals' such as Bob Graettinger's *City of Glass* (1951, Cap.), but in the end proved too costly to maintain. Thereafter Kenton led a succession of more conventional big bands, with which he frequently recorded and undertook foreign tours.

Kenton established the first of his university 'jazz clinics' in 1959, at Indiana and Michigan State universities. Although he continued to produce outstanding big-band recordings – his albums *West Side Story* and *Adventures in Jazz* (both 1961, Cap.) received Grammy awards – his later career centred on university campuses, where he proved to be an outstanding band trainer and talent scout. In January 1965 he launched his Los Angeles Neophonic Orchestra, a 23-piece concert jazz band with symphonic pretensions (its first concert, at which Friedrich Gulda performed his jazz piano concerto, included transcriptions of works by Wagner), but after two seasons this ensemble also failed. In 1970 Kenton formed his own recording and publishing companies, Creative World Records and Creative World Music, to disseminate the past and current work of his bands.

Kenton occupies an ambiguous position in jazz history: his own considerable talents as an arranger and pianist were soon overshadowed by those of his superior sidemen and staff arrangers, and his obvious success with the public at large was offset by almost universal condemnation from the jazz critical establishment. At its worst (in his Innovations orchestra) the progressive-jazz movement he initiated was vacuous and pretentious; at its best it served as a vehicle for some of the most sensitive and inventive big-band scores of the post-swing era (by Rugolo, Shorty Rogers, Gerry Mulligan, Neal Hefti, William Russo, Johnny Richards and others). An extraordinarily large number of excellent jazz soloists began their careers in Kenton's groups, among the best being Anita O'Day, June Christy, Lee Konitz, Art Pepper, Stan Getz, Zoot Sims, Pepper Adams, Maynard Ferguson, Kai Winding, Laurindo Almeida and Shelly Manne. Scores from his library continue to circulate widely among American stage bands; 12 of them were choreographed for a ballet evening at Sadler's Wells Theatre, London, in 1954. Kenton's greatest contribution was probably as an educator and trainer of young talent, in which area his influence is still evident in American universities.

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Collection of scores held at *US-DN*

J. BRADFORD ROBINSON

Kent Opera. Opera company based in England, active in the period 1969–89. It was founded by Norman Platt (artistic director) and Roger Norrington (musical director until 1984) to bring professional opera to centres outside London, and it initiated the idea of regionally based opera companies in England under the auspices of the Arts Council of Great Britain. It performed regularly in Kent (usually at Tunbridge Wells and Canterbury), toured southern England and performed abroad. In addition to well-known operas by Verdi, Mozart, Sullivan and Britten, productions included less familiar works by Handel, Telemann and Monteverdi, and works commissioned from Alan Ridout (*The Pardoner's Tale* and *Angelo*, 1971) and Judith Weir (*A Night at the Chinese Opera*, 1987).

The company received critical acclaim for imaginative productions by Platt, Jonathan Miller, Adrian Slack and Nicholas Hytner, for Roger Norrington's specialist interpretation and for the quality of its singers and orchestra. In 1989 the Arts Council withdrew its funding and the company was forced to close.

CAROLINE BENT

Kentucky dulcimer. *See* APPALACHIAN DULCIMER.

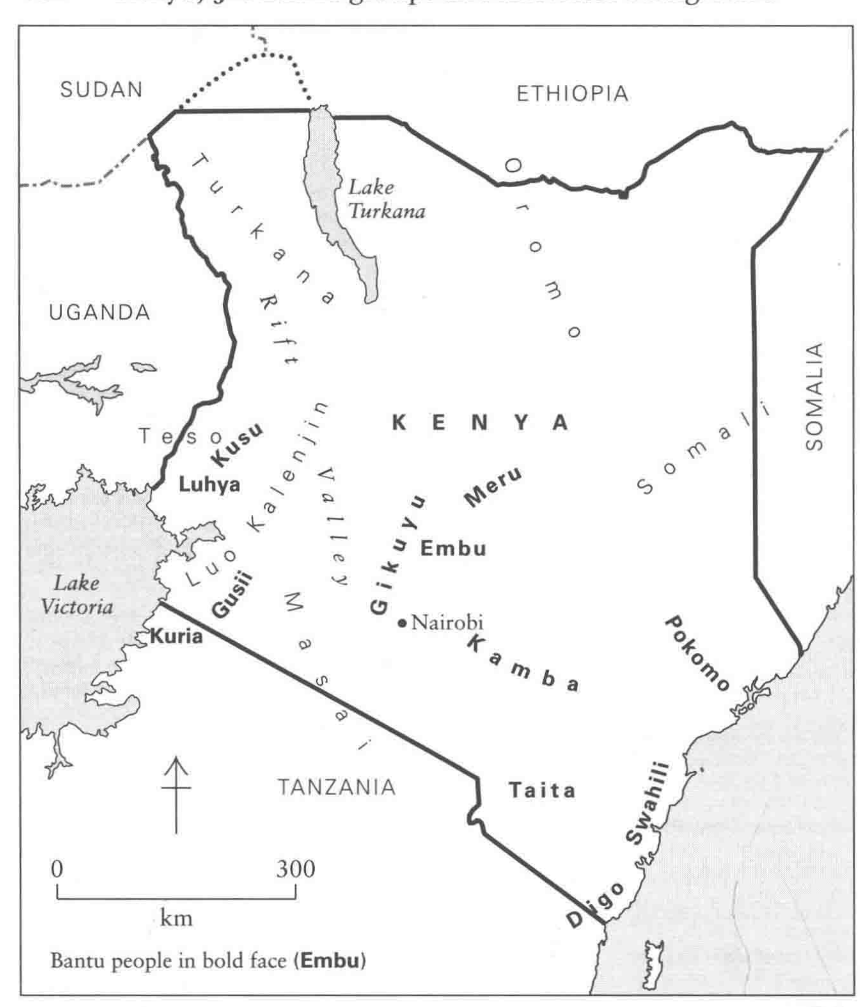
Kentucky Opera Association. Opera company established in 1952, based in LOUISVILLE.

Kenya, Republic of (Swahili Jamhuri ya Kenya). Country in East Africa. It has a population of 30·34 million (2000 estimate) and an area of 571,416 km². Music and music-making in Kenya are as varied as the country's traditions and cultures. Apart from indigenous peoples, other important groups include the descendants of Arab settlers found mainly along the coast and recent Indian and European settlers following British colonization at the beginning of the 20th century. Each culture is distinct despite cross-influences. Kenyan music has much in common with that of other sub-Saharan African countries and beyond due to history and geography. Indeed, studies of musical instruments and many musical traditions in Kenya are best understood within this wider context. Kenya straddles the equator along the Indian Ocean (fig.1). As a colony, Kenya was carved out of a variety of peoples and cultures. The two parts (the British-controlled mainland and the Arab-influenced coastal protectorate) became the modern republic of Kenya in 1963.

1. ETHNIC GROUPS AND HISTORICAL BACKGROUND. The major ethnic groups in Kenya include: coastal Bantu (Swahili, Pokomo, Giriama or Giryama, Digo, Duruma and Taita), the central Bantu (Kikuyu, Embu, Meru and Kamba), the interlacustrine Bantu (Gusii, Kuria and Luhya or Luyia), the plains Nilotes (Masai or Maasai), the lake or river Nilotes (Luo), the highland Nilotes (Kipsigis, Nandi, Keiyo, Marakwet, Pokot, Samburu and Tungen or Tugen), other Nilotes (Iteso and Sabaot) and the Cushitic group (Oromo, Somali and Turkana). The traditional musics of each group are distinct, though there are similarities among related groups such as the Kalenjin, coastal Bantu and central Bantu. However, in neo-traditional music played on Western instruments by the various tribal groups, differences, apart from language, are less distinct. A form of BENGA, the Kenyan version of rumba, is present in nearly all ethnic groups.

The development of music in Kenya has had many influences: traditional African values, colonial legacies, church missionaries, the music recording industry, mass media (especially radio and television), improved communications in the second half of the 20th century, the rise of Kinshasa as a musical colonizer in Africa and the spread of AfricanAmerican culture. Cultural diffusion and improved communications have expanded the forms of musical presentation found in the country, such as performances using traditional and Western instruments, choirs, Gospel music, tribal/traditional dances, live jazz bands or discos in hotels and night clubs, brass bands playing official military music, musical broadcasts from radio and television stations, music played in homes on cassette, disc or video players and, in a few places, Western classical music.

Contemporary Kenyan music exhibits four main features. The first is the marked decline in the use of traditional musical instruments. Western instruments, real or improvised, are increasingly popular due to the influence of European missionaries and administrators.



1. *Map of Kenya*

With few exceptions, Europeans promoted their own culture and condemned everything African as 'primitive'. The second is the ubiquity of popular music that has influenced most forms of Kenyan music. Though this may be a universal trend, it has assumed extreme heights in Kenya, and there is little room for the artistic music of the 1950s and 60s that was meant not just for viewing and dancing but also for listening. Thirdly, the dominance of foreign musics on Kenyan television and radio has thwarted inventiveness among local musicians. Lastly, most modern Kenyan music performed on Western instruments draws on established, albeit modified, ethnic traditional rhythms and values. The older musical traditions are fairly well documented. However, music of post-independence Kenya has yet to be studied seriously.

2. Main musical phases and characteristics. Various phases and characteristics may be identified in the development of Kenyan music. The pre-colonial period was dominated by African instruments in an African cultural setting. The second phase may be identified with colonial rule and the destabilization of African culture. During this phase Africans attempted to copy popular Western instrumental techniques as faithfully as they could. The recording industry arrived and provided the single most important source for the study of African music. Up to the early 1970s, the greater percentage of recorded music was in the Swahili language. Thereafter, languages of individual ethnic groups have been used widely. Phase three began with the arrival of independence and another period of instability. Cultural populism in music emerged and is still a force today. The easy availability of recording facilities has led to a music explosion of a kind. Finally, the fourth phase is characterized by wide experimentation, as Kenyan musicians attempt to come to terms with the flood of external influences, mainly from the Democratic Republic of the Congo, America and Europe.

(i) Pre-colonial period. Pre-colonial music was dominated by traditional beliefs and customs, songs about life and death, simple melodies or plain songs and, generally, the subservience of musical instruments to the human voice and dance. Music was part of a community's life, and traditional musical instruments were dominant. Drums and horns had a special place in most cultures as they were used for conveying special messages. Some of these characteristics still obtain in modern Kenyan music. In this pre-colonial period only the coastal area had towns. Thus, music was integral to rural social life.

(ii) Colonial period. Profound changes in cultural habits took place after European colonization. Among the most far-reaching was the introduction of Western instruments (guitars, accordions, saxophones, acoustic drums, flutes

and trumpets, among others) initiated by Christian missionaries for use in church music. The guitar (Spanish, acoustic and electric) occupies a central position in most recorded music (fig.2). The arrival of the Arabs along the coast centuries ago led to the birth of *taarab*, a hybrid musical genre. The other crucial developments involved the music recording industry, Western education and the improvement of all types of communications. The establishment of railway networks, air transport and radio and television further changed the face and soul of music in Kenya.

The music recording industry made possible a break with the musical domination of the church. New sounds and styles were introduced from other continents as well as other parts of Africa by Hugh Tracey, the Columbia Gramophone Recording Company, Odeon Recording Company, Victor (HMV), the African Music Society based in South Africa and the Decca Company. Locally recorded Kenyan music was promoted by Peter Colmore and Charles Worrod. By the end of the 1960s there were recording studios in Nairobi, Mombasa, Kericho and other towns.

Initially, recorded music was imported for the up-and-coming, salaried town dwellers. Apart from American folk music, the most important foreign music for quite some time was Cuban rumba. Early popular musicians included George Sibanda of Zimbabwe, the legendary MWENDA JEAN BOSCO and other Congolese musicians such as Leon Bukasa, Losta Abelo and Jonnie Bokelo. In East Africa at large, popular musicians included Frank Hamblick (Frank na Dada Zake) from Tanzania, as well as Paul Mwachupa, FUNDI KONDE, Daniel Katuga and Esther John.

The first generation of recorded musicians from the colonial era, primarily from the coast, included Onesmus Kayamba, Roa Rebman, Sammy Kaleso, Lukas Tututu (whose *Malaika* tune was later popularized by Fadhili William), Walter Kivura, Hardy Gidion, Jonathan Sambu, Esther John, Lang (Horace) Obiero and Daniel Katuga. The artists distinguished themselves by developing simple but effective techniques on Western instruments. The combination of Spanish guitar, saxophone and voice in Fundi Konde's music is striking. The similarities between the Spanish guitar and the lyres of western Kenya, especially the Luhya *litungu*, have often been noted. In contrast to post-colonial music, these early musicians composed and recorded beautiful tunes. Although recorded music dates back to the mid-1920s, the period from the mid-1940s onwards may be regarded as not only the first phase but also the 'golden age' of Western-inspired music in Kenya. Contemporary performers and audiences constantly return to the tunes composed at that time.



2. Pierre Gwa with guitar at Linjombo village, upper Sangha area, May 1966

The period 1965–75 may be regarded as an extension of the first phase. Western instruments were still handled with much integrity, and there was a significant increase in the number of musicians, including the older ones. The market for recorded music was much greater as urban migration increased. Nairobi became a major centre of music recording in East Africa. The majority of musicians came from western Kenya (Luo, Luhya, Gusii and the Kipsigis of the Kalenjin group), but were increasingly based in Nairobi and other urban centres.

(iii) Post-colonial period. Music of the post-colonial era (from about the mid-1970s) has several distinct features. The first is the rise and development of 'neo-traditional' popular music, including many types of music and dance: choirs, Gospel music, tribal dance troupes, jazz bands, discos and Western popular music. Though these musics are played predominantly on Western musical instruments, traditional rhythms have always been strong (e.g. Misiani with the *nyatiti* and Kikuyu musicians with *muthirigu* rhythms). With few exceptions, guitar playing was inferior to that of earlier days. One possible explanation is the emergence of populism at the expense of serious art. National and institutional choirs became very widespread, among them Muungano, Kariakor Friends, Machakos Town and St Stephen's. Gospel music, inspired by the famous Arusha Town Choir of Tanzania, became and still is extremely popular. *Benga*, as typified by Daniel Owino Misiani and George Ramogi, became a national standard.

While the Luo, coastal tribes, Luhya and Kalenjin (especially Kipsigis) dominated the early period of recorded music, the Kikuyu, Kamba and Luo took the lead in the mid-1970s. The creative output, especially the Kikuyu recordings (Kamaru, Kiratu, James Mbugua etc.), is immense. As in the earlier period, the common instruments included guitars, accordions, acoustic drums, saxophones, maracas or other rattles (fig.3), flutes (a direct *kwela* influence from Malawi), bottles and wooden sticks (both borrowed from Katanga, now Shaba, in the Democratic Republic of the Congo).

In the last 20 years of the 20th century, a few musicians (e.g. Kelly Brown and Zanaziki) attempted to integrate Western popular styles with local rumba. A few groups, such as Harrison Ngunjiri, Five Alive and Swahili Nation, produce music almost identical to AfricanAmerican pop. These musicians have a large following among educated youths, especially in urban centres. The proliferation of recording studios in Nairobi and other towns means that virtually anything can be recorded or produced; in earlier times only reputable bands and talented individuals had access to these studios.

The Kenya Broadcasting Corporation English programme airs the latest Western popular hits, while the



3. Digo chivoti (side-blown flute) and kayamba (rattle)

Swahili programme broadcasts popular African music, including non-Kenyan artists such as Koffi Olomide and Kanda Bongoman. Three recently introduced FM radio stations are also dedicated to foreign musics. As a result of cultural revival, indigenized forms of 'Songs of Praise' introduced by the missionaries have been replaced on the air by locally composed tunes by composers such as Gideon Mweresa of western Kenya.

3. PRESERVATION OF CULTURAL TRADITIONS. Many Kenyan traditional instruments and performance styles are declining in comparison to the pre-colonial period, leading to deliberate efforts to preserve Kenyan culture. Notable examples are the efforts of groups such as the Bomas of Kenya to preserve tribal songs and dances, the establishment of a music school at Kenyatta University, the establishment of a national Muungano Choir and attempts by the Ministry of Culture and Social Services to document and preserve tribal musics. The prominence of tribal rhythms in music played on Western instruments implies that the roots of traditional expressive culture are not dead, only the medium of presentation has changed. Musicians who perform on traditional instruments generally regard their skills as hereditary. They consider themselves as poets or 'prophets' with the talent of interpreting life around them for the masses. As with circumcisors, painters, sculptors and medicine men, their skills cannot be transmitted through public education. Earning a living with their skills is hard in contemporary Kenya, and this accounts, perhaps, for some of the difficulties encountered in trying to design traditional African music education curricula.

In response to foreign-inspired jazz bands and disco music, even in the rural villages, traditional music is projected as 'pure' and free from foreign influence. In annual school and college choir festivals, each choir must, in addition to a European 'set song', stage an 'African folksong' which is usually a combination of singing and dancing, accompanied by traditional musical instruments (rattles, drums, lyres and horns) and elaborate traditional dress (fig.4). Another manifestation of this cultural juxtaposition is found in tourist hotels that have resident jazz bands; these hotels also often hire tribal dancers for tourists to sample 'true' African culture. There are also formal tribal dance troupes that entertain the President and visiting foreign dignitaries on state occasions. These dances are quite different from their pre-colonial precursors, which did not have to pander to audiences with 'exotic' expectations and to television cameras.

4. MUSICAL INSTRUMENTS, PERFORMANCE STYLES AND ROLES. In early 21st-century Kenya, Western instruments, especially the guitar, dominate the music market. Surviving traditional instruments are now more or less consigned to museums.

H.O. Anyumba and W.A. Omondi are authorities on (*nyatiti*) lyres that are related to the guitar and are found exclusively in western Kenya. Apart from studying the *nyatiti*, Anyumba has gone further to demonstrate the differences among the various lyres (Kalenjin, Gusii, Bukusu of the Luhya group, Bunyore of the Luhya group,



4. Abu (gourd trumpet) of the Luo people



5. *Thum or nyatiti (lyre) of the Luo people*

Luo and Kuria; figs.5 and 6). Some lyres are merely used as a rhythmic instrument, while others offer possibilities for handling complicated tunes.

The two-finger guitar-playing style, as described by David Rycroft in his studies of Mwenda Jean Bosco (1961, 1962), is the most common playing style (for illustration *see* BOSCO, MWENDA JEAN). But the melodic exploration characteristic in Bosco's performances is rare. Despite the many fine musicians Kenya has produced, there are no giants of the Bosco, Hamblick, Sibanda and Franco variety, although a few Kenyan songs such as Fadhili's *Malaika* and Brown's *Hakuna Matata* have reached beyond the country through commercialization.

Kenyan music-making may be vocal, instrumental or both. It may also rely heavily on dance or literary references. One of the best examples of the oral aspect is found in music of the Kikuyu people in which instrumental accompaniment is sometimes purely rhythmic (Chiuri, 1984). Similarly, other extra-musical elements supersede melody in forms of Swahili music (Jones, 1975–6; King'ei, 1992).

Another prominent feature in Kenyan music is the dedication of songs to respected individuals within a community, most pronounced among the Luo.

Kenyan music, whether played on traditional or Western instruments, is generally structured on repetitive rhythmic patterns, with minimal or free variation. Diatonic and pentatonic scales are present throughout the country. In dance music, tempos are often strict, and metres may be simple or compound, duple or triple (Omondi, 1980).



6. *Litungu (lyre) of the Luhya people*

5. MUSIC EDUCATION. Early music education in Kenya was private and designed largely for the benefit of the immigrant European community. Later, the East Africa Conservatoire of Music (now Kenya Conservatoire of Music) was formed to systematize music education. Under the leadership of Nat Kofsky, the conservatory played a central role in the spread of Western music in Kenya. Another institution, the Kenya Cultural Centre, provided lessons for piano, violin, guitar and other Western instruments. Kofsky also organized concerts at the Kenya National Theatre where world-renowned performers were invited to give recitals for audiences comprised mostly of European expatriates.

Although the Ministry of Education introduced music as a subject in school curricula in the 1960s, the primary means for transmitting musical traditions were annual music festivals in which school and college choirs from throughout the country competed. Today, music is a primary educational resource, but the quality of teaching varies greatly depending on the availability of basic facilities. The music school at Kenyatta University, established in 1974, is still a young programme, but scholars graduating from the programme are already making an impact through their research. In the towns, private tutors continue to play a very vital role in music education.

6. RESEARCH. Considerable research and documentation projects have been undertaken on many aspects of Kenyan music. The subjects covered include traditional songs and dances, musical instruments and the socio-cultural significance of music-making.

A major source for future studies is the research and training project on music and dance launched in the 1980s, jointly sponsored by the Ministry of Planning and National Development and the Institute of African Studies of the University of Nairobi. Research teams visited districts throughout Kenya in order to document and record music and dance. The project's initiative to film, record and publish reports on Kenyan music was never completed owing to lack of funds. However, reports on work undertaken in 18 districts are available at the Institute of African Studies.

Nearly all the instruments found in Kenya are also used throughout sub-Saharan Africa. Important studies on Kenyan instruments include: Scott (1949), Hyslop (1958; 1959; 1975), Anyumba (1971), Varnum (1970), Sassoon (1975), Kavyu (1977; 1978; 1980), Omondi (1971; 1980), Low (1982), Senoga-Zake (1986) and Wahome (1986). In spite of these and other achievements,

serious gaps remain to be investigated. These include further research on pre-colonial music, repertories of individual musicians, transcriptions of songs, Kenya's contribution to world music and documentation of the vast amount of music recorded since 1963. Other obstacles include the very short tradition of recorded knowledge, the dearth of scholarly research and slow or clogged-up channels of communication. As a result, many musicians and musical traditions remain undocumented. In most areas of Africa, written records followed the advent of European explorers in the 15th century. The earliest records are patchy, and even archaeological findings have not contributed much detail. Though written records became more stable from the late 19th century, not all cultures have been documented.

The greater part of music and music-making in Kenya remains within oral tradition. The majority of recorded songs have not been transcribed, making analysis difficult. The most important libraries and archives for the study of collected Kenyan music include the Sound Library of the Kenya Broadcasting Corporation, the University of Nairobi Institute of African Studies and the Institute of Development Studies, the Africana Section of the University of Nairobi Library, Kenyatta University Library, Kenyatta University Music School Library and the Nation Newspapers Library.

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WILLIAM UMBIMA

Kenyon, Nicholas (*b* Altrincham, 23 Feb 1951). British music critic and administrator. He read modern history at Oxford (BA 1972), then worked for the English Bach Festival (1973–6) and BBC Radio 3 (1976–9), before becoming music critic of the *New Yorker*. He returned to England in 1982 and was music critic of *The Times* (1982–5), music editor of *The Listener* (1982–7) and music critic of *The Observer* (1986–92, chief music critic from 1987); he was also editor of *Early Music* (1983–92). In 1991 he was artistic advisor for the 'Mozart Now' festival at the South Bank Centre and also presented two programmes in the series 'Mozart Days' for Radio 3. In March 1992 he was appointed controller of BBC Radio 3 and from October 1995 has held the directorship of the BBC Promenade Concerts. In 1998 he relinquished his position at Radio 3 in order to concentrate on projects for the Proms and for the millennium celebrations.

Kenyon has held a notable and influential position in the musical arts in Britain throughout the 1990s and has played a key role in the promotion of early music, both as an editor and an administrator. He is the author of books on the history of the BBC SO and on the conductor Simon Rattle, and edited an important compilation of essays on questions of authenticity in early music performance. For many years he was a member of the Music Advisory Panel for the Arts Council and chaired an enquiry for the Arts Council into period instrument orchestras.

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ROSEMARY WILLIAMSON

Ķepītis, Jānis (*b* Trikāta, Valka district, 2 Jan 1908; *d* Rīga, 9 Aug 1989). Latvian composer and pianist. He graduated from Vītols's composition class (1931), Šuberts's piano class (1932) and Jānis Mediņš's orchestral conducting class (1934) at the Latvian Conservatory, Rīga, before continuing his piano studies with Robert Casadesus in Paris and with Gieseking in Wiesbaden. An active pianist, he was a member of the Jāzeps Vītols trio (1934–40) and worked at Latvian Radio (1934–52). In 1945 he was appointed to teach at the conservatory, where he was made head of the chamber ensemble department in 1960. Ķepītis was a prolific composer of chamber music and concertos. Ķepītis's music is unashamedly derived from late Romanticism and the folk music tradition. It is richly imaginative, tends towards an improvisatory style, and is characterized by lavish displays of mood and colour.

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(*selective list*)

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JĒKABS VĪTOLIŅŠ/ARNOLDS KLOTIŅŠ

Kepler [Keppler], **Johannes** (*b* Weil der Stadt, nr Stuttgart, 27 Dec 1571; *d* Regensburg, 15 Nov 1630). German astronomer, mathematician, philosopher, astrologer and writer on music. His education at the monastic schools at Adelberg and Maulbronn included weekly lessons in music theory and the daily singing of four-part psalms and hymns; the nine hymns that he referred to in *Harmonice mundi* were in the school's repertory. His interest in music continued while he studied theology at the University of Tübingen, where he took the degree of MA in 1591. In 1594 he moved to Graz as a teacher of mathematics at the Protestant Stiftsschule. The lively music-making of Italian musicians at the Stiftskirche and at the court of Archduke Ferdinand stimulated his interest in the tunings of musical instruments and his experiments with monochords and with polychords of four and eight strings. He wrote that had Lassus still been alive he would have liked to learn tuning from him.

At the same time Kepler was deeply involved with harmonic speculations. He acknowledged Pythagoras and Plato as his teachers and, like them, believed that the harmony and order of the universe depended on ratios of simple numbers corresponding to the consonant intervals of the musical scale. He incorporated some of his musical speculations into his *Prodromus dissertationum cosmographicarum continens Mysterium cosmographicum* (Tübingen, 1596, 2/1621) and made plans in 1599 for a large-scale work, the *Harmonice mundi*. From 1601 to 1612 he was imperial mathematician at the court at Prague of the Emperor Rudolf II. He arrived in Prague in 1600 as assistant to his predecessor, Tycho Brahe. After Brahe's death he obtained his observational data, which he needed to prove his own 'harmonical' hypotheses, but which quickly led him to a detailed, pioneering investigation of planetary motion from a Copernican point of view. After a period of astonishing productivity in astronomy (including the first two laws of planetary motion as the result of the elliptical orbits of the planets) he settled in Linz and resumed work in 1618 on his *Harmonices mundi libri V* (Linz, 1619/*R*; Eng. trans., 1997; ed. W. von Dyck and M. Caspar, *Gesammelte Werke* (Munich, 1937–), vi), which was dedicated to King James I of England. He was on a journey when he died in 1630.

The fundamental concept underlying all five books of *Harmonice mundi* is that God created the world in accordance with certain geometric models which, therefore, stand expressed in the world. These models, or archetypal harmonies, are contained in the musical consonances. The third, musical book of *Harmonice mundi* is centrally devoted to a geometric derivation of the eight consonant intervals. Imposing three limiting conditions upon his general mode of derivation, Kepler proceeded through seven successive sections of a bent string (i.e. of a circle) by circumscribed regular polygons (from diagonal to octagon). In the first two books, which are mathematical, he had already treated pertinent geometric properties of such polygons. The third book comprises 16 chapters in which, besides consonance and dissonance, he discussed intervals, genera, modes, mutations, melody and notation. He here expressed some independent views. For example, he rejected the mathematical Pythagorean scale, because it did not appeal to the ear, and adopted Ptolemy's just scale. His own scale begins on G and consists of major (9:8) and minor (10:9) whole tones and the diatonic half-tone (16:15). Unlike Ptolemy he declared that major and minor 3rds and 6ths are consonances and thought polyphony a great advance on the monody of the ancients. He did, however, admit that in polyphonic music singers tempered their intervals. He was familiar with Vincenzo Galilei's equal temperament (half-tone = 99 cents) but rejected it. His *cantus durus* and *cantus mollis* are not the beginnings of modern major and minor as has often been asserted but are used for classifying the traditional modes. There are a number of musical illustrations in book 3, including a Turkish prayer sung by a priest at the court of Rudolf II and noted down by Kepler and, in the chapter on melody, a detailed analysis of *Victimae paschali laudes*.

In the fourth, astrological book Kepler began finding out in what empirical features of the created world God had expressed the ratios of the consonances. He found them in the planetary aspects, which he believed broadly govern human fate, and in the ultimate Harmony of the World, which he triumphantly analysed in the fifth, astronomical book. His harmony of the spheres is based on the relative maximum and minimum angular velocities of the planets measured from the sun. As the planets move in their orbits their speed is lowest when farthest from the sun and highest when nearest to it. The increase and

decrease of speed correspond to the rise and fall of sound (theoretical, not actual) that the planets can emit within the musical intervals Kepler allotted to them. The range the earth can produce is very small – *mi-fa* (16:15; the diatonic half-tone) – while Venus's interval consists of the still smaller chromatic half-tone (25:24). Kepler believed the planets could produce six-part harmony, but this may have happened only once, perhaps at the time of creation. The final chapter contains what Kepler saw as the crowning achievement of his life: an argument meant to show that God, given the geometric and musical constraints inherent in the whole setup, could not have spaced the planets other than, at the creation, as he actually had. Kepler's third law of planetary motion was a by-product of these considerations. The best analyses of these captivating yet highly abstruse issues are in Dickreiter (1973), Walker (1978) and Stephenson (1994).

Harmonice mundi was severely criticized soon after its publication. Kepler was attacked by Robert Fludd in his *Veritatis proscenium* (Frankfurt, 1621), and he defended himself in his *Apologia* (Frankfurt, 1622). *Harmonice mundi* was a product of the late Renaissance, an age in which neo-Platonism, hermetics, cabalism, alchemy and magic were recognized pursuits. Rudolf II's court was a centre where practitioners of the occult sciences met, and they no doubt influenced Kepler's investigations. His *Harmonice mundi* was widely read; his work on music must have been studied by the young Isaac Newton, whose own music treatise shows signs of familiarity with it. Kepler was well acquainted with the writings on music of the ancients and had himself translated part of Ptolemy's *Harmonics* into Latin. He was also familiar with the writings of Macrobius, Boethius and Nemorarius and the *Corpus hermeticum*. Of modern writers he had read, among others, Artusi, J.T. Freigius, Listenius and Andreas Reinhard, and he corresponded with Sethus Calvisius. Hindemith's opera *Die Harmonie der Welt* (1957) is based on Kepler's life.

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SUSI JEANS/H.F. COHEN

Keppard, Freddie (*b* New Orleans, 27 Feb 1890; *d* Chicago, 15 July 1933). American jazz cornettist. He studied the mandolin, violin and accordion, and was active professionally as a cornettist from about 1906 with his own group (the Olympia Orchestra) and other New Orleans ensembles of black musicians. In 1914 he moved to Los Angeles to join the Original Creole Band. After touring in vaudeville and performing in Chicago and New York with this group, he settled in Chicago; he was prominent there throughout the 1920s with his own bands, including the Jazz Cardinals (1926), and those of Doc Cook, Erskine Tate, Ollie Powers and Charlie Elgar.

Among the leading New Orleans trumpeters who left recordings of their work, Keppard is notable for a brusque and staccato style that comes closest to ragtime. Few of the recordings definitely identified as his substantiate either the esteem accorded him by other jazz musicians or his considerable popularity; but he seldom recorded before 1926, by which time his health was failing. Although his stature can never be fully assessed, he was one of the first musicians to lead a New Orleans jazz ensemble in the northern and western USA.

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J.R. TAYLOR/R

Keraulophon. *See under* ORGAN STOP.

Kerckhoven [Kerchoven, van Kerckhove], **Abraham van den** (*b* ?Malines, *c*1618; *d* Brussels, end of Dec 1701). Flemish composer and organist. The Kerckhoven family was active in Brussels from the late 16th to the mid-18th century; several of its members served at the royal chapel. Abraham moved to Brussels as a young man; from 1633 (a date that invalidates the hitherto accepted year of his birth, 1627) he was organist of Ste Catherine. On the departure of Johann Kaspar Kerll in 1648 he replaced him as organist in the domestic music of Archduke Leopold Wilhelm of Austria, Governor of the Low Countries. In 1656 he received four months' wages from the royal chapel, and in 1659 he was the well-paid first organist there. He is recorded in documents up to 1673 as holding this post and a reference to him also occurs in 1684. In the records of his funeral service at Ste Catherine he is described only as organist of that church. He was buried on 9 January 1702.

Many of Kerckhoven's works, which are all for organ, are based on the ricercare technique inherited from the keyboard composers of the early 17th century. His imaginative treatment of themes is reminiscent of that of Peeter Cornet. In the longer fantasies and fugues, however, his harmonic and formal developments are more forward-looking. Some of his works contain indications of registration, but unfortunately almost nothing is known of the organs on which he played at the court and at Ste Catherine.

The member of the Kerckhoven family who contributed to the *Préludes et versets dans tous les tons, composés de*

divers auteurs (MS, dated 1764, now lost, cited in *Vander StraetenMPB*, i, 83) was probably Melchior van den Kerckhoven (*d* Brussels, 1758), an organist at the royal chapel from 1707 until his death; this included a period as first organist from at least as early as 1737 until 1755, when he became second organist.

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for organ; in B-Br 3326, II

Edition: *Abraham van den Kerckhoven: Werken voor orgel*, ed. J. Watelet, MMBel, ii (1933)

4 fugues, 8 fantasias, 2 preludes and fugues
Missa duplex
Several settings Salve regina; many short versets grouped in modes

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MARY ARMSTRONG FERRARD

Kerényi, György (*b* Csorna, 9 March 1902; *d* Budapest, 30 Dec 1986). Hungarian ethnomusicologist and music educationist. He studied Hungarian literature at Budapest University (graduated 1924) and composition with Kodály at the Budapest Academy of Music (graduated 1925); he also studied in Berlin (1930) and Rome (1931). After working as a music teacher and choir trainer in Győr (1926–30) he was editor of the music education reviews *Énekszó* ('Singing', 1933–50) and *Éneklő ifúgság* ('Singing youth', 1941–9) and also served as national superintendent of music education in Hungary (1946–8). In 1951 he joined the folk music research group of the Hungarian Academy of Sciences, of which he was a leading member until his retirement in 1970. During the years 1934–8 he took part, under the direction of Bartók and later of Kodály, in the preparation of the collected edition Corpus Musicae Popularis Hungaricae (1938–67). He also translated and edited the collection *Nyugati kórusok* ('Western choral pieces', Budapest, 1939), and with Kodály edited the two-volume *Iskolai énekgyüjtemény* ('School songbook', Budapest, 1943–4).

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Népies dalok [Popular songs] (Budapest, 1961)

BÁLINT SÁROSI

Kerer, Rudol'f (Rikhardovich) (*b* Tbilisi, 10 July 1923). Russian pianist. His father was a piano tuner who encouraged his musical interests. Early studies in Tbilisi were interrupted by World War II, when the family, like many of German origin in the area, was sent to Central Asia. Kerer studied mathematics and taught the subject in a school until 1954 before returning to study the piano with Z.Sh. Tamarkina and V.I. Slonim at Tashkent Conservatory. He created a sensation by winning the 1961 All-Union Competition for Musician-Performers as a complete unknown and at a relatively advanced age. Since that time he has taught at the Moscow Conservatory and performed in Russia, other Eastern bloc countries and Japan. He is most highly regarded for his structural command in large-scale repertory, in particular Beethoven and Prokofiev.

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DAVID FANNING

Kerkar, Kesarbai (*b* Goa, 13 July 1892; *d* 1977). North Indian vocalist. She was attracted to devotional music as a child and began her training at the age of seven with Abdul Karim Khan of the Kirana *gharānā*. She later studied with Barkatullah Khan, the court *sitār* player in Mysore and Patiala, and Bhaskar Rao Bakhle of the Agra *gharānā*, and, most significantly in terms of musical style, with Ustad Alladiya Khan (1920–46), who stipulated that she should always sing with him at concerts. She remained with him until his death in 1946, when her solo career began. She inherited the style of Alladiya Khan, including melismatic *tān* in performances of *khayāl* and a preference for improvisation in *Tīntāl*. She also sang *ṭhumrī*. She was dubbed (*Sur śrī*) in 1938 by Rabindranath Tagore and was known thereafter as 'Queen of Music'. In 1953 she received the President's Award for Hindustani Vocal Music from the Sangeet Natak Akademi, and in January 1969 she was awarded the Padma Bhushan by the Government of India.

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BONNIE C. WADE

Kerker, Gustave A(dolphe) (*b* Herford, Germany, 28 Feb 1857; *d* New York, 29 June 1923). American composer. He began studying the cello at the age of seven. In 1867 his family emigrated to the USA and settled in Louisville, where he played the cello and directed several theatre orchestras. In 1879 he wrote his first stage work, *The Cadets*, which was performed on a four-month tour of the South by the Herman Grau English Opera Company. He went to New York in 1880 as conductor of the H.V.B. Mann Opera Company, then transferred to the Thalia Theatre (1883) and the Bijou Opera House (1884); finally, the producer E.E. Rice arranged for him to become music director of the Casino Theatre.

Kerker's first Broadway operetta was *The Pearl of Pekin* (1888), after Lecocq, and by 1912 he had written at least 23 comic operas, musical comedies or revues, as well as dances, marches and songs for other shows. In 1890 he adapted a French operetta for *Castles in the Air. The Belle of New York* (1897) had only a modest run in New York but became Kerker's most popular work and the one by which he is best remembered, with almost 700 performances in London and many more on tours; several of its melodies are inspired by marches or lively dances, and the vocal lines have an unusually restless character with dotted rhythms and repeated notes. In his later works Kerker incorporated more of the Tin Pan Alley style of lyrical, graceful waltz songs and sentimental ballads. On the whole, his scores convey the gaiety and giddiness of New York's young, fashionable and European-orientated society at the turn of the century.

WORKS

all operettas; dates are those of first New York performance, Casino Theatre unless otherwise stated; some MSS in US-MAu

The Cadets, 1879; The Pearl of Pekin (C.A. Byrne, after A.C. Lecocq: *La fleur de thé*), Bijou, 1888; Castles in the Air (Byrne, after J. Offenbach: *Les bavards*), Broadway, 5 May 1890; Prince Kam, or A Trip to Venus (Byrne and L. Harrison), 29 Jan 1894; Kismet (R.F. Carroll), Herald Square, 8 Dec 1895; The Lady Slavey (H. Morton), 3 Feb 1896; An American Beauty (Morton), 28 Dec 1896; The Whirl of the Town (Morton), 25 May 1897; The Belle of New York (Morton), 28 Sept 1897; The Telephone Girl (Morton), 27 Dec 1897

The Girl from up There (Morton), Herald Square, 7 Jan 1901; A Chinese Honeymoon (G. Dance), 2 June 1902; The Billionaire (H.B. Smith), Daly's, 29 Dec 1902; The Blonde in Black (Smith), Knickerbocker, 8 June, 1903; Winsome Winnie (F. Ranken), 1 Dec 1903; The Social Whirl (J.W. Herbert), 7 April 1906; The Tourists (R.H. Burnside), Daly's, 25 Aug 1906; The White Hen, or The Girl from Vienna (P. West), 16 Feb 1907; Fascinating Flora (Burnside, Herbert), 20 May 1907; The Lady from Lane's (G. Broadhurst), Lyric, 19 Aug 1907; Two Little Brides (A. Anderson and H. Atteridge), 23 April 1912

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DEANE L. ROOT/R

Kerl, Johann Caspar [Kaspar]. *See* KERLL, JOHANN CASPAR.

Kerle, Gaspard. *See* KERLL, JOHANN CASPAR.

Kerle, Jacobus de (*b* Ypres, 1531 or 1532; *d* Prague, 7 Jan 1591). Flemish composer and organist, active in Italy, Germany and elsewhere. He was one of the last important composers of the Netherlandish school.

1. LIFE. Kerle probably received his early education at the monastery of St Martin at Ypres, where he may well have been introduced to music by Gilles Bracquet. He was a singer at Cambrai Cathedral from September 1548 until *c*1550 (see Wright) and afterwards in Orvieto, where he was employed as *magister capellae* in charge of the boys' choir; soon after, he became cathedral organist and the town carillonneur. He later took holy orders, probably in Italy. In summer 1561 he stayed for two or three months in Venice while his psalms and *Magnificat* settings were being printed. After his return to Orvieto in September or October he met Cardinal Otto Truchsess von Waldburg, Bishop of Augsburg, who had been staying in Rome since 1559 and who was later to play an important part in the reform of church music. He commissioned Kerle to write the *Preces speciales* for the Council of Trent, and Kerle composed this work between autumn 1561 and the beginning of February 1562. At the end of February he left for Rome, where he became director of the cardinal's private chapel, although he had not yet visited Augsburg. Between August 1563 and May 1564 he travelled through northern Italy to Barcelona in the retinue of Cardinal Otto, who was taking the imperial princes Rudolf and Ernst to the Spanish court. Though he twice visited Trent on the journey, he took no part in the Council's deliberations. In mid-May the ten singers of the cardinal's chapel arrived at Dillingen. They performed on various festive occasions until the cardinal had to disband them 'because of debts' at the end of May 1565. Kerle then seems to have made for his homeland and on 22 December he was appointed director of music at Ypres Cathedral. He may not have stayed long here, since on 13 August 1566 a 'Jacobus Kerle' matriculated at the University of Dillingen, which had been founded by Cardinal Otto. Early in 1567, however, Kerle was certainly back at Ypres (if indeed he had left at all). At the beginning of April he was excommunicated and dismissed from his post there after an affray with another priest and a dispute with the chapter. He then moved to Rome with the idea of having the sentence of excommunication repealed, possibly after first going to Germany, where he may have stayed briefly at Munich.

In Rome in summer 1568 Kerle again met Cardinal Otto, who appointed him a member of the chapter of Augsburg Cathedral. It was probably on Otto's recommendation that he had composed a motet for the wedding celebrations of Duke Wilhelm V of Bavaria and Renée of Lorraine, which had taken place in late February and early March. On 18 August 1568 he was appointed vicar-choral at Augsburg and shortly afterwards organist of the cathedral. His six years or so at Augsburg were the most settled and productive of his life. In summer 1571 he was given one of the cathedral's highest salaries, but when the aged Kapellmeister, Anton Span, retired in 1574 his position went not to Kerle but to his colleague Bernhard Klingenstein, and Kerle exchanged his Augsburg prebend for one at Cambrai, which he held from 1575 to 1587. At the same time he applied to Prince Eberhard von Stain, the abbot of Kempten (Bavaria), for a new post and in doing so was supported by the abbot of Weingarten, with whom he had spent some weeks in 1572. At the beginning of June 1575 he left Augsburg, but it is not known if he in fact spent the ensuing years at Kempten or whether he went elsewhere. In March 1579 he became a member of the chapter of Cambrai Cathedral. After a short time an outbreak of war forced him to leave, and after staying for a time at Mons he became Kapellmeister to Gebhard Truchsess von Waldburg, the Archbishop and Elector of Cologne, early in 1582. Within a few months, however, in September, he moved yet again and entered the emperor's service at Augsburg. In October he joined the

court chapel in Vienna, and in the spring of 1583 he settled in Prague, where he remained until his death. After losing his canonry at Cambrai he was made an honorary 'chantre' in the Mons choir in July 1587, and from the autumn of that year until spring 1588 he was also a canon of the collegiate foundation of the Heilige Kreuz at Breslau. As chaplain of the emperor's court chapel he now had little to do with the choir or with church music, and almost none of his music dates from his last years.

2. Works. Kerle's music combines Flemish polyphony of the post-Josquin generation with an Italian clarity deriving from the Roman school. It is basically polyphonic, and he made only sparing, though effective, use of homophony and chromaticism. His works are characterized by formal symmetry, smooth melodic lines and an avoidance of emotionalism, dramatic gesture or experimentation. In character they lie somewhere between those of Palestrina and Lassus, and a few of them are worthy to stand beside the works of these two composers.

As early as his first three publications Kerle seems to have anticipated the Roman polyphonic style. They contain liturgical compositions, in which the personal element is subservient to the demands of the liturgy. The basically polyphonic textures are relieved here and there by short sections of homophony, and the tightly knit contrapuntal structures are very much in the Flemish tradition. Roman influences are nonetheless also evident in more freely developed points of imitation and in a more subjective approach to the text. The *Magnificat* settings, which are similar in style to the hymns and psalms, though longer and more solemn, show specially well how far Kerle had assimilated the Roman style and how skilfully he was able to combine it with the Flemish style. The *Preces speciales* comprises settings of prayers arranged in the form of responsories and ends with a doxology and a Kyrie. As stated above, Kerle wrote this collection for the Council of Trent, and the prayers ask for blessing, for the successful continuation and outcome of the Council and for the reconciliation of the Christian Church and an end to religious wars. They are remarkable for the careful treatment of the texts and the economy of musical means, Kerle's aim being to secure maximum audibility of the words. The prayers were often performed at Trent and were spoken of as 'edifying and suitable for the time'. They were widely approved and did much to influence the future course of polyphonic church music: according to Ursprung, it is more appropriate to call Kerle, rather than Palestrina, the 'saviour of church music'.

Kerle's other sacred works include the early, old-fashioned masses and the very different *Missa Regina*, which is similar in style to the *Preces* and is seen by Ursprung as the very first 'post-Tridentine' mass; responsories and hymns, in which he incorporated homophony and chromaticism and in which short note values show madrigalian influence; and motets, which display great variety of form and a wide range of sonorities. His few extant secular works are of little importance.

WORKS

SACRED VOCAL

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4 missae ... adiuncto in fine Te Deum laudamus, 4, 5vv (Antwerp, 1582; 2/1583), 2 ed. in Antologia polyphonica, ii (Rome, 1932)

Motetti, 4, 5vv (Rome, 1557)

[15] Selectae quaedam cantiones sacrae, 5, 6vv (Nuremberg, 1571); TeD and 6 motets ed. in Trésor musical, i (Brussels, 1865); xvii (Brussels, 1881)

Liber modulorum, 4–6vv (Paris, 1572)

Liber [11] modulorum sacrorum, 5, 6vv, quibus addita est recens cantio de sacro foedere contra Turcas, 8vv (Munich, 1572)

Liber [16] modulorum sacrorum, 4–6vv (Munich, 1573), 1 ed. in HAM, i (1946)

Liber [16] mottetorum, 4, 5vv, adiuncto in fine Te Deum laudamus, 6vv (Munich, 1573)

[9] Sacrae cantiones, quas vulgo moteta vocant ... ecclesiastici hymni de resurrectione et ascensione, 5, 6vv (Munich, 1575)

[9] Selectiorum aliquot modulorum, 4, 5, 8vv (Prague, 1585)

[23] Hymni totius anni ... et Magnificat, 4, 5vv (Rome, 1558, lost; 2/1560)

[16] Magnificat octo tonorum, 4vv (Venice, 1561)

Liber [20] psalmorum ad vesperas, 4vv (Venice, 1561)

Preces speciales pro salubri generalis Concilii successu, 4vv (Venice, 1562); ed. in DTB, xxxiv, Jg.xvi (1926, rev. 2/1974)

5 motets, 1580[4], 1605[1]

SECULAR VOCAL

Il primo libro capitolo del triumpho d'amore de Petrarca, 5vv (Venice, 1570), lost

Madrigali, libro primo [Carmina italica musicis modulis ornata], 4vv (Venice, 1570), lost

Egregia cantio, in ... honorem Melchioris Lincken Augustani, 6vv (Nuremberg, 1574)

1 madrigal, 1561[15]

Other works, *A-Wn*; *Öhk*; *D-As*, *Dl*, *Mbs*, *Rp*, *Rtt*, *Sl*; *GB-Lbl*; Bressanone Cathedral Library; *PL-GD*; *WRu*; formerly Gymnasium Johanneum, Liegnitz, now ?*PL-WRu*

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WILFRIED BRENNECKE

Kerling. German poet. *See* Spervogel, (1).

Kerll [Kerl, Gherl], **Johann Caspar** [Kaspar] [Cherll, Giovanni Gasparo; Kerle, Gaspard] (*b* Adorf, Saxony, 9 April 1627; *d* Munich, 13 Feb 1693). German composer and organist, partly active in Austria. He was widely admired in his own day as a fine keyboard player and as a composer, notably of keyboard and church music.

1. Life. Kerll's first teacher was his father, Caspar, organist at Adorf. He was composing by 1641 and studied with Giovanni Valentini in Vienna in the 1640s. From 1647 to 1656 he was organist at the Brussels court of Archduke Leopold Wilhelm, who sent him to Rome to study with Carissimi in the late 1640s and early 50s. Contrary to assertions frequently repeated in modern scholarship, Kerll could not have studied with Frescobaldi (*d* 1643), but he must have known Froberger. On 12 March 1656 he became vice-Kapellmeister and, on 22 September 1656, following the death of Giovanni Giacomo Porro, Kapellmeister at the court of the Elector Ferdinand Maria in Munich. Among his pupils there was the young Agostino Steffani.

In January 1657 Kerll's opera *Oronte* inaugurated the Munich opera house; it was the first of 11 operas, all lost. In May 1657 he married Anna Katharina Egermeyr in the Frauenkirche; they had eight children. In 1658 he composed the mass for the coronation of Emperor Leopold I at Frankfurt, where Kerll also demonstrated his prowess in improvisation on the organ. The emperor ennobled him in 1664. Kerll dedicated his *Delectus sacrarum cantionum* op.1 and a requiem (both 1669) to Ferdinand Maria. In 1673, after a quarrel with Italian singers at the Munich court, he abruptly resigned and moved to Vienna. Claims that he became organist at the Stephansdom cannot be verified. Leopold I granted him a pension in 1675, and in 1677 Kerll became one of Leopold's court organists. He commemorated Vienna's great plague of 1679 with *Modulatio organica*, eight sets of organ versets to be played in alternation with sung verses of the *Magnificat*, and the siege of Vienna in 1683 with the *Missa in fletu solatium*. Kerll then returned to Munich, where he published *Modulatio organica* (1686) and *Missae sex ... adjuncta una pro defunctis* (1689, dedicated to Leopold I). His last pupil was Franz Xaver Murschhauser.

2. WORKS. Kerll's keyboard music continues the traditions established by Frescobaldi and, especially, by Froberger. His *Modulatio organica* contains some of the finest contrapuntal writing for organ before J.S. Bach. Appended to *Modulatio organica* is Kerll's response to plagiarism: the earliest surviving thematic catalogue devoted to a single composer's works. It lists 22 keyboard works, of which 18 were composed by 1676 at the latest. The earliest surviving source is from the early 1650s. The eight toccatas, in keys corresponding to the church tones as used in the 17th century, typically begin with sustained harmonies and proceed through a series of contrapuntal sections, some in contrasting metres. Kerll's motifs and subjects often resemble those by Froberger: they tend to be more balanced in contour than the somewhat more angular ones favoured by Frescobaldi. Like Froberger, Kerll sometimes concluded a toccata with a gigue-like section in 12/8. The six canzonas, also generally corresponding to the church tones, are made up of sections of imitative counterpoint that may, however, dissolve into passage-work near cadences. Kerll's contrapuntal prowess is displayed in inversions and diminutions, and in the transformation of a subject in a contrasting metre. The *Capriccio sopra il cucu* was evidently modelled on Frescobaldi's *Capriccio sopra il cucho*, but goes further in motivic development and virtuosity. The battaglia and the passacaglia are Kerll's largest keyboard works. Like the *ciaccona*, the passacaglia is composed on a descending bass pattern.



Johann Caspar Kerll: engraving by Carl Gustav Amling, 1688

The four suites, clearly modelled on Froberger's, contain three or four dances, with the gigue, when present, placed last; two suites include variation movements entitled 'partita'. Imitative textures predominate in Kerll's surviving works for instrumental ensemble, which consist of three sonatas and a canzona for two violins, an independent viola da gamba and continuo. The 'fuga' that closes the *Sonata modi dorii* is in fact the *ricercata* published at Rome in 1650, Kerll's earliest known composition.

None of the music of Kerll's 11 known operas (some of them of doubtful authenticity) survives, but his school drama *Pia et fortis mulier S Natalia S Adriani martyris coniuge expressa*, an allegory in five acts, gives a good idea of his dramatic style conveyed in recitatives, ariettas, arias, ensembles and choruses. The strophic ariettas are essentially syllabic. A typical feature of the more demanding arias is an extended stepwise, gracefully descending line ornamented with successive *échappées*. Kerll also used an ensemble of four bass voices in 'Quatuor vent' in the last act.

The earliest of Kerll's 18 extant masses, the requiem for five unaccompanied voices (*Missa pro defunctis*, 1669) emulates the plainsong masses of Palestrina. The remaining works (three surviving as Kyrie and Gloria only) display a highly developed concertante technique, including occasional symphonies and sonatas. Three of the masses, *Superba, Non sine quare*, which is based on one of the organ versets, and *Renovationis* (the last two were published in the 1689 volume), are written with great economy of means. The last-named work is based almost entirely on exact or varied use of five subjects introduced in the Kyrie; fugal developments of great sophistication close each of the five main divisions of the mass. Some of Kerll's strongest dissonances result from simultaneous statements of a chromatic motif and its inversion; this procedure occurs significantly in the 'Amen' sections of the *Missa in fletu solatium* (also in the 1689 volume), where the continuo part includes the warning 'fuge consonantes' ('avoid consonances'). The works in *Delectus sacrarum cantionum*, for two to five solo voices in various combinations with continuo and in some cases with obbligato violins, recall those in Schütz's *Kleine geistliche Concerte*. They are sectional in structure, with changing metres and tempos, and characteristic features include both florid and imitative writing, with excursions to related tonal areas.

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MASSES

Missae sex, cum instrumentis concertantibus, e vocibus in ripieno, adjuncta una pro defunctis cum seq. Dies irae, 4–6vv, str, bn, bc (Munich, 1689); 1 ed. in DTÖ, lix, Jg.xxx/1 (1923/*R*), 1 ed. in Giebler (1957)

Missa a 3 chori, 12vv (3 choirs), 2 clarinos, 2 cornetts, 3 trbn, 2 vn, 3 va, vle, bc, *A-KR*; ed. in DTÖ, xlix, Jg.xxv/1 (1918/*R*)
Missa cujus toni, 4vv, 2 vn, 3 trbn, b viol/bn, vle, bc, *KR*; ed. in DTÖ, xlix, Jg.xxv/1 (1918/*R*)
Missa nigra, 6vv, 2 vn, 2 va, bc, *KR*
Missa pro defunctis, 5vv, 1669, *D-Mbs*
Missa quasi modo genita, 4vv, 2 vn, 4 va, 3 trbn, vle, bc, *CZ-KRa*, *OLa*
Missa 'Quid vobis videtur', 1670, *KRa*
Missa superba, 8vv, 2 vn, 4 trbn, vle, bc, *A-KR, CZ-KRa*; ed. in RRMBE, iii (1967)
Missa volante, 4vv, 2 vn, 3 va, bn, bc (insts ad lib), *D-Bsb*
[untitled] (Ky, Gl only), 5vv, [2 vn, 2 va], bc (insts ad lib), *Bsb*
[untitled] (Ky, Gl only), 5vv, 2 vn, bc, *Bsb*
[untitled] (Ky, Gl only), 4vv, 2 ob, 2 vn, 2 va, bn, bc, *Bsb* [scored by G. Harrer]
[untitled] (San only), 2 choirs, 2 ob, 4 trbn, 2 vn, 3 va, bc, *F-Pc*

OPERAS

music lost; first performed at the Munich Hofoper

Oronte (drama musicale, 3, G.J. Alcaini), 13 Feb 1657, lib *GB-Lbl*
Erinto (drama regio musicale, 3, P.P. Bissari), 1661, lib *Lbl*

Le pretensioni del sole (introduttione musicale, 1, D. Gisberti), 6 Nov 1667

Doubtful: Applausi festivi (barriera, 1, G.B. Maccioni), 28 Aug 1658; Ardelia (drama musicale, 3, Maccioni), 1660, lib *I-Vgc*; Fedra incoronata (drama regio musicale, 3, Bissari), 24 Sept 1662, lib *D-W*; Antiopa giustificata (drama guerriero, 1, Bissari), 26 Sept 1662, lib *W*; L'amor della patria superiore ad ogni altro (drama musicale, 3, F. Sbarra), 1665, lib *GB-Lbl*; Atalanta (attione dramatica, R. Pallavicino), 30 Jan 1667; lib *B-Bc*; I colori geniali (torniamente di luce, 1, Gisberti), 6 Nov 1669, lib *GB-Lbl*; Amor tiranno, overo Regnero innamorato (poesia dramatica-comica-nuova rappresentata in musica, Gisberti), 31 Oct 1672, lib *Lbl*

OTHER VOCAL

Delectus [26] sacrarum cantionum, 2–5vv, 2 vn, bc, op.1 (Munich, 1669); 9 in S

16 Lat. sacred works, 1, 3–6, 8, 9vv, 3 trbn, str, bc; 3 Ger. sacred works, 1v, 2 vn, bc: *A-GÖ, Wn, CZ-KRa, D-Bsb, Mbs, W, S-Uu*
Pia et fortis mulier S Natalia S Adriani martyris coniuge expressa, school play, Vienna, 1677, *A-Wn, D-Mbs*

Ger. secular cantata, 1v, bc, *Kl*
It. secular duet, 2vv, bc, *I-Bc*

INSTRUMENTAL

Modulatio organica super Magnificat octo ecclesiasticis tonis respondens, org (Munich, 1686); D, O, H
Ricercata a 4 in A. Kircher: *Musurgia universalis* (Rome, 1650/*R*1970); S, O, H

8 toccatas, 6 canzonas, battaglia, Capriccio sopra il cucu, ciaccona, passacaglia, 4 suites, kbd, *A-GÖ*; another MS, without suites, formerly *D-Bhm*, missing since World War II; copies (some incorrectly attrib.) of some pieces, *A-Wm, Wn, D-Bsb, BEU, Dl, LEm, Mbs, OB, Rp, F-Pn, I-Bc, TRc, NL-At, US-NH*; S, D, O, H
Canzona, 2 sonatas, Sonata modi dorii [Sonata con fuga] [final section = Ricercata a 4]; all 2 vn, va da gamba, bc; sonata, 2 vn, 2 va, bc: *A-Wgm, Wn, CZ-KRa, D-Kl, F-Pn, S-Uu*; sonata in S (kbd score)

For other lost works (incl. 4 masses, 25 offertories, litanies and sonatas) and doubtful works (incl. kbd pieces and writings) see *MGG1*, and Schaal, O and H

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C. DAVID HARRIS (with ALBERT C. GIEBLER)

Kerman, Joseph (Wilfred) (*b* London, 3 April 1924). American musicologist and critic. The son of an American journalist, he was educated at University College School, London, took the AB at New York University (1943) and the doctorate at Princeton University (1950), where he studied under Oliver Strunk, Randall Thompson and Carl Weinrich. After teaching at Westminster Choir College, Princeton (1949–51), he joined the faculty of the University of California at Berkeley (assistant professor 1951, associate professor 1955, professor 1960), serving as chairman of the music department (1960–63, 1991–4). In 1971 he was appointed Heather Professor of Music at Oxford, returning to Berkeley in 1974. He has held Guggenheim and Fulbright fellowships, and visiting fellowships at Princeton (1956), All Souls, Oxford (1966), Cornell (1970) and Clare Hall, Cambridge (1971). He was awarded an honorary doctorate by Fairfield University, Connecticut (1970), was elected Honorary Fellow of the Royal Academy of Music, London (1972), and Fellow of the American Academy of Arts and Sciences (1973). In 1994 he was made an Honorary Member of the American Musicological Society and in 1997–8 occupied the Charles Eliot Norton Chair at Harvard University.

Kerman emerged as the leading figure of the generation that succeeded those founders of American musicology who came from, or were trained in, Europe. His forceful critical voice and pliant prose style have given new life to a discipline that has traditionally emphasized historical and 'scientific' methods and his interdisciplinary outlook and participation in general intellectual discourse have contrasted with musicology's tendency toward hermetic isolation. His proposal to make the means of musicology serve the end of criticism (first articulated fully in 'A Profile for American Musicology', 1965) has not gone unchallenged, but the impact of his work on musical scholarship in America and Britain has remained strong. He is best known to the general reader by his remarkable first book, *Opera as Drama*, which grew out of a regular series of essays in the New York *Hudson Review* from 1948 onwards. *The Beethoven Quartets* (1967) can be seen as an outcome of his admiration of Tovey, and his ingenious edition of the Kafka sketchbook as homage to the professional standards of the tradition in which he was trained. His doctoral dissertation, published in 1962, set new standards for English scholars by placing the Elizabethan madrigal in the context of its Italian forebear. Byrd, the odd man out in the English madrigal, continued to hold Kerman's interest, leading to his monograph on the masses and motets and an outstanding study of Byrd's deviant status as a Roman Catholic serving a Protestant regime. That article appeared in *The New York Review of Books*, to which Kerman has been a regular contributor since 1977. He is a founding editor of the journal *19th Century Music*, and general editor of the series *California Studies in 19th Century Music*. Several generations of college students have been introduced to Western art music through his textbook *Listen*, written in collaboration with his wife Vivian Kerman.

The publication of *Musicology* (entitled *Contemplating Music: Challenges to Musicology* in its US edition) was a defining moment in the field. No book of its kind has maintained its status for so long since those of the founding fathers, so that any statement about the discipline, conservative or radical, still pays considerable attention to its arguments. Kerman's vision of a critical musicology was broad enough to create the space within which the various interests embraced by the so-called 'new musicology' (e.g. feminism, hermeneutics, queer studies) could begin to thrive in the nineties. He has remained a mordant observer of this and other developments, publishing his most important essays in an anthology entitled *Write All These Down*, and maintaining, in spite of (or because of) his debunking of 'analysis', an insistence on the centrality of the musical text or performance approached by means of what, following the literary studies with which he has always identified, he calls 'close reading'. His Charles Eliot Norton lectures, *Concerto Conversations*, further exemplify his thought in this regard.

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PHILIP BRETT

Kermisorgel (Ger.). *See* FAIRGROUND ORGAN.

Kern (Ger.: 'kernel'). A term used by Arnold Schering and others to denote an underlying thematic idea. *See* ANALYSIS, §II, 4.

Kern, Adele (*b* Munich, 25 Nov 1901; *d* Munich, 6 May 1980). German soprano. She studied in Munich, making her début there in 1924 as Olympia in *Les contes d'Hoffmann*. She was a member of the famous Clemens Krauss ensembles, first in Frankfurt, later in Vienna and finally in Munich from 1937 to 1943, and again briefly after World War II. She appeared frequently at Salzburg between 1927 and 1935, as Susanna, Despina, Marzelline and Sophie; she also sang at the Teatro Colón (1928) and

Covent Garden (1931, 1934). The charm of her light, silvery voice can be heard in recordings of excerpts from her main roles.

HAROLD ROSENTHAL

Kern [née Seitz], **Frida** (*b* Vienna, 9 March 1891; *d* Linz, 23 Dec 1988). Austrian composer. She spent her childhood and youth in Linz, and in 1923 entered the Vienna Music Academy, where she studied composition with Franz Schmidt and conducting with Clemens Krauss and Robert Heger. In 1942 the city of Linz awarded her its composition prize. For the next two years (1943–5) she was a lecturer in music theory at the University of Vienna, but thereafter dedicated herself exclusively to composing. In 1960 she received an honorary professorship from the Austrian president.

As a composer she described herself as neo-classical. Her output includes several large orchestral works and she composed prolifically for chamber ensembles (including five string quartets). She died in a car accident. (A.I. Cohen: *International Encyclopedia of Women Composers*, New York, 1981, 2/1987, p.369).

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(*selective list*)

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Vocal: Auferstehungskantate, op.31, S, Bar, chorus, 1938; 3 Orchesterlieder, op.41, Bar, orch, 1942; Kinderchorlieder, op.52, 1952; 3 lieder cycles: op.65, A, pf, 1953, op.69, Mez, pf, 1954, op.83 (after Chin. texts), A, pf; Hymnus, op.78, A, str qt, 1959; Frau Musica, op.85, hymn, male chorus, brass

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Pf: Russische Sonate, op.1, 1926; Scherzo, op.13, 2 pf, 1932; 3 Pieces, op.49, 2 pf, 1947; Elegy and Toccata, op.56, pf LH, 1949; Introduction and Toccata, op.66, 1953; Capriccio, op.70, 1955

ROSARIO MARCIANO

Kern, Jerome (David) (*b* New York, 27 Jan 1885; *d* New York, 11 Nov 1945). American composer. He was one of the most significant composers in the history of American popular musical theatre. His songs established a pattern for American show songs, and his theatre scores provided the bridge by which the 19th-century Ruritanian operetta style evolved into that of the specifically 20th-century American musical, with its close integration of book, lyrics and music.

1. LIFE. Kern learnt to play the piano from his mother, and in 1902 studied harmony, theory and piano at the New York College of Music. His first published composition, *At the Casino* (for piano), appeared in the same year. In 1903 he continued his musical training in Heidelberg, Germany, returning to New York via London. For a time he worked as a rehearsal pianist in Broadway theatres and as a song-plugger for such firms as Harms, in which he acquired a junior partnership. His first significant work was providing additional songs for adaptations of British musical shows, including Ivan Caryll's *The Earl and the Girl* (1905, which included Kern's song 'How'd you like to spoon with me?'). In 1905, as a representative of Harms, he made what was to be the first of several visits to London consequently integrating himself into the London theatrical scene and making many valuable contacts, notably George Grossmith jr, who introduced several of Kern's songs to the London stage. It was also in London that he obtained a contract from the American impresario Charles Frohman to provide songs for interpolation in American adaptations of London shows. By World War I over 100 of Kern's songs had been used in about 30 shows, mostly European operettas adapted for New York, notably 'They didn't believe me' for the New York version of Paul Rubens's and Sidney Jones's British musical *The Girl from Utah* (1914).

Between 1915 and 1918 he composed four musicals for the Princess Theatre in New York. The theatre seated only about 300 and an orchestra of around 11, thus demanding a small cast, limited sets, and an intimate style of production, which provided a sharp contrast to the large-scale Ruritanian operettas then in vogue. With the librettist Guy Bolton, later joined by the lyricist P.G. Wodehouse, Kern developed a new type of musical show in which the characters were more realistic and the story and songs more closely integrated than in the operettas and song-and-dance musicals that were currently popular. The series began with *Nobody Home* (adapted from Rubens's musical *Mr. Popple (of Ippleton)*, 1915). The second, and Kern's first big success, was *Very Good Eddie* (1915); *Oh Boy!* (1917) was an even greater success than its predecessors. Although *Oh Lady! Lady!* (1918) was not so popular, it helped further to define Kern's new techniques; it included the song 'Bill', which later achieved its definitive position in *Show Boat*.

For a while Kern contributed to more traditional and commercially oriented musicals, introducing such standards as 'Look for the silver lining' in *Sally* (1920) and 'Who?' in *Sunny* (1925), which were big successes not only in New York but also in London. In 1927 Kern produced his most important work, *Show Boat*, a musical play with words by Oscar Hammerstein II, and perhaps the most influential Broadway musical play ever written in that it impelled composers of Broadway musicals to concern themselves with the whole integrated production as opposed to writing Tin Pan Alley songs for interpolation. At least six songs, which are integral to the characterization and story, have become standard favourites, including 'Ol' Man River', 'Can't help lovin' dat man', 'Make Believe', and 'Why do I love you?'. *Show Boat* has been filmed three times, and was the first musical to enter an opera company's repertory (New York City Opera, 1954). The rediscovery of the original performing material, with orchestrations by Robert Russell Bennett (Kern's regular orchestrator from 1923) led to a large-scale recording in 1987 and widespread opera house productions.

Kern's works were also being adapted for the screen, a transition accomplished notably in *Roberta* (1933, filmed 1935), with its setting in a Parisian fashion house and a score which included 'Smoke gets in your eyes'. Kern also turned to the composition of original film scores: the most celebrated example was *Swing Time* (1936), in which Fred Astaire and Ginger Rogers performed such songs as 'A Fine Romance' and 'The Way You Look Tonight'. After *Very Warm for May* (1939, with the song 'All the Things you Are') was a failure on Broadway, Kern went

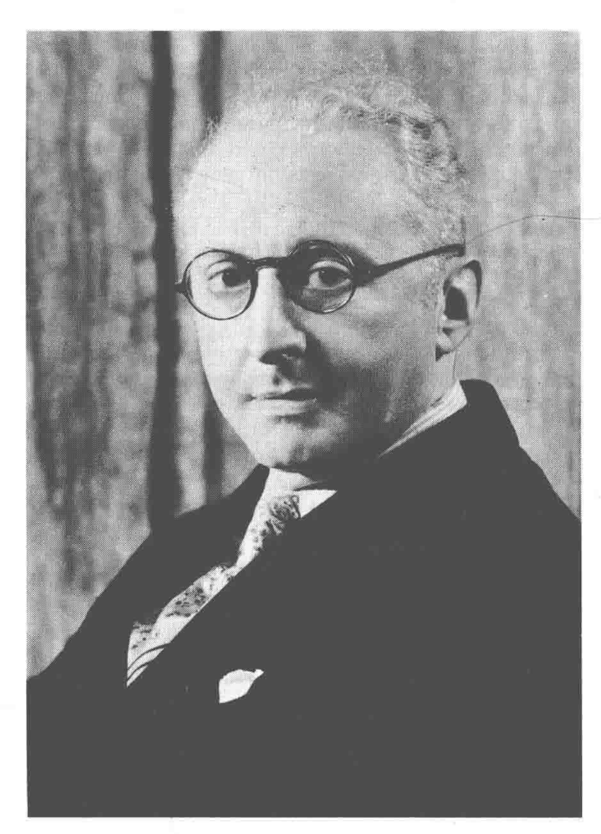


1. Performance of 'The Parson's Bride' in the auditorium of the 'Cotton Blossom', from Act 1 scene vi of Kern and Hammerstein's 'Show Boat', Ziegfeld Theatre, New York, 1927, with (on stage) Howard Marsh as Gaylord Ravenal and Norma Terris as Magnolia, and (left foreground) Charles Winninger as Cap'n Andy

to live in Hollywood and wrote only for films, producing some of his most sophisticated songs. These included 'The Last Time I saw Paris', which won an Academy Award when interpolated in to the film *Lady be Good* (1941), 'Dearly Beloved' for *You were never Lovelier* (1942), and 'Long Ago and Far Away' for *Cover Girl* (1944). In 1945 he was elected to the National Institute of Arts and Letters. Kern's sudden death occurred in New York, where he had gone for a revival of *Show Boat*, and where he had planned to compose the score for a new stage musical that was eventually set by Irving Berlin as *Annie Get Your Gun!*. A film biography of Kern, *Till the Clouds Roll by*, after a song from *Oh Boy!*, was produced in 1946.

2. WORKS. When, after World War I, the American musical comedy began to replace European operetta as the most popular stage genre, Kern's work was crucial in providing a bridge between the two forms. He found some of his early models in Europe; his style always showed more evidence of European influence than that of most American composers of musicals, and his works were thus more readily acceptable outside the USA. At the same time he was one of the first to turn his back on European operetta which, as a result of his intimate acquaintance with the form in his early days, he did from a position of greater strength. His thorough knowledge of stage technique enabled him to combine the supremacy of lyrical song with the dramatic demands of plot and character motivations to create the American musical play. He was possibly America's most prolific theatre composer, with some 1000 songs in over 100 stage works.

A less startlingly original talent than Gershwin, Kern built upon his natural melodic gift to develop the distinctive attributes of incisive and varied rhythm and conversational phrasing that distinguish his songs. He was particularly good at absorbing, adapting, and improving upon the ideas of other composers, and this was a key element of his ability to remain pre-eminent in his field until the 1940s. His earliest songs, such as 'How'd you like to spoon with me?', have few pretensions to anything more than vaudeville effectiveness. 'They didn't believe me' and the songs of the Princess Theatre shows, however, demonstrate a developing sense of the effectiveness of melodic and rhythmic twists. Allied to increasingly sophisticated lyrics, this became still more pronounced in the 1920s, where some of Kern's most elegant, effortless melodies are characterized by held notes juxtaposed with small groups of quick notes (for example, 'Who?'), or by subtle changes of rhythm or metre ('Look for the silver lining'). By the time of *Show Boat* Kern had become a



2. *Jerome Kern, 1932*

mature and rounded composer, able to capture the dignity of 'Ol' Man River' as readily as the light fluency of 'Why do I love you?' and the effective harmonic shifts of 'Can't help lovin' dat man'. In the early 1930s he combined his talent for changing rhythmic patterns with an expanded sense of the effectiveness of elegantly suspended melodic line in such pieces as 'I've told ev'ry little star' and 'The song is you' (both from *Music in the Air*) and above all in 'Smoke gets in your eyes'. His subtle use of melodic sequence and changing harmony is perhaps best displayed in the refrain of 'All the Things You Are' (*Very Warm for May*, 1939). In the film songs of his final years it was the compactness of his musical structures and the increasing range of emotional expression that were most notable. He collaborated with some of the most gifted lyricists of the time, including Oscar Hammerstein II, Dorothy Fields, Johnny Mercer and Ira Gershwin.

In his early days a fine companion with an impish charm and sense of humour, Kern later became somewhat remote and at times difficult to work with. He rarely collaborated with any single lyricist for long, and this contributes to the tendency to think of him essentially as a composer rather than as a songwriter or a partner in a songwriting team. He avoided large forms and symphonic styles, however, except in *Scenario* (1941, on themes from *Show Boat*), and in his *Mark Twain Suite* (1942). Like most composers of musicals, he had his songs orchestrated for the theatre by professional arrangers, notably Frank Saddler (to 1921), and Robert Russell Bennett (from 1923), who also arranged two concert pieces on melodies by Kern: Symphonic Study and Variations on a Theme by Jerome Kern.

See also MUSICAL, MUSICAL COMEDY, §2–3.

WORKS

Edition: *The Jerome Kern Song Book* (New York, 1955)

STAGE

unless otherwise stated, all are musicals, all are wholly or mostly by Kern, dates are those of first New York performances; librettists shown as (lyricist; book author) for additional performance details see GroveO

Mr Wix of Wickham (2, J.H. Wagner; H. Darnley), Bijou, 12 Sept 1904, collab. others
La Belle Paree (2, E. Madden; E. Smith;), Winter Garden, 20 March 1911, collab. F. Tours
The Red Petticoat (3, P. West; R.J. Young), Daly's, 13 Nov 1912
Oh, I Say! (3, H.B. Smith; S. Blow and D. Hoare, after H. Keroul and A. Barré), Casino, 30 Oct 1913
Ninety in the Shade (2, G. Bolton), Knickerbocker, 25 Jan 1915
Nobody Home (2, Bolton, after P. Rubens), Princess, 20 April 1915, collab. others
Cousin Lucy (C. Klein; S. Green), 27 Aug 1915
Miss Information (P. Dickey, C.W. Goddard), 5 Oct 1915 [incl. Some Sort of Somebody (E. Janis)]
Very Good Eddie (2, Green; P. Bartholomae and Bolton), Princess, 23 Dec 1915 [incl. Babes in the Wood]
Have a Heart (2, P.G. Wodehouse; Bolton), Liberty, 11 Jan 1917
Love o' Mike (2, H.B. Smith; T. Sidney), Schubert, 15 Jan 1917
Oh Boy! (2, Wodehouse; Bolton), Princess, 20 Feb 1917 [incl. Till the Clouds Roll By]
Leave it to Jane (2, Wodehouse; Bolton, after G. Ade), Longacre, 28 Aug 1917
Miss 1917 (revue, Wodehouse; Bolton), Century, 5 Nov 1917, collab. V. Herbert
Oh Lady! Lady! (2, Wodehouse; Bolton), Princess, 1 Feb 1918
Toot, Toot! (2, B. Braley; E.A. Woolf, after R. Hughes: *Excuse Me*), George M. Cohan, 11 March 1918
Rock-A-Bye Baby (3, H. Reynolds; Woolf, M. Mayo: *Baby Mine*), 22 May 1918
Head over Heels (Woolf, after N. Bartley), George M. Cohan, 29 Aug 1918
She's a Good Fellow (3, A. Caldwell), Globe, 5 May 1919
Zip goes a Million (B. DeSylva; Bolton, after G.B. McCutcheon: *Brewster's Millions*), Worcester, MA, 8 Dec 1919
The Night Boat (2, Caldwell, after A. Bisson), Liberty, 2 Feb 1920 [incl. Whose baby are you']
Hitchy Koo, 1920 (revue, G. MacDonough and Caldwell), New Amsterdam, 19 Oct 1920
Sally (3, C. Grey; Bolton), New Amsterdam, 21 Dec 1920, ballet music by Herbert [incl. Look for the silver lining (B. DeSylva), Whip-Poor-Will (DeSylva), Wild Rose, Sally]; film, 1929
Good Morning, Dearie (2, Caldwell), Globe, 1 Nov 1921 [incl. Ka-Lu-A]
The Cabaret Girl (3, G. Grossmith and Wodehouse), London, Winter Garden, 19 Sept 1922
The Bunch and Judy (2, Caldwell; Caldwell and H. Ford), Globe, 28 Nov 1922
The Beauty Prize (3, Grossmith and Wodehouse), London, Winter Garden, 5 Sept 1923
Stepping Stones (2, Caldwell; Caldwell and R.H. Burnside), Globe, 6 Nov 1923
Sitting Pretty (2, Wodehouse; Bolton), Fulton, 8 April 1924
Dear Sir (2, H. Dietz; E. Selwyn), Times Square, 23 Sept 1924
Sunny (2, O. Harbach and O. Hammerstein II), New Amsterdam, 22 Sept 1925 [incl. Who?, D'ye love me?, Sunny, Two Little Bluebirds]; films, 1930, 1940
The City Chap (2, Caldwell; J. Montgomery, after W. Smith: *The Fortune Hunter*), 26 Oct 1925
Criss Cross (2, Caldwell and Harbach), Globe, 12 Oct 1926
Lucky (2, B. Kalmar; Harbach), New Amsterdam, 22 March 1927, collab. H. Ruby
Show Boat (2, Hammerstein, after E. Ferber), Ziegfeld, 27 Dec 1927 [incl. Ol' Man River, Make Believe, Bill (Wodehouse and Hammerstein), Can't help lovin' dat man, Why do I love you?, You are love]; films, 1929, 1936 [incl. I still suits me], 1951
Blue Eyes (2, Bolton, and G. John), London, Piccadilly, 27 April 1928
Sweet Adeline (musical romance, 2, Hammerstein), Hammerstein's, 3 Sept 1929 [incl. Why was I born?, Don't ever leave me]; film, 1935

The Cat and the Fiddle (2, Harbach), Globe, 15 Oct 1931 [incl. She didn't say yes]; film, 1933
Music in the Air (2, Hammerstein), Alvin, 8 Nov 1932 [incl. The song is you, I've told ev'ry little star]; film, 1934
Roberta (Harbach, after A.D. Miller), New Amsterdam, 18 Nov 1933 [incl. Smoke gets in your eyes]; films, 1935 [incl. I won't dance (Hammerstein and D. Fields), Lovely to Look At (Fields)], 1952
Three Sisters (3, Hammerstein), London, Drury Lane, 9 April 1934
Gentlemen Unafraid (3, Hammerstein and Harbach, after E. Boykin), St Louis, Municipal Opera, 3 June 1938
Very Warm for May (2, Hammerstein), Alvin, 17 Nov 1939 [incl. All the Things You Are]

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Films: I Dream too much (D. Fields), 1935; Swing Time (Fields), 1936 [incl. The Way You Look Tonight, A Fine Romance, Pick yourself up]; High, Wide and Handsome (Hammerstein), 1937 [incl. The Folks who Live on the Hill, Can I forget you?]; When you're in Love (Fields), 1937; Joy of Living (Fields), 1938 [incl. You couldn't be cuter]; One Night in the Tropics (Fields), 1940; Lady Be Good! (Hammerstein), 1941 [incl. The Last Time I saw Paris]; You Were Never Lovelier (J. Mercer), 1942 [incl. Dearly Beloved, I'm old fashioned, You were never lovelier]; Cover Girl (I. Gershwin), 1944 [incl. Long Ago and Far Away]; Can't Help Singing (E.Y. Harburg), 1944 [incl. Can't help singing]; Centennial Summer (L. Robin, Hammerstein and Harburg), 1946 [incl. All Through the Day]; Lovely to Look At (Fields), 1952
Songs interpolated into musicals and films, incl. How'd you like to spoon with me? (E. Laska) in I. Caryll: The Earl and the Girl, 1905; 8 songs in S. Jones: King of Cadonia, 1910; 5 songs in H. Bereny: The Girl from Montmartre, 1912; You're here and I'm here (H.B. Smith) in E. Eysler: The Laughing Husband, 1913; 8 songs, incl. They didn't believe me (H. Reynolds), in S. Jones: The Girl from Utah, 1914; 4 songs in Ziegfeld Follies of 1916; 4 songs in Theodore & Co., London, 1916; The last time I saw Paris (Hammerstein) in Lady be Good (film), 1941
Inst: At the Casino, pf (New York, 1902); Scenario, orch, 1941 [on themes from Show Boat]; Mark Twain Suite, orch, 1942

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RONALD BYRNSIDE, ANDREW LAMB/R

Kernberg, Johann Philipp. *See* KIRNBERGER, JOHANN PHILIPP.

Kernis, Aaron Jay (*b* Philadelphia, 15 Jan 1960). American composer. He studied at the San Francisco Conservatory, the Manhattan School (BM 1981) and Yale University. His composition teachers included John Adams, Jacob Druckman, Morton Subotnick and Charles Wuorinen. He first received national recognition when his orchestral work, *Dream of the Morning Sky* (1982–3), was given its première by the New York PO in 1983. In 1993 Kernis was appointed composer-in-residence of the St Paul Chamber Orchestra. He won the Pulitzer Prize in 1998 for his second string quartet. His eclectic musical language draws upon and juxtaposes a variety of styles, including American popular and vernacular music. His works often exude an exhilaration spiced with wry musical humour or evoke profound emotion. Poetic and visual imagery also abound in his compositions; bright timbres, ascending melodic lines and high registers are frequently employed.

Kernis's oeuvre can be divided into three style periods. His early, 'process' works draw upon rigorous pre-compositional structures. *Morningsongs* (1982–3), for example, employs a limited number of pitches at any given time; groups of tones change to delineate formal sections. After 1983 Kernis embraced a more intuitive approach, formulating only the large-scale structure of a work before composing. The form of *Love Scenes* (1986–7) mirrors the decline of a relationship; increasingly angular, dissonant music is sporadically interrupted by fragmented lyrical motives. The colours and complex patterns of Ravenna's Byzantine mosaics are reflected in the rapidly unfolding musical material of his *Invisible Mosaic* triptych (1986–8); sonic fragments coalesce into coherent patterns, in a musical analogy of the mosaics' gradual disclosure of underlying shape and line. From 1988 Kernis sought greater continuity, simplicity and emotional directness. He began to embrace traditional forms such as the symphony and string quartet, albeit in untraditional ways. Unity is projected in the *Symphony in Waves* (1989) through the abstract depiction of wave motion in melodic, dynamic, textural and timbral domains. The cycle of works consisting of Symphony no.2 (1991), *Still Movement with Hymn* (1993), *Colored Field* (1994) and *Lament and Prayer* (1996), reflects the horror of war and the composer's sensitivity to other political and social issues. *Le quattro stagioni dalla cucina futurismo* (1991), a manifesto on food preparation, *New Era Dance* (1992), an evocation of contemporary urban life, and *Goblin Market* (1995), an erotic theatrical setting of Rossetti's Victorian tale, display Kernis's extravagant imagination.

WORKS
(selective list)

STAGE

Goblin Market (C. Rossetti), nar, pic + fl + a fl, ob + eng hn, cl + E♭ cl + b cl, bn, hn, tpt, pf + synth, perc, str, 1995

VOCAL

Choral: Stein Times Seven (G. Stein), SSATB, pf, 1980; How God Answers the Soul (Mechthild of Magdeburg), SSAATTBB, 1996
Solo: 6 Fragments of Gertrude Stein, S, pic + fl + a fl, 1979; Dream of the Morning Sky (Cycle V, Part I) (N.S. Momaday), S, orch, 1982–3; Nocturne (Bible: *Song of Songs*), S, tpt, 2 glock, 2 pf, 1982; Morningsongs (J. Anderson), Bar, pic + fl + a fl, 2 cl + b cl, bn, hn, perc, hp, vn, va, vc, 1982–3; America(n) (Day)dreams (M. Swenson), Mez, pic + fl, cl + b cl, hn, tpt, perc, hp, str, 1984; Love Scenes (A. Swir, trans. M.L. Nathan), S, vc, 1986–7; Songs of Innocents I (anon. Sanskrit text, trans. W.S. Merwin, R.L. Stevenson, M. Swenson, W. Ramal), S, pf, 1989; Brilliant Sky, Infinite Sky (J. Joubert, trans. D. Levertov, G. du Maurier, J. Ash,

C. Milosz), Bar, vn, perc, pf, 1990; Le quattro stagioni dalla cucina futurismo (F.T. Marinetti), nar, vn, vc, pf, 1991; Simple Songs (Hildegard of Bingen, Pss, Rumi, Ryokan), S/T, chbr orch, 1991; Songs of Innocents II (C.H. Ross, J. Keats, Swenson, anon.), S, pf, 1991

INSTRUMENTAL

Orch: Invisible Mosaic III, 1986–8; Sym. in Waves, 1989; Musica celestis, str, 1990 [arr. 2nd movt of Str Qt]; Sym. no.2, 1991; New Era Dance, 1992; Colored Field, conc., eng hn, orch, 1994; Air, vn, orch, 1995; Lament and Prayer, vn, orch, 1996; Too Hot Toccata, 1996; Double Conc., vn, gui, orch, 1997

Chbr and solo inst: Music for Trio (Cycle IV), pic + fl + a fl, vc, pf, 1982; Invisible Mosaic I, cl, vn, vc, pf, 1987; Phantom Polka, accdn, 1987; Invisible Mosaic II, pic + fl, ob, cl + b cl, bn, hn, tpt, trbn, tuba, 2 perc, hp, pf + cel, str qt, db, 1988; Before Sleep and Dreams, pf, 1990; Str Qt 'Musica celestis', 1990; Mozart en Route 'A Little Traveling Music', vn, va, vc, 1991; Superstar Etude no.1, pf, 1992; 100 Greatest Dance Hits, gui, str qt, 1993; Still Movement with Hymn, vn, va, vc, pf, 1993; Air, vn, pf, 1995; Str Qt no.2, 1997

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MARY LOU HUMPHREY

Kerpely, Jenő. Hungarian cellist, member of the HUNGARIAN QUARTET (i).

Kerpen, Freiherr **Hugo Franz Karl Alexander von** [Hugo Friedrich] (*b* ?Engers, 23 March 1749; *d* Heilbronn, 31 Dec 1802). German composer. From 1762 he lived in Mainz, where in 1779 he became a canon of the cathedral; he later held the same post at the nearby Cathedral of Worms. In Mainz he was associated with an amateur theatre, for which he composed Singspiele. These and his other compositions show that the music education of aristocratic amateurs was particularly well tended in Mainz until the second French invasion of 1797. He avoided the occupation by escaping to Heilbronn where, as in Mainz, some of his works were eventually published. His lucid style favours a series of short, comprehensible motifs, but shows no overall development; instead, Kerpen seems to have held fast to the then widespread practice of musical amateurism.

WORKS

Stage (Singspiele, lost, unless otherwise stated): Der Schiffbruch, 1780; Cephalus und Procris (melodrama, after Ovid), Mainz, 1781, formerly *D-DS*; Adelheid von Ponthieu (tragic ballet), Mainz, ?1782, vs (Mainz, 1782); Die Räthsel (2, H.G. Schmieder), Mainz, 1790: Magnetisir-Menuet in Air de la nouvelle Contredanse (Mainz, 1794); Claudine von Villa Bella (after J.W. von Goethe), formerly *DS*

Other vocal: Abschieds-Ode, 1v, pf (Mainz, 1783); 6 ariettes Italiennes à 3 voix (Mainz, 1792); [12] Teutsche Lieder (F. von Matthisson), i (Mainz, 1797), ii (Heilbronn, 1798)

Inst: Sonate, kbd, vn, in Betrachtungen der Mannheimer Tonschule, i/5–7 (Mannheim, 1778), probably also in 3 Sonates, hpd, vn, op.1 (Mannheim, *c*1779); 6 quatuors concertants, op.3 (Mainz, 1786); Sonate, hpd 4 hands, ?op.4 (Mainz, 1788); 7 Variationen ... 'Wir kommen von der Küste', kbd (Heilbronn, ?1799); 6 grandes sonates, pf, vn obbl, op.8 (Heilbronn, ?1799); Grand Concert, pf, orch, op.9 (Heilbronn, ?1800); 2 trios, pf, vn, vc, ?op.9 (Offenbach, n.d.); Sym., E♭, before 1797, lost

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HUBERT UNVERRICHT

Kerr, Harrison (*b* Cleveland, 13 Oct 1897; *d* Norman, OK, 15 Aug 1978). American composer and educationist. His principal studies were with James H. Rogers in Cleveland and with Boulanger in Paris (1921). He returned to the USA in 1921 to begin a long career as a teacher and administrator: first in Cleveland, then briefly at Greenbrier College, West Virginia, and subsequently at the Chase School, Brooklyn, where he remained from 1928 until after World War II. It was there that he became active in several interrelated organizations, among them the ACA and the AMC. He served as executive secretary for both of these as well as serving on the editorial boards of the New Music Edition and New Music Quarterly Recordings. During the immediate postwar years he spent much time abroad as chief of the Music, Art and Exhibits Section of the Army Civil Affairs Division; he was then also a member of the music panel for UNESCO. From 1949 until his retirement in 1968 he was professor of music and composer-in-residence at the University of Oklahoma; he was also dean of the university's College of Fine Arts until 1959. Despite these many activities he composed a wide variety of scores, chiefly during the periods 1935–40 and after 1950. His most extensive work is an opera, *The Tower of Kel* (1958–60), from which he extracted material for several smaller compositions. In general, Kerr's musical language combines linear chromaticism, vertical dissonances built largely from triads and perfect intervals, and strong rhythms with a feeling for classical form and gesture.

WORKS

Stage: Dance Sonata (ballet), 2 pf, perc, 1938, Bennington, 1938; The Tower of Kel (op, 4, Kerr), 1958–60

Orch: 3 syms., 1927–9, rev. 1938, 1943–5, 1953–4; Movt, str orch, 1936; Dance Suite, 1939–40; Vn Conc., 1950–51, rev. 1956; Variations on a Ground Bass, 1966; Sinfonietta, 1967–8; Episodes from The Tower of Kel, 1971–2

Vocal: 3 Songs (E.St.Vincent Millay), 1v, pf/chbr orch, 1924–8; 6 Songs (A. Crapsey), 1924–8; Notations on a Sensitized Plate (C. Ross), high/medium v, cl, pf, str qt, 1935; Wink of Eternity (H. Crane), chorus, orch, 1937; In Cabin'd Ships at Sea (W. Whitman), chorus, orch, 1971; The Friar's Sermon (Kerr), Bar, pf, 1973 [arr. from The Tower of Kel]; 2 other song cycles, 5 songs, 1919–52

Chbr and solo inst: Poem, pf, 1929; Sonata no.1, pf, 1929; Str qt no.1, 1935; Trio, cl, vc, pf, 1936; Str Qt no.2, 1937; Study, vc, 1937; Pf Trio, 1938; Suite, fl, pf, 1940–41; Ov., Arioso and Finale, vc, pf, 1941–51, arr. vc, orch, 1966–7; 4 Preludes, pf, 1943; Sonata no.2, pf, 1943; Sonata, vn solo, 1954; Frontier Day, pf, 1956; Sonata, vn, pf, 1956; Variations on a Theme from the Tower of Kel, gui, 1971; other pf works

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STEVEN E. GILBERT

Kerrest, Joost. *See* KAREST, JOES.

Kerry, Gordon (*b* Melbourne, 21 Jan 1961). Australian composer. After studying with Barry Conyngham at the University of Melbourne he moved to Sydney in 1986. He devoted himself exclusively to composition during a series of residencies, which include seasons with the Sydney Philharmonia Choirs (1990) and the Virginia Center for the Creative Arts (1991), the inaugural Peggy Glanville-Hicks Fellowship (1994) and a two year Australia Council Fellowship (1999). His opera *Medea* (1992) has been performed in Australia, Germany and the USA. In 1997 he became a critic with the *Sydney Morning Herald*; in 1997–8 he was the artistic administrator of Music Viva Australia. His music, characteristically late-20th-century neo-classical in style, is refined in craftsmanship, sensuous in colour and displays an intelligently informed use of historical form. Further information is given in B. Broadstock, ed.: *Sound Ideas: Australian Composers Born Since 1950* (Sydney, 1995), 147–8.

WORKS
(*selective list*)

Op: Medea (J. Macdonnell, after Seneca), 1992

Orch: Divertimento, 1986; Sinfonietta: Like Meteors from Elysium, 1992; Va Conc., 1992; Harvesting the Solstice Thunders, 1993; Out of Winter, str, 1993; Sinfonia, va, vc, str, 1993; Nocturne, 2 chbr orch, 1994; Splenderà: 3 Short Pieces, 1994–5; Festival Anthem, 1995; Conc., vc, perc, str, 1996; Variations, 1996; Bright Meniscus, 1997; Such Sweet Thunder, 1999

Chbr and solo inst: Winter Through Glass, pf, 1980; Siderus nuncius, org, 1985; Phaselus, b cl, vn, va, gui, mand, perc, 1986; Dream, vn, pf, 1987; Parar, va, pf, 1988; Perpetual Angelus, pf, 1988; After Eliot, pf qt, 1989; Sonata, fl, vc, pf, perc, 1990; Serious Music, 3 perc, 1991; 3 Short Pieces, wind qnt, 1991; Sonata da camera, fl, cl, pf qt, 1991; Tower Music, brass qnt, 1991; Torquing Points, str qt, 1992; No Orphean Lute, pf trio, 1994; L'Azur, ob, cl, bn, vn, va, vc, 1995; No Atmosphere, hp, 1995; Harmonie, wind qnt, 1996; Pf Sonata, 1997; 7 Improvisations, cl, perc, 1998

Vocal: Canticles for Evening Prayer, chorus, 1983; Moonrise (C. Masel), S, pf, 1984; Obsessions (Baudelaire), Mez, pf, 1985; Cant. (after Catullus), SATB, fl, va, vc, pf, 2 perc, 1989; Cant.: New Music (G. Harwood), high v, fl, vc, pf, perc, 1990; Cipangu (W. Hart-Smith), chorus, orch, 1990; Festival Cant., childrens' chorus, SATB, org, 1990; 2 Tropes, SSAA, 1990; Hymn of St John of the Cross, T, hp, 1995; 6 Songs, chorus, 1995; Cant. Davidica, 2 chorus, 1998; Breathtaking, S, ens, 1999

PETER McCALLUM

Kersters, Willem (*b* Antwerp, 9 Feb 1929). Belgian composer. He studied at the conservatories of Antwerp and Brussels (composition with Poot). From 1961–8 he was programming director of the Limburg regional station of Belgian Radio and Television. In addition he was appointed a harmony teacher at the Antwerp Conservatory in 1962. He became a lecturer at the Maastricht conservatory (1968) and from 1971 until his retirement in 1994 was a professor of composition at the Antwerp Conservatory. For some time he was also a lecturer at the Maastricht Conservatory. Twice he was a guest lecturer at the Internationale Kammermusiktage in Raumberg, Austria.

Kersters has received several awards and distinctions, including the second prize in the Queen Elisabeth Competition (1961), the Trieste Prize (1963) for his ballet *Triomf van de geest*, the Eugène Baie Prize from the province of Antwerp (1968) and the SABAM Prize for his entire output (1973). In 1978 he composed his Piano Concerto, which was used as a set piece for the Queen Elisabeth Competition.

Kersters is an eclectic composer who does not feel restricted to any system, and aims to express disciplined feeling. Before 1960 his style was expressive within a classical structure, with late Romantic and late Impressionist colour blended with Expressionist characteristics (Divertimento, 1958; *Triomf van de geest*, 1959). In the 1960s he developed a bitonal chord based on C♯, which he called the tritonus relationship (Two Organ Preludes, 1961; *Psalmen*, 1961). Later he studied 12-note technique and wrote works that were freely serial (Symphony nos. 1 and 2, 1962–3). In the second half of the 60s his writing became more intuitive, though he continued to use solid structures, with frequent chromaticism (Symphony no.3, 1967) and with percussion playing a more significant role (*Anaglyphos*, 1969; *Capriccio*, 1972). At a still later stage the structure is not imposed from without but arises from within the composition, as in such large-scale works as Symphony no.4 (1979), the opera *Gansendonk* (1980–83) and *Het zonnelied* (1987).

WORKS
(*selective list*)

Op: Gansendonk (3, Kersters and B. De Nijs, after H. Conscience: *Baes Ganzendonck*), 1980–3, Antwerp, Opera voor Vlaanderen, 19 Sept 1984

Ballets: Parwati, 1956; Triomf van de geest, 1959; Heer Halewijn, 1973; Uilenspiegel de geus, 1976

Syms.: Sym no.1, 1962; Sym no.2, 1963; Sym. no.3, 1967; Sym. no.4 'Gezelle', 1979; Sym. no.5, 1987

Other orch: Sinfonietta, 1955; Sinfonia concertante, fl, cl, bn, str, 1957; Divertimento, str, 1958; Suite in the Form of a Fr. Ov., 1964; Capriccio, 1972; Laudes, 1973; Halewijn, 1974; Pf Conc., 1978

Vocal: Psalmen, A, male chorus, 5 brass insts, timp, org, 1961; A Gospel Song (black spirituals), 4 solo vv, chorus, orch, 1965; A Hymn of Praise (ps texts), spkr, 3 solo vv, chorus, orch, 1966; Het zonnelied, mixed choir, trp, 2 pf, timp, 1987; Kinderwereld, 1988, children's choir, girls' choir, orch, 1988

Chbr and solo inst: Wind Qnt, 1954; 2 Preludes, org, 1961; 2 str qts, 1962, 1964; Septet, 1966; Pf Qt, 1970; pf pieces, choral works, songs

Principal publishers: CeBeDeM, Maurer

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DIANA VON VOLBORTH-DANYS

Kertész, István (*b* Budapest, 28 Aug 1929; *d* nr Tel-Aviv, 16 April 1973). German conductor of Hungarian birth. He began violin and piano lessons in childhood, later studying the violin and composition at the Ferenc Liszt Academy, Budapest, where his teachers included Kodály and Weiner. He took further conducting instruction from Somogyi, and absorbed the influence of Klemperer (then at the Hungarian State Opera) and Walter in particular. Kertész became resident conductor at Győr in 1953, and two years later moved to Budapest as conductor and répétiteur. He left Hungary with his family after the 1956 uprising and settled in Germany, later taking German nationality.

Kertész was general music director at Augsburg (1958–63), and at Cologne from 1964; his wide repertory there included *Tristan und Isolde*, Verdi's *Stiffelio* (the German première) and *La clemenza di Tito*. He made his British début in 1960 with the Royal Liverpool PO (and in London the same year with the LSO); his American début was in 1961 on a tour with the NDR SO. In 1966 he first appeared at Covent Garden (conducting Verdi's *Un ballo in maschera*) and, after a world tour with the LSO that year, succeeded Monteux as its principal conductor (1966–8); in addition, he was musical director of the Gürzenich Orchestra in Cologne from 1971 until his death (in a drowning accident) in 1973.

At the outset of his career, Kertész acquired an unusually large and varied repertory, and his performances were characterized by direct, vigorous, unexaggerated interpretations that may at times have lacked some extra quality of individuality to distinguish them. He showed a special concern for the music of Bartók, Henze, Stravinsky and Britten (introducing Britten's *War Requiem* to Vienna and his *Billy Budd* to Germany). His many recordings include a memorable complete cycle of Dvořák's symphonies, *Bluebeard's Castle* and the first western European recording of the full *Háry János* (all with the LSO), the Brahms and Schubert symphonies (with the Vienna PO) and the first complete recording of Mozart's *La clemenza di Tito*.

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NOËL GOODWIN

Kerzelli [Kercel, Kerzel, Kerzell]. Family of musicians, possibly Czech. They were active in Moscow in the late 18th century. Information about them is meagre and their works are a notorious bibliographical fog. At least four of them made noteworthy contributions to the Russian musical stage.

(1) Ivan [Johann, Iosif] **Kerzelli** (*fl* 1773–80). Composer. His middle initial is given variously as B. or I. As the musical director at the theatre on the Znamenka (1773–80), he arranged the music for *Derevenskoy vorozheya* ('The Village Soothsayer', December 1777, Moscow), Vasily Maikov's influential 'intermediya' after *Le devin du village* by Rousseau, which spawned a host of imitations including the most popular of all Russian Singspiele, *Mel'nik – koldun, obmanshchik i svat* ('The Miller who was a Magician, a Cheat and a Matchmaker'). Its vocal score – 'Overture and Songs from the Intermezzo The Village Soothsayer' (Moscow, 1778) – was the first publication of its kind in Russia. Almost as popular was *Rozana i Lyubim* ('Rozana and Lyubim', performed at the theatre on the Znamenka, 1778; one song in *IRMO*), in which Kerzelli supplied music for a conflated adaptation by Nikolay Nikolev of two of Charles Favart's most successful *comédies mêlées d'ariettes* (*Annette et Lubin* and *Ninette à la cour*). Both plays to which Kerzelli contributed, now considered classics of early Russian drama, were of the type in which the score consists of folk and popular tunes (*golosi*) sung to new words. The extent to which Kerzelli's music was original, and the precise nature of his source tunes, are still matters of debate. What is not debated is the bad impression Kerzelli's treatment of *Rozana and Lyubim* made on connoisseurs both then and since. Nikolev himself declared, in the preface to the printed libretto, that the primitive music 'tormented' his play: 'where three or four should be singing together, two sing and one or two yawn; what should be sung is spoken and what should be spoken is left out'. Other comic operas in the pastoral tradition of Rousseau to which Kerzelli (or possibly some other member of his family) contributed music *na golosï* include *Lyubovnik – koldun* ('The Lover who was a Wizard'; 1 act, libretto by N. Nikolev, 1777) and *Derevenskiy prazdnik, ili Uvenchannaya dobrodetel'* ('The Village Festival, or Virtue Crowned'; 2 acts, libretto by Maikov, 1777). In various sources the music for all four works is attributed to M.F. Kerzelli, perhaps Ivan Kerzelli's nephew (see below). While this is thought to be a fallacy originating with Gerber, similarly conflicting attributions remain unresolved for *Finiks* ('The Phoenix'; 3 acts, libretto by Nikolev, first performed in Moscow, ?1779) and *Arkas i Irisa* ('Arcas and Iris'; 1 act, libretto by Maikov, first performed in Moscow, 1780).

(2) Frants Kerzelli (*fl* 1794). Composer and cellist, ?brother of (1) Ivan Kerzelli. His best-known work is the comic opera *Tri svad'bï vdrug, ili Kak auknetsya, tak i otkliknetsya* ('Three Weddings at Once, or The Echo Responds to the Call'; 2 acts, libretto by A. Zheltov), first performed in Moscow in 1794.

Two other members of the family, Mikhail Frantsevich Kerzelli (*b c*1740; *d* 1804) and Ivan Frantsevich Kerzelli (*b c*1760; *d* 14/26 May 1820), perhaps sons of (2) Frants Kerzelli, composed for the theatre. From 1801 to 1820 Ivan directed the orchestra at the Petrovsky Theatre; Mikhail was occupied with directing and instructing horn bands. Both were prolific composers of comic operas. No two authorities agree as to who wrote what. On the basis of the title-page of Vasily Levshin's collected librettos (Kaluga, n.d.), Mooser confidently asserted Ivan to be the author of the operas on Levshin's texts; yet Findeyzen, citing the same document, attributed them to Mikhail. *Svad'ba gospodina Voldïryova* ('Mr Voldïryov's Wedding'), a sequel to the perennial crowd-pleaser *Sbiten 'shchik* ('The Hot-Mead Vendor') by Knyazhnin and Bullant, was the most popular of these Singspiele. Six string quartets and six duos, opp.1–2, are attributed in RISM to Mikhail.

WORKS

attributed to M.F. or I.F. Kerzelli; first performed in Moscow unless otherwise stated

Gulyan'ye, ili Sadovnik Kuskovskoy [Merrymaking, or The Gardener of Kuskovoe] (1, V. Kolïchev), estate of Count Sheremet'yev, Kuskovo, 1780 or 1781

Plenira i Zelim [Plenira and Selim] (3, trans. B. Blank), 1789

Korol'na okhote [The King Goes Hunting] (3, V. Levshin, after Sedaine), 1793 or 1794

Svad'ba gospodina Voldïryova [Mr Voldïryov's Wedding] (1, Levshin), 1793 or 1794; extract from ov. in Findeyzen

Mnimïye vdovtsï [The Make-Believe Widowers] (3, Levshin, after the Ger.), 1794

Svoya nosha ne tyanet [One does not Mind a Burden of one's Choice] (2, Levshin), *c*1794

Molodïye poskoreye starïkh mogut obmanut' [Youth Will Sooner Cheat than Age] (1, Levshin), estate of Prince Shcherbatov, Litvinovo, 1795

6 str qts, op.1 (Vienna, 1780); 6 duos, 2 vn, op.2 (Vienna, 1780)

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RICHARD TARUSKIN

Kerzina, Mariya Semyonovna [née Pospelova] (*b* ? Moscow, 1864; *d* Moscow, 18 Aug 1926). Russian pianist and music organizer. Early in life she took private piano lessons from V.I. Safonov, then from the Moscow pianist P.A. Pabst. She also studied theory with the critic Semyon Kruglikov. In 1888 she married the prominent Moscow lawyer Arkady Mikhaylovich Kerzin (1857–1914), whose interest in Russian music she adopted as they acquainted themselves at the piano with the works of native composers. In 1896 the Kerzins created and organized the Kruzhok Lyubiteley Russkoy Muzïki v Moskve (Circle of Russian Music Lovers in Moscow), which played a large propagandist role (acknowledged in Kerzina's unpublished personal notebook) until 1912 on behalf of Russian chamber and symphonic music in Moscow, especially for St Petersburg composers. The recitals and concerts, which began in a private apartment and eventually moved to prominent concert sites, had the participation of such eminent performers and composers as Rimsky-Korsakov, Glazunov, Cui, Taneyev and Rachmaninoff. Kerzina gave her letters from some of these figures to the Lenin Library in Moscow (now *RUS-Mrg*) in 1919–20. The circle lavished special attention on the works of Cui (Kerzina's favourite composer, as a result of Kruglikov's influence), who after initial communication in 1898 came to rely increasingly on Kerzina's patronage, Moscow connections and friendship to the end of his life. Even in the ill-health of her last years Kerzina continued to give music lessons.

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LYLE NEFF

Kes, Willem (*b* Dordrecht, 16 Feb 1856; *d* Munich, 22 Feb 1934). Dutch conductor, composer and violinist. After receiving musical training under A.J.F. Böhme in his home city, he went to Leipzig in 1871 as a violin pupil of F. David, then to Brussels (1875) to study with Henryk Wieniawski and finally to Berlin (1876) to complete his violin studies with Joachim and to study composition under Kiel. In 1877 he played in the Parkorkest, Amsterdam, as soloist and first concertmaster; he directed the Toonkunst choir (1879–89) and an orchestra in Dordrecht (1883–8), and in 1883 was conductor of the Parkorkest, Amsterdam. In the mean time he toured throughout the Netherlands as a soloist and played in Leipzig in 1881. When the Concertgebouw was opened in 1888, Kes was asked to create and conduct a permanent Concertgebouw orchestra; on 3 November he conducted its inaugural concert. Kes's rehearsals were unprecedented in the Netherlands for their thoroughness and attention to detail. He forbade audiences to converse or eat during concerts. His programmes included new works by R. Strauss, Dvořák, Tchaikovsky, Stanford, Chabrier, d'Indy and Chausson, and his efforts to raise and broaden the public taste became a tradition which was carried on by his successor, Willem Mengelberg. In 1890 he founded a specialist orchestra school within the Concertgebouw. He remained in the Amsterdam post until 1895 when he succeeded George Henschel as conductor of the Scottish Orchestra in Glasgow. He was appointed conductor of the Moscow Philharmonic Society in 1898, becoming director of its music drama school in 1901. He returned to Germany in 1905 and directed the orchestra and music school in Koblenz until his retirement from public life in 1926. Among his many compositions transcriptions for orchestra of piano works by Schumann and Brahms have striking elements.

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JAN TEN BOKUM

Kessler, Dietrich M(artin) (*b* Zürich, 21 July 1929). English string instrument maker and viol player of Swiss origin. He was trained as a violin maker at the Schweizerische Geigenbauschule in Brienz under Adolf König, from 1946 to 1950, passing his examinations with distinction. In Switzerland he made violins, violas, cellos, double basses, viols, quintons and guitars. He also studied the cello as a performer. In 1950 he moved to Haslemere, England, where he worked for the firm of Arnold Dolmetsch, making and repairing viols and studying the bass viol with Nathalie Dolmetsch. In 1952 he joined the firm of Albert Arnold Ltd and worked under C.W. Jacklin in string instrument repairing, meanwhile continuing to make viols in his spare time. Kessler began his own workshop in Welling, Kent, in September 1955, and in 1959 moved to London. During this time his instruments, particularly his viols, became increasingly popular, and he was also active as a performer, touring and recording throughout Europe and the USA at various times with the Elizabethan Consort, the English Consort of Viols and the Jaye Consort of Viols. In October 1969 he took over the London firm of Edward Withers Ltd and continued to make and repair viols and violins. He sold the latter firm to Adam Whone in 1987, but continued to work from his workshop at home. Kessler has contributed valuable research into the methods of early English viol making (see *EMc*, x, 1982, p.340).

Kessler's viols are mostly built to the patterns of the English masters. His workmanship is very clean and the instruments are light in weight, with varnish of orange-brown or reddish hue, double purfling, closed or open or carved scrolls, and beautifully inlaid designs in the manner of Barak Norman and Richard Meares on the back or belly or both. The sound is clear, penetrating and rich. Since 1987 he has become interested in 17th and early

18th-century French viols and has devoted much study to several originals, especially the bass viols of Michel Collichon of Paris, models of which he now produces. Kessler is one of the best modern makers of viols; his instruments bear the label 'Dietrich M. Kessler, London 19 ...', though some earlier ones have 'Dietrich M. Kessler of Zurich, No ... London 19 ...' and others are not labelled in his own name.

MURRAY LEFKOWITZ

Kessler, Thomas (*b* Zürich, 25 Sept 1937). Swiss composer. After completing studies of German and Romance linguistics at the universities of Zürich and Paris, he studied composition with Hartig, Blacher and Pepping at the Musikhochschule in Berlin (1961–7). In 1965 he founded his own electronic studio in Berlin, and during the period 1968–70 he directed an improvisation group aligned with Cardew's Scratch Orchestra in London. He was then director of the Electronic-Beat studio in Berlin and musical director of the Centre Universitaire International de Formation et de Recherches Dramatiques in Nancy. In 1973 he began teaching theory and composition at the music academy in Basle. There he was later appointed director of the electronic music studio (1984), and founded a new course in audio design (1995). He has also given courses elsewhere and has held a research post at IRCAM.

Kessler's works include a series of solo studies, or 'control pieces', for performers who not only play an instrument but simultaneously handle electronic transformation by means of a synthesizer or latterly a computer. The original stimulus for these works was political, if less overtly so than in his compositions of 1968, which included the *revolutionary music* for ensemble and tape, with recordings of the student revolts in Paris, and the opera *Nationale Feiertage*, about Rosa Luxemburg. *Smog* for trombone and orchestra (1970) is a sort of live *musique concrète*, dealing with the sound of vehicle exhausts and other environmental noise, and thereby supporting the composer's stand against pollution and despoliation. He also experimented with new orchestral seating plans and included non-European instruments in the orchestra, in order to encourage dialogue across cultural borders and erode Eurocentrism. His search for new tonalities, like his integration of beat and electronic sounds, comes as a reaction to the wider world.

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(*selective list*)

Stage: Countdown für Orpheus (ballet), tape, 1966; Nationale Feiertage (op, C. Henneberg), 1969

Orch: Smog, trbn, orch, 1970; Klangumkehr, large orch, 1975; Drumphony, perc, orch, live elecs, 1981; Aufbruch, orch, live elecs, 1990

Ens: Konstellationen I, fl, trbn, vc, pf, 1965; Trio, str trio, 1968; Unisono, 3 cl, 1978; Pujaparwata, gamelan, tape, 1980; Choral, 4 sax, 1991; Inselmusik, sax, mar, pf, 1995–6; Trio II, str trio, 1995–6

El-ac: Piano Control, pf, synth, 1974; Dialoge, 4 players, vocoder, 1977; Violin Control, vn, synth, 1978; Drum Control, perc, cpr, 1983; Flute Control, fl, computer, 1986; Voice Control, 3vv, live elecs, 1993

Tape: Schallarchiv, 1979; Message, 1993

Principal publisher: Bote und Bock

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L. Koblyakov: 'Thomas Kesslers Control-Stücke', *Dissonanz*, no.24 (1990), 17–22

THOMAS GARTMANN

Kessler, Wendelin (*b* Kannawurf, nr Erfurt; *fl* 1572–80). German poet and composer. He attended the Gymnasium in Erfurt and Jena University, after which he became a tutor to the East Prussian nobility. A further two years of study in Königsberg (now Kaliningrad) led to the post of Kantor in Danzig (now Gdańsk). Henceforth his life was bound up with that of Polykarp Leyser, though it is not known when or how the two met. In 1573 Leyser was made pastor of Göllersdorf (Lower Austria), and he immediately appointed Kessler teacher at the school for nobility in nearby Haselbach. Leyser left Göllersdorf in 1576, and when he was married in Wittenberg in 1580 (to Elisabeth, daughter of Lucas Cranach the younger), Kessler wrote a wedding motet, of which only the tenor part survives (Wittenberg, 1580). Kessler was ordained by Leyser on this occasion, and succeeded him in his post as pastor of Göllersdorf. Kessler's principal surviving work is *Selectae aliquot cantiones super Evangelia* (Wittenberg, 1582, complete copy in *D-Mbs*), a collection of Gospel paraphrases in Latin hexameters for Advent to Easter; they are five-part motet-like arrangements which are very close to the style of Lassus in their expressive handling of the text.

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WALTER BLANKENBURG/CLYTUS GOTTWALD

Kestenberg, Leo (*b* Rosenberg, Hungary [now Ružomberok, Slovakia], 27 Nov 1882; *d* Tel-Aviv, 14 Jan 1962). Israeli educationist and pianist of Hungarian birth, active mainly in Germany. After studying the piano with Kullak and Busoni and composition with Felix Draeseke in Berlin, he made frequent appearances as a concert pianist and began teaching at the Stern and Klindworth-Scharwenka Conservatories in Berlin. From his student days his political and cultural activities had developed his ideas about the role of music in education and had also equipped him with the organizational experience to put them into practice. In 1918 he became musical adviser to the Prussian Ministry of Science, Culture and Education, becoming in 1922 director of the newly established music department of the Central Institute for Education and Teaching. The institute organized in May 1921 a school music week, the first of eight annual events held in different German towns, where Kestenberg's music reforms were explained and discussed. In the same year Kestenberg's *Musikerziehung und Musikpflege* was published; the thoughts expressed in this book became gradually translated into a number of government edicts which affected every aspect of music education in Prussia from kindergarten to university level and extended even to the supervision of the qualifications of private music teachers. Up to December 1932 Kestenberg was active in the Education Ministry but with the advent of Nazism he fled to Prague in 1934. There he founded and directed the International Society for Music Education, which held three congresses in the years 1936 to 1938; in 1953 he was elected the society's honorary president. In 1938 he moved to Tel-Aviv, where he became general manager of the Palestine (now Israel Philharmonic) Orchestra. On his retirement in 1945 he concentrated his energies on teaching and founded Israel's first training college for music teachers.

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□

Ketèlbey, Albert W(illiam) (*b* Birmingham, 9 Aug 1875; *d* Cowes, 26 Nov 1959). English composer and conductor. He showed musical promise from an early age and went to Trinity College, London, when he was 13. He became a professional pianist, at 16 was organist of St John, Wimbledon, and was also apparently proficient on the cello, clarinet, oboe and french horn. In his early twenties he toured as a musical director of a light opera company, and at 22 became the musical director at the Vaudeville Theatre; composition and, later, recording for Columbia remained his main professional interests. His student compositions at Trinity College and for some time afterwards (a piano and wind quintet, a string quartet and the Concertstück for piano and orchestra) were probably in a classical vein. His first major light music success was *The Phantom Melody*, for cello and piano, which won a prize in 1912 offered by the cellist August van Biene for a piece to complement his own popular *Broken Melody*. Three years later Ketèlby published *In a Monastery Garden*, originally for piano, and which was followed by other topographical mood pictures and genre pieces which were ideal for the accompaniment of silent films. He also wrote specifically for silent film with such titles as *Dramatic Agitato* and *Mysterious*, and his greatest success came in the heyday of the form (1915–29). He continued to publish more serious works often under the name of Anton Vodorinski, usually for solo piano and often with a Russian flavour. Other pseudonyms he adopted were Raoul Clifford, A. William Aston, Geoffrey Kaye, André de Basque and Dennis Charlton. He conducted his own music widely, but latterly hardly left the Isle of Wight.

His gifts for melody and sensitive, colourful scoring ensured continuing popularity with light orchestras and bands until after 1945. The most popular of his hundreds of pieces emphasize emotionalism and sometimes exaggerated effects at the expense of structure and harmonic subtlety.

WORKS
(*selective list*)

Stage: contribs. to A Good Time, or Skipped by the Light of the Moon (comic op), 1896; The Wonder Worker (comic op, 2, E. Cadman), Fulham, Grand, 8 Oct 1900
Light orch: The Phantom Melody, 1912 [orig. for vc and pf]; In a Monastery Garden, characteristic int, 1915 [orig. for pf]; In the Moonlight, poetic int, 1919; Souvenir de tendresse, légende, 1919; In a Persian Market, int scene, 1920; Wedgwood Blue, int, 1920; Bells across the Meadows, int, 1921; Gallantry, int-romance, 1921; In a Chinese Temple Garden, oriental phantasy, 1923; Sanctuary of the Heart, méditation religieuse, 1924; Cockney Suite, 1924; Chal Romano, ov., 1924; Algerian Scene, 1925; Jungle Drums, patrol, 1926; By the Blue Hawaiian Waters, tone picture, 1927; 3 Fanciful Etchings, 1928; The Clock and the Dresden Figure, pf, orch, 1930; In the Mystic Land of Egypt, 1931; Caprice pianistique, pf, orch, 1947; Italian Twilight, 1951; many other suites and tone pictures
Fanfares and marches, incl. Knights of the King; With Honour Crowned; Royal Cavalcade
Many arrs., incl. E. Elgar: The Starlight Express; potpourris; music for silent films
Brass band: The Adventurers, ov, 1945; many arrs.
Pf solos (some pubd under pseuds): Sonata, 1888; Rêverie, 1894; A Romantic Melody, 1898; Pensées joyeuses, 1888; 3 Original Pieces (1910): 1 Prelude, c♯, 2 Canzonette, 3 Au village; A Dream Picture, 1915; In a Monastery Garden, 1915; Pastorale, op.27, 1916; 6 Vignettes, 1916; Rêverie dramatique, op.30, 1920; In the Woodlands, 1921; La joie de vivre!, caprice, op.33, 1922; A Song of Summer, 1922; A River Rêverie, 1922; Légende triste, op.35, 1923; Les pèlerins, op.26 no.4, 1925; On the Volga; many other ints; music for silent films; educational music, incl. studies and arpeggio melodies
Other inst solos, incl. Mélodie plaintive, vn, pf, 1906; The Phantom Melody, vc, pf, 1912; several pieces for mand(s)
Works for org, incl. Pastorale, *c*1911; Rêverie dramatique, *c*1911; many arrs.
Vocal: Believe me true (F. Hoare) (1899); Kildoran (C. Bingham) (1902); The Heart's Awakening (Hoare) (1907); Will you forgive (A. Soutar) (1924); other ballads, Blow, Blow, thou Winter Wind (W. Shakespeare), partsongs and anthems, Men of England, patriotic ode (1926)
Principal publisher: Bosworth

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PHILIP L. SCOWCROFT

Kette von Trillern (Ger.: 'chain of trills'). *See* ORNAMENTS, §8.

Ketting, Otto (*b* Amsterdam, 3 Sept 1935). Dutch composer. He studied the trumpet at the Royal Conservatory in The Hague and then received lessons in composition from his father, Piet Ketting. In 1954 he became a trumpeter with the Hague Resedentie-Orkest, but in 1961 he abandoned his post to study composition with Hartmann in Munich. Afterwards he devoted himself largely to composing, becoming a lecturer in composition at both the Rotterdam Conservatory and the Royal Conservatory. Ketting has also been active as a conductor, chiefly of 20th-century music. His works have received numerous awards, including *Due canzoni* (Gaudeamus Prize, 1958), *Time Machine* (Kees van Baaren Prize, 1973), the *Symphonie voor saxofoons en orkest* (Matthijs Vermeulen Prize, 1979) and the Symphony no.3 (Barlow Prize, 1992). In addition, the Amsterdam Muziektheater was officially opened in 1986 with the première of Ketting's opera *Ithaka*.

In the early, sober and introverted *Due canzoni* (1957) and the exuberant First Symphony (1957–9), the influences of Webern and Berg (both at the time still rarely

heard in the Netherlands) are skilfully moulded to Ketting's own ends. Notable is the tension between horizontal and vertical aspects, between serialism and unambiguous tonal points of emphasis. This co-existence of atonality and tonality has remained a characteristic, particularly in *Time Machine* (1972), the *Symphonie voor saxofoons en orkest* (1977–8), which contains references to *Time Machine*, and the Third Symphony (1990).

Ketting's style is a unique blend of Bergian expressiveness and Stravinskian objectivity, which the *Symphonie voor saxofoons en orkest*, in particular, shows need not be mutually exclusive. Indeed Ketting has in common with both these models a modernist aesthetic, which never allows for a simple tonality or neo-Romanticism. The tightly motoric yet lyrical *Symphonie* refers to other specific sources – jazz and minimalism, while the Third Symphony points to Mahler, Stravinsky again and Reich. However these remain at the level of allusions, never quotations, and are firmly embedded in the syntax. The *Symphonie voor saxofoons en orckest* also shows, like the earlier *For moonlight nights* for flute and 26 players (1973), a 19th-century virtuoso concertante style replaced by a considered exploration of the functioning of an individual or small group in relation to a larger body. Aside from this clearly politically inspired background, the result is one both able to surprise and to move. Ketting displays a more subdued, delicate side in the song cycle *The Light of the Sun* for soprano and orchestra (1978, rev. 1983) and above all in *Summer Moon* for soprano and small orchestra (1992).

The distinctiveness of Ketting's musical language comes across no less markedly in his many film scores. While reinforcing the screen image, the music possesses such suggestiveness that it can happily stand alone. Conversely the composer's 'abstract' concert music powerfully provokes figurative associations, not least in the four-part work comprising *De overtocht* ('The Passage') (1992), *Het oponthoud* ('The Delay') (1993), *De aankomst* ('The Arrival') (1993) and *Kom, over de zeeën* ('Come, Over the Seas') (1994), the last of which was commissioned by the Royal Concertgebouw Orchestra. Each piece represents one part of a four-stage journey, full of subtle references to each other within changing contexts. A parallel to such a process may be made with film editing in which a visual vocabulary is developed through shuffling and recombination.

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DRAMATIC

Stage: Het laatste bericht [The Last Report] (ballet), 1962; Interieur (ballet), 1963; Collage no.7 (ballet), 1967; Dummies (chbr op, B. Schierbeek), 1974, Scheveningen, Kurzaal, 14 Nov 1974; O gij rhinoceros [O, Thou Rhinoceros] (op, 1, Ketting), 1977; Ithaka (op, Ketting and K. Hin), 1986, Amsterdam, Muziektheater, 23 Sept 1986

Film scores: Alleman (dir. B. Haanstra), 1963; Schilderijen van Co Westerik (dir. B. Kommer), 1965; Dokter Pulder zaait papavers (dir. B. Haanstra), 1975; De provincie (dir. J. Bosdriesz), 1991

ORCHESTRAL

Sinfonietta, 1954; Fanfares, wind, perc, 1956; 2 Canzoni, 1957; Für dienen Thron tret'ich hiermit, 1957 [arr. of J.S. Bach]; Passacaglia, 1957; Sym. no.1, 1957–9; Concertino, 2 tpt, orch, 1958; Concertino, orch, jazz qnt, 1960; Divertimento festivo, brass band, 1960; Fanfare et cortège, 1960; Intrada festiva, wind, perc, 1960; Variazioni, 1960; Pas de deux, 1961; Alleman, suite, 1963 [from film score]; Collage no.9, 1963; Collage no.6, orch, free-jazz group, 1966; In memoriam Igor Stavinsky, 1971; Time Machine, wind, perc, 1972; For Moonlight Nights, fl, 26 players, 1973; Adagio, 12 players, 1977; Sym., saxophones, orch, 1977–8; Monumentum, wind, pf, perc, 1983; Capriccio, vn, small orch, 1987; Adagio, 1989; Preludium, 12 sax, 1989; Sym. no.3, 1990; De overtocht [The Passage], ens, 1992; Medusa, a sax, orch, 1992; De aankomst [The Arrival], 1993; Het oponthoud [The Delay], ens, 1993; Kom, over de zeeën [Come, Over the Seas], 1994; Cheops, hn, orch, 1995

VOCAL

Kerstliederen [Christmas Carols], 4-part mixed chorus, small orch, 1953; Song Without Words, S, pf, 1968; The Light of the Sun (song cycle, anc. Egyptian, trans. M. Neefjes), S, orch, 1978, rev. 1983; Arr. M. Ravel: Manteau de fleurs, 1990; Summer Moon (Jap. 12th- and 18th-century poems), S, small orch, 1992

CHAMBER AND SOLO INSTRUMENTAL

Conc., org, 1953; 3 Fanfares, brass sextet, 1954; Sonate 1955, brass qt, 1955; Kleine Suite, 3 tpt, 1957; Serenade, vc, pf, 1957; Thema en variaties, cl, bn, pf, 1958; Intrada, tpt, hn, 1958; Collage no.8, fl, pf, 1966; Collage no.8, b cl, pf, 1967; A Set of Pieces, fl, pf, 1967; A Set of Pieces, wind qnt, 1968; Mars, (4 cl, 4 sax)/8 sax, 1979; Quodlibet, b cl, 2 perc, pf, str qt, 1970; Autumn, hn, pf, 1980; Muzik zu einem Tonfilm, a sax, t sax, tpt, trbn, perc, pf, 2 vn, 1982; Summer, fl, b cl, pf, 1985; Pf Trio, 1988, rev. 1995; Winter, a fl, hp, vn, vc, 1988; Song Without Words no.2, fl, 1992

Pf: Prelude and Fugue, 1952; Fugue, 1953; Sonatine no.1, 1956; Komposition mit 12 Tönen, 1956; Collage no.5, 1976

Principal publisher: Donemus

WRITINGS

'Gaudeamus Music Week', *Sonorum speculum*, no.9 (1961), 19–22

'Thoughts about Ballet Music/Gedanken über Ballettmusik', *Sonorum speculum*, no.24 (1965), 1–5

'Film Music', *Key Notes*, x (1979), 20–27

De ongeruste parapluie [The uneasy umbrella] (The Hague, 1981)

ed. M. Brandt and T. Hartsuiker: *Time Machine* (Amsterdam, 1997)

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T. de Leeuw: 'New Trends in Modern Dutch Music 2', *Sonorum speculum*, nos.1–5 (1961), 174–81

T. Hartsuiker: 'Otto Ketting and his Time Machine', *Sonorum speculum*, no.57 (1974), 1–13

E. Schönberger: 'Otto Ketting: his Symphonies, his Film Music and Dutch Musical Life', *Key Notes*, x (1979), 10–14

L. Samama: 'Otto Ketting's Symphony for Saxophones and Orchestra: Elements of a Technique', ibid., 14–19

L. Samama: 'Aspects of a Symphony as a Reference Game: Otto Ketting's Third Symphony', *Key Notes*, xxvi/1 (1992), 8–12

E. Voermans: article in *Otto Ketting* (Amsterdam, 1994) [Donemus catalogue]

MAARTEN BRANDT

Ketting, Piet (*b* Haarlem, 29 Nov 1904; *d* Rotterdam, 25 May 1984). Dutch composer, pianist and conductor. He was a pupil of Anton Averkamp in Utrecht and of Pijper (1926–32). He introduced many new piano works to the Netherlands and, with the flautist Johannes Feltkamp and the oboist Jaap Stotijn, formed a trio which toured Europe, Asia and South America. From 1930 to 1956 he taught choral conducting, theory and composition at the Rotterdam Conservatory, and he directed the Amsterdam Musiklyceum (1946–9). Ketting also conducted the Rotterdam Chamber Orchestra (1949–60) and the Rotterdam Chamber Choir, and organized courses for conductors in that city. Under the influence of Pijper, his music became characterized by violent rhythms in a complex system of polymetric patterns. After 1935 his work grew more dependent on melody. It also became increasingly contrapuntal; Baroque forms, largely tonal, recur in his instrumental music. His studies of numerical symbolism in Bach's music were reflected in *Fantasia I* (1969) and the *Tema con sei variazioni in modo cabalistico* (1976). Numerous choral works and songs, which show a fondness for the great Dutch 17th-century writers, reflect his devotion to the voice. His choral music was featured in the Scheveningen international choral festivals (1967–

71), and the *Vier gedichten* (1935) and *Preludium, Interludium en Postludium* (1971) won major prizes. He was the author of a book, *Claude-Achille Debussy* (1941).

WORKS
(*selective list*)

Orch: Sym. no.1, 1929; Sinfonia, vc, orch, 1964; Concertino, bn, orch, 1968; Concertino, cl, orch, 1971; Tema con 6 variazioni in modo cabalistico, fl, orch, 1976; Concertone, va, 15 insts, 1980

Inst: Suite, pf, 1926; 4 sonatinas, pf, 1926, 1926, 1927, 1929; 3 str qts, 1927, 1927, 1929; Sonata, fl, b cl, pf, 1928; Sonata, vc, pf, 1928; Trio, fl, cl, bn, 1929; Sonata, fl, pf, 1930; Fuga, pf, 1934; Partita, 2 fl, 1936; Sonata, fl, ob, pf, 1936; Praeludium en fuga 1, 2, 3, pf, 1940, 1941, 1952; Fuga à 3, pf, 1953; Fantasia I, rec, fl, hpd, 1969; Preludium, interludium en postludium, 2 pf, 1969–71; Preludium en fughetta, a fl/cl, pf, 1970; Fantasia II, hpd, 1973

Vocal: 16 geestelijke liederen, 1v, pf, 1924–5; Het daghet in het Oosten [Day Breaks in the East], SSAATTBB, 1928 (TTBB, 1940); Kinderzangspel, 1v, pf, 1930; De Havenstad (V. van Vriesland), nar, SATB, orch, 1933; Ballade du jeune Marin (A. den Doolaard), SATB, 1934; 4 gedichten (M. Nijhoff), Mez, 15 insts, 1935; De verheerlijkte Kokila [Kokila Glorified] (R. Tagore, trans. B. Verhagen), solo vv, SATB, orch, 1937; 3 Sonnets (W. Shakespeare, trans. Verhagen), 1v, pf, 1938; 2 minnedeuntjes [Love Songs] (J. van den Vondel), 1v, pf, 1939; Deuntien (P.C. Hooft), SSAATTBB, pf, 1940; Deuntje (Hooft), SATB, 1940; Liedeken (Bredero), SATB, 1940; 2 noëls bourguignonnes, SATB, 1943; De getrouwe Haagdis [The Faithful Lizard] (Vondel), SSAA, 1965; 't Gewapend scheld [The Armoured Shield] (Vondel), TTBB, 1965; Ecce gratum et optatum, SATB, 1966; Vocalise, 1v, pf, perc, 1967; De [8] minnedeuntjes (Vondel), SATB, orch, 1967; Quando conveniunt, TTBB, 1968; Verba quellarum (Virgil, Ovid), SSAATTBB, 1970; Jazon en Medea (Vondel), SATB, fl, cl, pf, 1975

Mss in *NL-DHgm*

Principal publishers: Alsbach, Donemus, Harmonia (Hilversum)

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H. Badings: *De hedendaagsche Nederlandsche muziek* (Amsterdam, 1936)
W. Paap: 'De componist Piet Ketting', *Mens en melodie*, xxiii (1968), 2–8
W. Paap: 'Composers' Voice', *Key Notes*, ii (1975), 48–55 [pp. 52–5 devoted to Ketting's works]
Obituary, *Mens en Melodie*, xxxix (1984), 360 only

MADDIE STARREVELD-BARTELS/HARRISON RYKER

Kettledrum. A directly struck drum (membranophone) with an egg-shaped or hemispherical body acting as a resonator. *See* DRUM, §I, 2(i) and TIMPANI.

Keuchenthal [Kochenthal, Küchenthäler], **Johannes** (*b* Ellrich, Harz, *c*1522; *d* St Andreasberg, Harz, 1583). German clergyman and music editor. The son of a priest who adopted the Protestant faith at the onset of the Reformation, he was preaching Luther's teaching in St Andreasberg by 1552. Keuchenthal's collection, *Kirchen Gesenge latinisch und deudsch sampt allen Evangelien Episteln und Collecten auff die Sontage und Feste nach Ordnung der Zeit durchs gantze Jhar* (Wittenberg, 1573), has been described as the richest and most comprehensive of its kind in the 16th century and is an important source for the liturgy and its music as practised during the early decades of the Reformation. In the preface, the Wittenberg theologian Christoph Pezelius explained that the publication came into being in response to the need of churches and schools for a single volume to replace the many smaller German hymnbooks already in existence and for the arrangement of both Latin and German texts with music printed alongside in chronological order of Sundays and feast days throughout the church year. The volume provides the Latin Mass with its plainsong melodies interspersed with German collects and readings and Lutheran hymns set to chorale melodies. Occasionally Luther's vernacular alternatives to parts of the Latin service are given. Among the liturgies for the principal feast days is a setting of the *St Matthew Passion*, which Kade demonstrated to be based on one by Walther, and which is known to have been sung in Nuremberg up to the year 1806. Few items in Keuchenthal's publication cannot be traced to earlier sources; he himself acknowledged the Wittenberg songbooks and Johann Spangenberg's collection (1545). In addition to these may be cited the *Psalmodia* of Lossius (1553), and the songbooks of Kluge (1543), Babst (1545) and the Bohemian Brethren (1566).

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G. von Tucher: *Schatz des evangelischen Kirchengesangs im ersten Jahrhundert der Reformation* (Leipzig, 1848), ii, 322–3
O. Kade: *Die ältere Passionskomposition bis zum Jahre 1631* (Gütersloh, 1893/*R*), 172
K. Ameln: 'Johannes Keuchenthal', *Jb für Liturgik und Hymnologie*, iii (1957), 121–4

GLORIA M. TOPLIS

Keulen, Geert van (*b* Amsterdam, 1 Oct 1943). Dutch composer and bass clarinettist. His studies included clarinet with Jan Koene, conducting with Kersjes and instrumentation with Henkemans at the Amsterdam Muzieklyceum (1961–71), and private lessons in composition with Heppener (1964) and in bass clarinet with Dick Mesman (1965–6); he also studied conducting with Zinman. As a composer he is mainly self-taught. Since 1966 he has been bass clarinettist of the Royal Concertgebouw Orchestra, and he also played with the Netherlands Wind Ensemble (1966–88). He has taught instrumentation (1978–95) and composition (1989–95) at the Amsterdam Conservatory. Active in chamber music as a performer, conductor and organizer, he has also made many instrumentations of works by other, mainly Russian, composers.

Van Keulen's interest as a composer lies foremost in chords and harmony, as may be seen from the titles of various of his pieces: *Chords* (1974), *Koraal* (1980), 'Chorale' (the third movement of his Violin Concerto, 1982), *Armonia* (1988) and *Harmoniemusik* (1993–4). He has a marked preference for wind ensembles, with an emphasis on the lower instruments. His music is characterized by slowly shifting, often massive pitch fields, combined with quick pulsation.

After the Violin Concerto he has worked towards a harmonic system in which he seeks to combine aspects of tonal harmony with features of serialism. His system is based on the fourfold combination of diatonic tetrachords placed a 5th apart, from which is derived a series of 40 eight-note chords (containing octave doublings). Examples of this technique occur in *Toccata and Aria* and *Terze*. The same series has been further diversified in later works, such as *Tympan* (1990). The result is an assembly of chords which offer ample opportunity for reminiscence of 300 years of harmonic music, including 20th-century idioms. He treats the series as a potentiality: it may be used in its entirety, but also partly. The composer consciously applies a pseudo-tonal rhetoric to the series, employing textural, orchestral, rhythmic and dynamic means.

Van Keulen considers a musical output not as a collection of individual works but as a continuity. His compositions are related to each other, for example by a common chord series, but also by direct quotation: *Tympan* presents large segments of *Terze*, and *Trompeau*,

based on Machaut's *Ma fin est mon commencement*, contains the final chorale of *Tympan*. His examples in this context are Bruckner, Mahler and Boulez (the 'works in progress').

WORKS

Dramatic: Aan de Wannsee/Am Wannsee (chbr op, L. Ferron, Ger. trans. H. Schneeweiss), 1986; Der Walzer von dem Mann der wenig wusste (theatre concert, P. Mol, trans. D. Schmidt and G. Podt), Bar, spkr, bar sax, 1987

Vocal: Op een paar uren (H. Lodeizen), T, fl, b cl, vn, va, hp, 1964; Scena (after Petronius: *Satyricon*), chorus, orch, 1983, rev. 1989; Trieste (J. Joyce), S, fl, cl, hp, vib, mand, gui, vn, db, 1984, rev. 1987; Klokken, chorus, school orch, 1991

Orch: Confused Winds, 1972; Interchromie, 15 wind insts, 1973; Sonatas, 1977; Cors et cordes, basset-hn, chbr orch, 1978; Wals, panpipes, 2 sax, 2 perc, 2 pf, 2 elec pf, 2 b gui, 1979–80; Koraal, 1980; Wals, wind band (2 orchs), 1981, rev. 1983; Vn Conc., vn, orch without vns, 1982; Double sur cors et cordes, b cl, chbr orch, 1984; Sinfonia, 1984; Armonia, str, 1988; Toccata and Aria, 2 db, 18 winds, perc, 1988; Terze, 1989; Tympan, large orch, 1990; Fingers, t sax, orch, 1991; Träff, double wind qnt, contrabass cl, db, 1995; Gestel, fl, 3 sax, hn, 3 tpt, 3 trbn, pf, db, 1996

Chbr: Souvenir nostalgique, pastiche, fl, vn, va, vc, 1973, arr. str orch 1973–4; Chords, 2 ob, eng hn, 2 cl, b cl, 2 bn, 3 hn, 2 tpt, trbn, b trbn, 1974; Music for her, pf, 1975, rev. 1979; Onkruid, 5 vn, pf, 1979, arr. 11 insts 1981; Quartet, sax qt, 1987; 12 Studies, fl, 1990; Harmoniemusik, 2 ob, 2 cl, 2 bn, 2 hn, 1993–4; Skin, fl + pic, b cl, pf, 1995; Trompeau, Mez, rec, b cl, trbn, vn, db, el gui, perc, pf, 1995; Herz, vn, pf, 1996

Arrs.: M. Musorgsky: Pesni i plyaski smerti [Songs and Dances of Death], low v, fl + a fl, ob, eng hn, cl + b cl, bn, dbn, 2 hn, vc, db, 1977; J. Wagenaar: De schipbreuk, soloists, chorus, orch, 1989; Musorgsky: Kartinki s vïstavki [Pictures at an Exhibition], winds, 1992; Tangos by S. Wolpe, E. Schulhoff, H. Grosz, cl, b cl, a sax, tpt, trbn, hp, pf, vn, vc, 1993; Musorgsky: Bez solntsa [Sunless], B, fl + a fl, ob + eng hn, cl + b cl, bn + dbn, 2 hn, vc, db, 1994; V. Ullmann: 6 Songs (A. Steffens), op.17, S, chbr ens, 1994; Musorgsky: Detskaya [The Nursery], S, chbr ens, 1995; S. Prokofiev: Sarcasms, fl, 3 sax, hn, 3 tpt, 3 trbn, pf, db, 1995; D. Shostakovich: Rayok Antiformalist [The Anti-Formalist Peepshow] (Shostakovich; Dutch trans. R. Lichansky), 2B, chorus, ens, 1996; Shostakovich: Satïri [Satires], op.109, S, ens, 1996; Shostakovich: 4 Verses by Captain Lebyadkin (F.M. Dostoyevsky: *The Devils*), op.146, B, ens, 1996; Shostakovich: Preface to the Complete Edition of my Works and Thoughts about this Preface (Shostakovich), op.123, B, ens, 1996; Shostakovich: [12] Preludes, op.34, fl, 3 sax, hn, 3 tpt, pf, db, 1997

Principal publisher: Donemus

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B. Baas: 'A Compilation of Extremes: Geert van Keulen's Violin Concerto', *Keynotes*, no.20 (1984), 24–9

R. de Groot: 'Keuze en kans in van Keulens harmoniek: de constructie van het "gegevene"', *TVNM*, xliv/1 (1994), 51–69; xliv/2 (1994), 132–54

R. de Groot: 'Geert van Keulen's "Tympan": the Dismantling and Reconstruction of Western Harmony', *Keynotes*, xxix/1 (1995), 19–23

E. Wennekes: 'Conversations with van Keulen', *Keynotes*, xxxi/3 (1997), 8–12

ROKUS DE GROOT

Keulen, Isabelle van (*b* Mijdrecht, 16 Dec 1966). Dutch violinist and viola player. She started playing the violin at the age of six and gave her first concert at the age of ten. At the Sweelinck Conservatory in Amsterdam her teacher was Davina van Wely and she furthered her studies with Boris Gutnikov and Vladimir Spivakov at the Tours Summer Academy and Sándor Végh at the Salzburg Mozarteum. After being a prizewinner at the 1980 competition in The Hague and winning the 1983 Yehudi Menuhin Competition in Folkestone, she won the Eurovision Young Musician of the Year competition in 1984. She quickly became known as a stylish Classical violinist in the tradition of such compatriots as Theo Olof, Herman Krebbers and Jaap van Zweden; but she has also espoused much modern music and since 1990 has established a reputation as a viola virtuoso. Apart from the classics, van Keulen's repertory includes violin concertos by Spohr, Richard Strauss, Dutilleux and Stravinsky, Berlioz's *Harold en Italie*; and viola concertos by Bartók, Walton and Schnittke. In 1995 she founded the Isos Quartet, in which she plays first violin. She has also appeared as a guest with the Hagen, Orlando and Borodin quartets and at many festivals including Lockenhaus and her own Delft Chamber Music Festival. She teaches at the conservatories of Basle and The Hague. Her recordings include Mozart concertos, the original score of Mendelssohn's E minor Concerto, Lutosławski's *Chain II*, Dutilleux's *L'arbre des songes*, Schnittke's Viola Concerto, string quartets by Bruch, the violin and viola sonatas by Shostakovich and a version of Mozart's Sinfonia concertante in which she plays both the violin and the viola parts. Her violin is a 1702 Pietro Guarneri.

TULLY POTTER

Keuris, Tristan (*b* Amersfoort, 3 Oct 1946; *d* Amsterdam, 15 Dec 1996). Dutch composer. One of the leading figures in Dutch contemporary music, he studied at the Utrecht Conservatory with Ton de Leeuw (1962–9) and taught music theory and composition at the conservatories in Groningen (1974–7), Hilversum (1977–84), Utrecht (1984–96) and Amsterdam (1989–96). He also gave masterclasses at the Conservatorium of Khristiansand (1984), the Rice University in Houston (1987) and the RNCM in Manchester (1988).

Keuris came to prominence with the Sinfonia for orchestra (1974), when the work won the Matthijs Vermeulen Prize in 1976. The unexpectedly euphonous chords at the close signalled the composer's early adoption of a language and technique which rejected in the main the hallmarks of the postwar avant garde. These are the first traces of those hedonistic and Dionysian qualities that Keuris permitted himself from time to time and which were also to appear later in the virtually breathtaking virtuosity and brilliant orchestration of the Concerto for saxophone quartet and orchestra (1986). Nevertheless, a number of subsequent works, for example the *Capriccio* (1977–8), the Piano Concerto (1980) and *Movements* (1981), revealed Keuris's prediliction for structures built from the juxtaposition of highly differentiated materials, which still owes something to modernist example. The *Capriccio*, written for the Netherlands Wind Ensemble, marked Keuris's arrival at a mature fusion of the complex of elements that typically form his music: an alternation of dramatic activity and moments of stillness or harmonic inertia; polychrome instrumentation; straightforward, though never overly transparent, lyricism; tightly knit chordal voicings; and an overriding sense of organic narrative rooted in a constant development of motifs. Harmonically speaking the piece is perceptibly shaped by fluid, cadentially orientated points of tension and relaxation, such thinking about consonance and dissonance best considered in conjunction with Keuris's notions of 'static' and 'active' rather than with tonality or atonality. The finale of *Movements* furnishes a powerful example of how a 'frozen chord' (as Keuris describes it) is followed by an unleashing of harmonic direction, coupled with an instrumental brilliance reminiscent of the brass band. The work's Lento movement, with its tranquil bass clarinet solos and subtlety of harmonic-melodic progression,

also points to Keuris's command of the compact and concise. Such refinement and economy, aligned with a more overt tonal focus, came increasingly to the fore during the 1980s in such works as the Violin Concerto no.1, the Piano Trio (1984), the Second String Quartet (1985) and the Concerto for saxophone quartet and orchestra (1986).

Towards the end of the 1980s and into the 90s, Keuris turned his attention towards vocal music (*To Brooklyn Bridge*, 1988; *Three Michelangelo Songs*; 1990; *L'infinito*, 1990; *Laudi*, 1993), which proved fruitful for the development of a richer harmonic language with broader melodic lines. His style, once a complex of Romantic gesture and Stravinsky-like objectivity, thus became more overt and total in its display of Romantic expression. This expressivity continued into his final orchestral works (*Three Preludes*, Symphony in D, Second Violin Concerto, *Arcade*), though still embedded in masterly, never superficial, orchestration.

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Orch: Qt, 1967; Choral Music I, 1969; Conc., a sax, orch, 1971; Sinfonia, 1974; Serenade, ob, orch, 1976; Pf Conc., 1980; Movements, 1981; 7 Pieces, b cl, orch, 1983; Vn Conc. no.1, 1984; Variations, str, 1985; Conc., sax qt, orch, 1986; Aria, fl, orch, 1987; Sym. Transformations, 1987; Catena, wind orch, 1988; 3 Sonnets, a sax, orch, 1989; Antologia, 1991; Conc., 2 vc, 1992; Org Conc., 1993; 3 Preludes, 1994; Arcade, 1995; Sym., D, 1995; Vn Conc. no.2, 1995

Vocal: To Brooklyn Bridge (H. Crane), chorus, orch, 1988; 3 Michelangelo Songs, Mez, orch, 1990; L'infinito (G. Leopardi), S, Mez, A, T, B, ens, 1990; Laudi (G. D'Anunzio), Mez, Bar, 2 choruses, orch, 1993

Chbr: Play, cl, pf, 1967; Sonata, pf, 1970; Sax Qt, 1970; Concertante muziek, cl, bn, hn, 2 vn, va, vc, db, pf, 1973; Muziek, vn, cl, pf, 1973; Fantasia, fl, 1976; Fingerprints, pf, 1976; Sonate, vn, pf, 1977; Concertino, b cl, str qt, 1977, rev. 1979; Capriccio, wind ens, 1977–8; 8 Miniatures, cl, va, db, mand, gui, mar, 1980; Str Qt no.1, 1982; Divertimento, vn, wind qnt, db, pf, 1982; Pf Trio, 1984; Str Qt no.2, 1985; Music for Saxs, sax qt, 1986; Aria, fl, pf, 1987; Cl Qnt, 1988; 5 Pieces, brass qnt, 1988; Intermezzi, wind, 1989; Canzone, cl, 1990; Passeggiate, 4 rec, 1990; Str Sextet, 1994; Chbr Conc., accdn, ens, 1995

Principal publishers: Donemus, Novello

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M. Cotton: 'Tristan Keuris: Not Counting but Felling', *Full Score*, xi (1995), 11 only

E. Wennekes: 'Tristan Keuris (1946–1996): Artist and Craftsman', *Key Notes*, xxxi (1997), 13–16

LEO SAMAMA

Keurvels, Edward (Hubertus Joannes) (*b* Antwerp, 8 March 1853; *d* Ekeren, nr Antwerp, 29 Jan 1916). Belgian composer and conductor. He studied the violin, piano and organ at the Vlaamse Musiekschool in Antwerp, and completed his training in harmony, counterpoint, orchestration and composition with Peter Benoit, director of the school. In 1871 he was appointed répétiteur and accompanist there; in 1882 be became conductor of the Nederlandse Schouwburg, Antwerp, and composed music for its productions. A staunch supporter of Benoit, he worked hard to promote spoken lyric drama (*see* MELODRAMA) and was closely involved in setting up in 1890 the Nederlands Lyrisch Toneel, where many of Benoit's works were introduced and for which Keurvels composed the lyric drama *Parisina*. From this theatre developed De Vlaamse Opera (1893), which he conducted for many years. His work for the theatre was prolific and included excellent translations of Wagner's operas. In 1896 he founded and conducted the well-known 'Zoo concerts', held in the Antwerp Zoological Gardens. Besides working closely with Benoit at the Vlaamse Musiekschool, he was also active in founding the Koninklijk Vlaams Conservatorium (1898) and in 1902 set up the Peter Benoit-Fonds for promoting Benoit's works. Some of Keurvels's numerous songs, choruses and cantatas are paraphrases of Flemish music.

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MSS in B-Ac, Aac

Stage: Parisina (lyric drama, F. Gittens, after Byron), Antwerp, 1890; incid music for Hamlet, Nou

Vocal: Hooggetij (vaderlandse kindercantate, M. Sabbe), vv, orch; De dietsche tale (cant.); Hulde aan het onderwijs; In 't woud, male vv, 1884; Het kloksken van Kafarnaum, vv, 1912; Thabor, vv; Mass, vv, org; songs

Inst: Poppetjes-verdriet, pf; Spelemeien, pf; Kinderideaal, vc

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'Archivalia van de vlaamse muziek', *Gamma*, xxvii (1975), 7–11

MARIE-THÉRÈSE BUYSSENS

Keussler, Gerhard von (*b* Schwanenburg, Livonia [now Gulbene, Latvia], 5 July 1874; *d* Niederwartha bei Dresden, 21 Aug 1949). German conductor, composer and musicologist. He spent his youth in St Petersburg. In 1900 he enrolled at the Leipzig Conservatory where he studied the cello, score-reading and counterpoint; at the same time he studied musicology with Kretzschmar and Riemann at the university. From 1906 to 1918 he was active in Prague as a choral and orchestral conductor and also delivered lectures in music history and aesthetics. In 1918 he was appointed director of the Berlin Sing-Akademie and succeeded Siegmund von Hausegger as conductor of the Berlin PO. Meanwhile he continued to make appearances as a guest conductor. In 1926 he was elected to membership of the Berlin Academy of Arts and honoured by the founding of the Keussler-Gesellschaft in Prague. In the following year he and Kurt Thomas were the first recipients of the Beethoven Prize. Keussler went in 1932 to Australia where he conducted in Melbourne and Sydney and did much to promote German music. In 1936 he returned to Germany to direct the masterclass in composition at the Berlin Academy of Arts. He retired from public life in 1945 to devote himself to composition. Keussler was noteworthy not only as a musician but also as a philosopher, critic and poet. He set his own verse in songs and oratorios, among which *Jesus aus Nazareth* is the best known. The scope of his aesthetic and critical writings attests to his eminence as a scholar.

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(*selective list*)

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Vocal: Auferstehung und jüngstes Gericht, spkr, orch, 1905; Jesus aus Nazareth (orat), 1917; Die Mutter (orat), 1919; An den Tod, spkr, orch, 1922; Zebaoth (orat), 1924; In jungen Tagen (folk orat), 1928; Das grosse Bündnis, A, orch, 1928; Die Burg, boys' chorus, orch, 1929; Asma, A, orch, 1931; Xenion, children's chorus, orch, 1932–3

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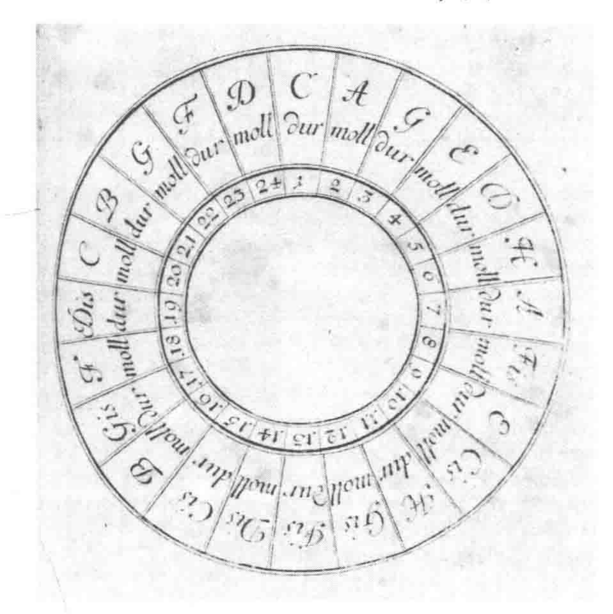
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CHARLOTTE ERWIN

Key (i) (Fr. *ton*; Ger. *Tonart*; It. *tono*). In tonal music (*see* TONALITY), the abstract arrangement of musical phenomena such as melodies, harmonies and cadences around a referential or tonic pitch class. While the French *ton* and the German *Tonart* stress the importance of the tonic, the English term has a broader meaning: as a metaphorical 'key', the tonic 'unlocks' or clarifies the arrangement of pitch relations that underlies the music. A tonic thus unifies and coordinates the musical phenomena within its reach: in the key of C major, for example, there is an essential 'C-ness' to the music.

The idea that a piece or a passage lies 'in' a given key may reflect a cultural inclination to conceptualize key as a musical container. A key in this sense involves certain melodic tendencies and harmonic relations that maintain the tonic as the centre of attention; the tonic controls melodic contours in both smaller and larger musical contexts, determines the immediate succession of harmonies, and coordinates the overall succession of medial cadences and modulations in a piece.

Also crucial to the concept of key is the idea that there are two basic modal genera, major and minor, each with different musical characteristics arising largely from the disposition of tones and semitones within thier respective scales. Since each tonic governs both a major and a minor mode, there are (given equal temperament and enharmonic equivalence) a total of 24 keys, two for each of the 12 semitones within the chromatic octave. All 24 possibilities were first arranged in a CIRCLE OF FIFTHS in Heinichen's *Der General-Bass* (Dresden, 1728; see illustration), though Heinichen's circle had been anticipated by NIKOLAY DILETSKY. Each pair of major and minor modes has the same diatonic collection and key signature, while the collections of adjacent, 5th-related pairs differ by a one sharp or flat. As a model for harmonic succesesion, however, the circle is imperfect, for there are a number of crucial harmonic relations in tonal music that do not conform to this arrangement. Moreover, other



'Musicalischer Circul' (circle of fifths) from Heinichen's 'Der General-Bass in der Composition' (Dresden, 1728)

representations of the total aggregate were common. In the first volume of *Das wohltemperierte Clavier* (1722), Bach wrote a separate prelude and fugue for each major and minor mode, which he arranged in ascending semitones within the chromatic octave.

The modes are further interrelated as follows: the 'parallel' major and minor (e.g. C major and C minor) share the same tonic but have different diatonic collections, while the 'relative' major and minor (C major and A minor) share the same diatonic collection but have different tonics. Within a given diatonic collection, all pitch classes (and the harmonies rooted in them) are subdominant to the tonic, some more so than others. Moreover, a key is not limited to the pitch classes within its particular diatonic collection. In certain circumstances (melodic chromaticism, mixture, tonicization, modulation), the music can use pitch classes from outside its tonic major or minor scale without weakening its sense of orientation towards the tonic.

Keys are often said to possess characteristics associated with various extra-musical emotional states. While there has never been a consensus on these associations, the material basis for these attributions was at one time quite real: because of inequalities in actual temperament, each mode acquired a unique intonation and thus its own distinctive 'tone', and the sense that each mode had its own musical characteristics was strong enough to persist even in circumstances in which equal temperament was abstractly assumed. Though highly specific with respect to different repertories and listeners, these expressive qualities fall into two basic categories, which conform to the basic difference – often asserted as an opposition – between major and minor: major is heard to be brighter and more cheerful than minor, which in comparison is darker and sadder.

BRIAN HYER

Key (ii). In such instruments as the organ, accordion, piano or harpsichord a key is a balanced lever which when depressed by the finger either operates a valve to admit

air to a pipe or reed, or mechanically energizes (strikes or plucks) a tuned string.

In mouth-blown instruments it is a mechanical device which governs a tone-hole that is out of reach of, or too large for, the unaided finger. It has three elements, a padded plate or cup to close the hole, a pivoted lever, or shank, and a touchpiece for the finger. This touchpiece may be a ring surrounding a directly fingered hole. Keys when at rest may be either open or closed, and two or more simple levers may be combined to form one key. On brass instruments there may also be a water key to release trapped moisture.

See KEYWORK.

PHILIP BATE

Key, Joseph (bur. Nuneaton, 20 Sept 1784). English psalmodist. He was an excise officer by profession and one of the leading composers of Gallery music. His four volumes of psalmody, the last two published posthumously, are among the best examples of the provincial Anglican repertory; the pieces range from simple tuneful carols to elaborate fuging-tunes and anthems. They were composed specifically for the growing number of ambitious parochial choirs and often include short instrumental symphonies and vocal solos, requiring experienced performers. His writing shows considerable technical skill, with a few Handelian echoes; despite occasional unconventional harmonies, it has an assured rhythmic vitality and melodic line. Some of his anthems remained popular and were republished, in refined versions, in England, Ireland and America well into the 19th century. The carol *As shepherds watched their fleecy care* became part of the Gallery carolling tradition, appearing in many later manuscripts.

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8 Anthems on Various Occasions, viz. for Easter Day, Ascension Day, Christmas-Day; Thanksgivings, Funerals &c., also Te Deum (Nuneaton, 1774; rev. 2/1776 with added Jubilate)

11 Anthems on General and Particular Occasions, Interspersed with Symphonies and Thorough Basses … Being Particularly Design'd for the Use of Parochial Choirs, vv, obs, bn (Nuneaton, 1779)

5 Anthems, 4 Collects, 20 Psalm Tunes, 3 Carols, a Magnificat and Nunc Dimittis (Nuneaton, 1785)

5 Anthems and 4 Hymns, on General and Particular Occasions; 10 Psalm Tunes, 7 Carols &c. (?Nuneaton, *c*1790)

18 marches, ?org, lost, mentioned in Baptie and *Brown-StrattonBMB*

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SALLY DRAGE

Key, Thomas (*fl* London, *c*1800–1853). English wind instrument maker. He apparently established his business in London about 1800, though its whereabouts are not known. He operated at 2 Pall Mall with John Cramer (*c*1785–1828) as Cramer & Key (1804–8) and, having dissolved the partnership, as Thomas Key (1808–13). He then seems to have worked at 20 Charing Cross for the rest of his life. After his death his son Frederick took over the firm, becoming associated in 1854 with George Rudall as Key, Rudall & Co. Soon afterwards Rudall's partner, the flute maker J.M. Rose of Edinburgh, had his name added to the firm's title (Key, Rudall & Rose) and in 1857 the name of Richard Carte, who had joined the firm in 1850, was also added (Key, Rudall, Rose, Carte & Co.); Key's name was dropped in 1858, though the reason for this is not known. Although Key's principal activity was instrument making and selling, about 1815 he published a set of six waltzes for military band, arranged for piano by James Salmon.

Extant instruments by Key are very numerous, including the four main woodwinds, horns, trumpets and serpents, as well as unusual examples such as the basso hibernicon. His most famous woodwind instruments are the clarinets, of which Luke (1969) located 33 specimens. Generally constructed of boxwood with ivory rings and fitted with six to 13 brass keys, they set a standard of excellence among English instruments in the first half of the 19th century. The virtuoso Henry Lazarus was one of many players to use Key clarinets. The extant bassoons, which produce a distinctive sweetness in the tenor register and show Key's awareness of the value of extra keys and trill mechanisms, date from late in his career.

Key's horns are notably ingenious: one in London (Horniman Museum, Carse Collection), with two Stölzel valves and ten crooks, plays the full range of pitches from B♭ basso to B♭ alto; another in Oxford (Bate Collection) also has two Stölzel valves as well as two master crooks (single and double coil) and seven cylindrical couplers to play at every pitch from G basso to C alto.

For illustration of instruments by Key, *see* HIBERNICON; HORN, fig.11*a*; SERPENT, fig.1*c* and *d*.

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NIALL O'LOUGHLIN

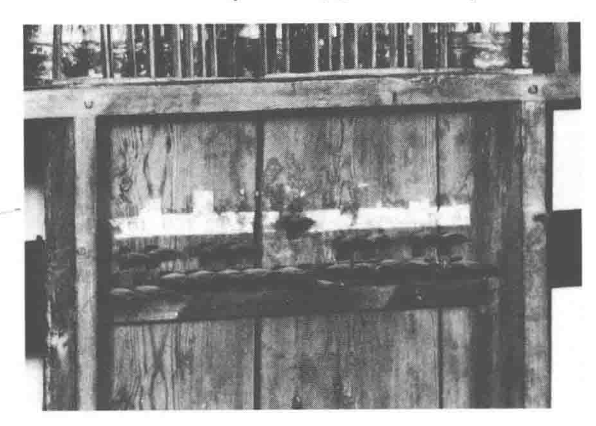
Keyboard (Fr. *clavier*; Ger. *Klaviatur, Tastatur*; It. *tastiera, tastatura*). A set of levers (keys) actuating the mechanism of a musical instrument such as the organ, harpsichord, clavichord, piano etc. The keyboard probably originated in the Greek hydraulis, but its role in antiquity and in non-European civilizations appears to have remained so limited that it may be considered as characteristic of Western music. Its influence on the development of the musical system can scarcely be overrated. The primacy of the C major scale in tonal music, for instance, is partly due to its being played on the white keys, and the 12-semitone chromatic scale, which is fundamental to Western music even in some of its recent developments, derives to some extent from limitations and requirements of the keyboard design. The arrangement of the keys in two rows, the sharps and flats being grouped by two and three in the upper row, already existed in the early 15th century.

1. History. 2. Layout. 3. Experimental keyboards.

1. HISTORY. The earliest European keyboards were simple contrivances, played with the hands rather than the fingers. Praetorius (2/1619) and others after him stated that some primitive organs were played with the

fists, the wrists or even the knees, but there is little confirmation of this in medieval documents. The spacing between the organ keys remained that which separated the pipes, sometimes over 10 cm, until an abridgment mechanism was invented. Up to the 13th century the keyboards were usually diatonic except for the inclusion of B♭. They often showed a C as first key. This seems surprising, considering that the musical system was then based on Guido's gamut, the lowest note of which was G (*Gamma ut*). But the solmization system represented no more than a series of intervals, the theoretical compass of which had to be reduced, by transposition of some of the melodies, when played on an instrument of fixed sounds as an accompaniment to voices. The addition of the B♭ to the early diatonic keyboard was not intended merely for the playing of melodies including that note, but also permitted transpositions by which the *Gamma ut*, for instance, could be played on the apparent *c* key. These transpositions compressed the total compass of plainchant to less than two octaves, and, so long as keyboards were used only for the playing of plainchant melodies, no wider range was needed, nor any chromatic degree other than the B♭. The medieval practice of transposition must have caused some difficulties in using the same notation for both vocal and keyboard music, since a given note on the staff may have been played at different places on the keyboard; and in fact it seems that the medieval keyboard repertory usually remained unnotated. For theoretical discussions, a special alphabetical notation was often preferred to the Guidonian terminology; the notation, which has since been dubbed 'organ notation', consisted in attributing the letters A to G to the modern C major scale.

By the beginning of the 14th century, however, the development of polyphony had caused a widening of keyboard compass and the progressive addition of chromatic keys. Johannes de Muris (first half of the 14th century) mentioned keys for *f*♯ and *g*♯, and Jaçobus of Liège (*c*1330) wrote that on the organ 'the tone is almost everywhere divided into two semitones'. The late 14th-century organ of Norrlanda in the Statens Historiska Museum in Stockholm still possesses its manual keyboard covering one octave and a 6th, from *c* to *a'*, fully chromatic, and a pedal keyboard of eight keys, probably from C to *B* with *B*♭. The chromatic keys are placed at a higher level and are differently coloured than the diatonic ones, with the exception of the *b*♭ and *B*♭, which are ranged among the diatonic ones, as shown in fig.1 (for an illustration of the complete instrument *see* ORGAN, fig.30). The Robertsbridge Codex (*c*1320), the earliest surviving keyboard music, testifies to the advanced level of keyboard playing sometimes reached in the 14th century; the rapid and flexible melodies, together with a few three-part chords, imply a highly developed finger technique. The range covered is two octaves and a 3rd, from *c* to *e''* (fully chromatic above *f*). The addition of chromatic keys to the late medieval keyboards may not at first have been intended to permit transpositions other than those involving only one flat in the key signature; it seems that the added chromatic degrees may have been used primarily to gain a certain number of perfect or virtually perfect 3rds in polyphony, and that this function was underlined by their being placed at a different level. The chromatic degrees were in fact sometimes tuned as pure or nearly pure 3rds to some of the diatonic ones, thus foreshadowing



1. Manual keyboard of the positive organ from Norrlanda, c1380 (Statens Historiska Museum, Stockholm)

the mean-tone temperaments of the Renaissance (*see* TEMPERAMENTS and PYTHAGOREAN INTONATION).

Before the second half of the 15th century the lowest part of keyboard compositions was often based on plainchant, or written in plainchant style. Owing to the limited number of transpositions then performed, there was no need for chromatic degrees other than the B♭ in the bass of the keyboard. This explains why pedal or bass manual keyboards remained diatonic up to a late date. As late as the 17th century, even manual keyboards sometimes lacked the first chromatic degrees when they were provided with a SHORT OCTAVE (sometimes some of the missing chromatic notes were supplied in a short octave keyboard by dividing the lowest raised keys; *see* BROKEN OCTAVE (I)). In the first half of the 15th century keyboards often began at *F* or *B*. The *B* keyboard was only a slight extension of the medieval *c* one. The significance of the *F* keyboard is more complex. The following hypothesis provides a possible explanation: the apparent *c* key had sometimes been used to play the *Gamma ut*; when solmization names were given to the keys, it may have seemed more convenient to call *Gamma ut* the *c* key (this was feasible at a time when the pattern of raised keys was not yet complete). One note, *F fa ut*, was then added below the *Gamma ut*. The *F* keyboard would thus have been, in effect, a variant of the *B* one, producing virtually the same pitches. Later in the 15th century, however, some *B* keyboards were enlarged down to *F*, so that two types of *F* keyboards may then have been in existence, about a 4th apart in pitch. This difference of pitch, the origin of which could be traced in the medieval practice of transposition with only one flat, survived for almost two centuries. As late as the 17th century keyboards a 4th apart were sometimes combined in a single instrument, a practice exemplified by the Ruckers transposing harpsichord (*see* HARPSICHORD, §3(i) and TRANSPOSING KEYBOARD).

The most common keyboard compass in the second half of the 15th century and the first half of the 16th century was from *F* to *a''*, often without *F*♯ or *G*♯. In Italy, upper limits of *c'''* or even *f'''* were common. The instruments reaching *f'''* were perhaps made at a lower pitch standard. The low limit was extended to C, often with short octave, in the 16th century. From then, the compass of string keyboard instruments increased more rapidly than that of the organ, as the latter had a pedal and octave stops that made a wide compass less necessary.

However, organs with a 'long compass' keyboard, extending below C, were common in countries which had a tradition of single-manual organs, e.g. England and Italy from the 15th to the 18th centuries. Harpsichords reached five octaves, usually from F' to f''', about 1700. Pianos attained six octaves, often from F' to f'''', by 1800 and seven octaves, from A'' to a'''', by 1900. Pianos now usually cover seven octaves and a 3rd from A'' to c''''' and some reach eight octaves. Modern organ keyboards rarely cover more than five octaves.

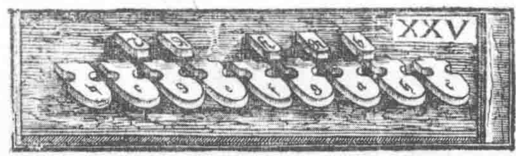
In the 18th and 19th centuries keyboard instruments gained a leading position in European musical practice. This led to attempts to provide all types of instrument with a keyboard mechanism. The most successful of these attempts were the harmonium and the celesta, and very many of the electric and electronic instruments produced in enormous numbers since the 1930s are controlled by means of a keyboard (*see* ELECTRONIC INSTRUMENTS); but keyboard harps, keyboard guitars or the numerous bowed keyboard instruments (*see* SOSTENENTE PIANO) have remained mere curiosities. The keys of the hurdy-gurdy often have been given an arrangement similar to that of the ordinary keyboard. The treble keyboard of the accordion is often fitted with piano-style keys; the bass usually has a button keyboard. Carillons are often equipped with a 'baton' keyboard (*see* CARILLON, §1, esp. fig.1). Attempts to give certain wind instruments a keyboard fingering through a rearrangement of the keys or valves generally met with little success.

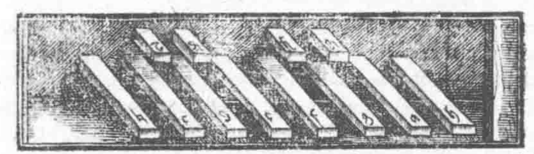
Organs with more than one keyboard have been built at least since the 15th century, allowing contrasts either of compass, pitch or timbre. Transposition on a single manual might also be facilitated by a shifting keyboard (*see* TRANSPOSING KEYBOARD). The advent of electric and electronic technology has made possible several adaptations of these devices. Electronic organs and synthesizers frequently have keyboards that can be split at a fixed point or in some cases at various points, into parts sounding different timbres. Transposition can be achieved by electric or electronic switching.

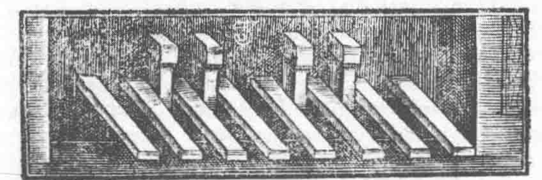
Whether a keyboard is sensitive to finger velocity or pressure depends on the associated mechanism. Organ and harpsichord mechanisms are almost insensitive; pneumatic and electric tractions in the organ often eliminate whatever limited sensitivity the mechanism might have had otherwise. Pianos are velocity-sensitive; clavichords are sensitive to both velocity and pressure, even after the key has been depressed (*see* BEBUNG). The earliest electric and electronic keyboards acted as mere on/off switches, but later instruments have been made pressure-sensitive or velocity-sensitive. In addition, while the sensitivity of mechanical keyboards mainly affected the dynamics of the sound produced, electronic technology allows any parameter to be controlled by pressure or velocity variations.

2. LAYOUT. Both for playing comfort and aesthetic appearance, it is desirable to have all natural key heads of equal width; each head should thus have one-seventh of the octave span. At the same time, it would seem desirable that the natural key tails (i.e. the parts of the natural keys between the sharps) and the sharps all be of equal width, but this is incompatible with the first requirement. Each octave may be considered as divided into two sections separated by straight lines between B and C and between E and F. The section from C to E, which includes three heads and five tails and sharps, should thus also ideally comprise three-sevenths and five-twelfths of an octave; and the section from F to B, which includes four heads and seven tails and sharps, should comprise four-sevenths and, at the same time, seven-twelfths of an octave. Modern keyboards offer a sophisticated solution: the keys look equal in width, but actually present minute discrepancies. In former times the discrepancies were more visible. Arnaut de Zwolle (*c*1440) avoided the problem by making a step in the line between the E and F keys (*see* HARPSICHORD, fig.2). Italian keyboards often showed a relatively wide key tail for D, while the instruments belonging to the Flemish tradition had wider tails for E and F and for B and C.

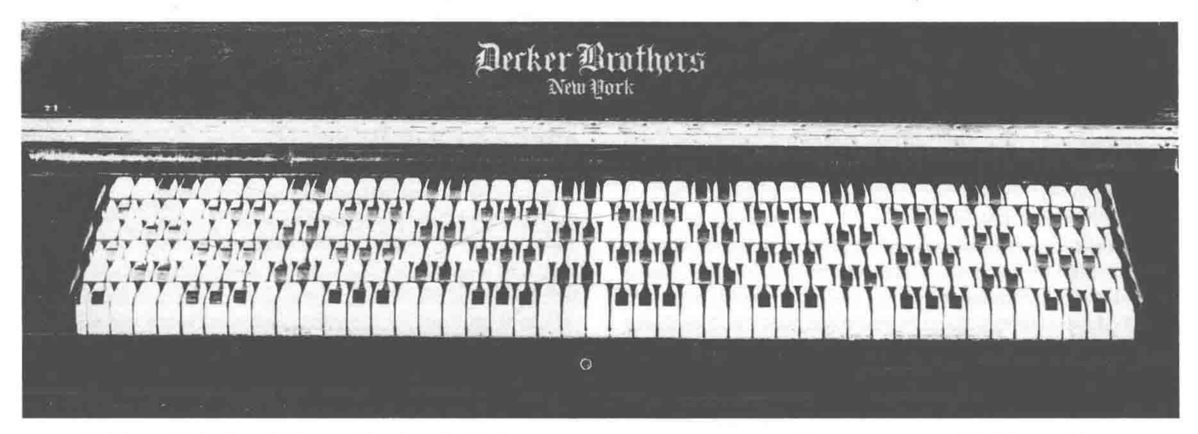
Wide keys, as in the early keyboards, suit simple and slow melodies, but make the playing of more than one part in each hand difficult. Narrow keys permit more velocity and an easier playing of chords, but require more precision on the part of the player. In order to account for possible discrepancies in the key widths, it is usual to measure keyboards in terms of the octave span (seven naturals) or the three-octave span (21 naturals). The main source of information on the measurement of medieval keyboards is Praetorius's *Syntagma musicum* (2/1619), which is perhaps less reliable than is often thought. Praetorius mentioned keys about 8 cm wide for the Halberstadt organ of 1361 (fig.2). 15th-century octave spans, however, seem closer to about 18 cm. In the 16th and 17th centuries an octave span of about 16.7 cm was common, which is surprisingly close to the modern span of 16.5 cm. Narrower keys were often made in the 18th century, with octave spans of about 16 cm or sometimes even 15.5 cm. The shape of the keys varied during the Middle Ages. Some were spade-shaped, as in the Halberstadt keyboards depicted by Praetorius. Others, particularly in portative organs, were T-shaped, somewhat like







2. *Manual and pedal keyboards for the Halberstadt organ, 1361: woodcut from Praetorius's 'Syntagma musicum' (2/1619)*



3. Detail of the Janko keyboard of an upright piano by Decker Brothers, New York, c1890 (Smithsonian Institution, Washington, DC)

the keys of the hurdy-gurdy. These forms were superseded by rectangular plates in the 15th century, when the keys were often so stubby as to be almost square, and the surface slightly convex (for illustration *see* PORTATIVE). The natural heads remained quite short, about 3.5 cm, up to the 18th century. Modern piano key heads are 5 cm, the tails and sharps 10 cm long. Short keys are particularly needed in instruments with more than one keyboard, where they facilitate shifting from one keyboard to the other. Longer keys seem preferable for playing music with many sharps or flats. The depth of touch, the height of the sharps above the naturals and, to some extent, all key measurements, depend heavily on the hand position and the finger technique used, which in turn are dependent on the type of mechanism actuated by the keys. Pianos, which call for more muscular force than harpsichords or organs, have a deeper touch. In some modern electronic instruments, the 'keyboard' is but a continuous touch- or pressure-sensitive strip on which the outline of keys are traced (i.e. with no moving parts).

The colour of the keys is a matter of taste and usage, the only requirement being that the pattern of lower and raised keys be underlined by contrasting colours. In the past the naturals were often white and the sharps black, as they are now, but in the 17th and 18th centuries these colours were often reversed. Italian makers generally used brown boxwood naturals with black sharps, and tortoiseshell, mother-of-pearl, or rare precious woods of various colours have also been employed.

3. EXPERIMENTAL KEYBOARDS. The 'sequential keyboard', invented by William A.B. Lunn under the name of Arthur Wallbridge in 1843, aimed at reducing the supremacy of the C major scale. Each octave included six lower keys, for C♯, D♯, F, G, A and B, and six raised ones, for C, D, E, F♯, G♯ and A♯. A similar arrangement was advocated by the Chroma-Verein des Gleichstufigen Tonsystems in 1875–7. Paul von Janko's keyboard (1887–8) is a later application of the same principle. As shown in fig.3 the two rows of keys were triplicated, providing a total of six rows, each slightly higher than the other and each including six keys in the octave. This arrangement permitted the same fingering in all tonalities. Jozef Wieniawski designed a piano with reversed keyboards, patented by E.J. Mangeot in 1876, which was actually made of two superposed pianos, one with the treble at the right as usual and the other with the treble at the left. The purpose was to permit the same fingering for the same passages in both hands. This arrangement is reminiscent of some medieval representations of keyboard instruments where, for reasons that remain unclear, the treble is shown at the left. In 1907 F. Clutsam patented a keyboard with keys arranged in the shape of a fan according to a principle already conceived by Staufer and Heidinger in 1824 and supposed to facilitate playing in the extreme bass and treble. Another important group of experiments concerns the ENHARMONIC KEYBOARD. The fact that the majority of the keyboard repertory has been written for the standard keyboard militates against the success of experiments with its design. For further discussion of unusual keyboards, *see* MICROTONAL instruments.

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For further bibliography *see* CLAVICHORD; HARPSICHORD; ORGAN; and PIANOFORTE.

NICOLAS MEEÙS

Keyboard music. Before the mid-17th century composers made little stylistic distinction between one keyboard instrument and another, and players used whichever happened to be available or was best suited to the occasion. Liturgically based works and those containing either long-sustained notes or pedal parts would be heard most often on the organ, and dances and settings of popular tunes on the harpsichord; nevertheless, much of the repertory could be shared. While some high Baroque composers exploited the individual characteristics of the

organ, harpsichord or clavichord, it was not until the latter half of the 18th century that a distinctive style for the piano, which had been invented about 1700, began to appear: hence the main divisions of this article.

I. Keyboard music to *c*1750. II. Organ music from *c*1750. III. Piano music from *c*1750. IV. Harpsichord music in the 20th century.

I. Keyboard music to c1750

The term 'keyboard' is here understood to include not only the early string keyboard instruments (the clavichord, harpsichord, virginals etc.), but also the various types of organ (the positive, regal, church organ with and without pedals etc.). See also SOURCES OF KEYBOARD MUSIC TO 1660 and EDITIONS, HISTORICAL.
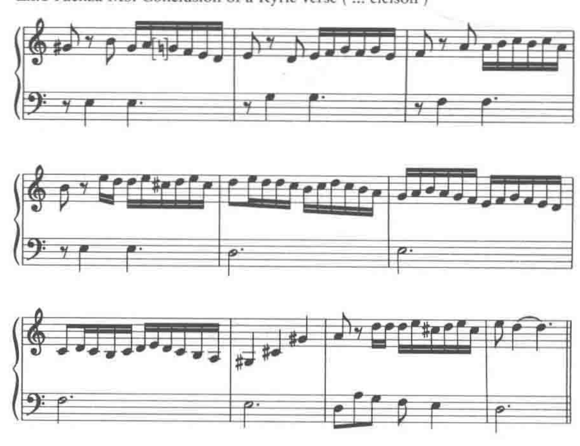
1. 14th and 15th centuries. 2. 16th century. 3. 17th century. 4. The period of J.S. Bach.

1. 14TH AND 15TH CENTURIES. Although the surviving sources of keyboard music go back no further than the second half of the 14th century, players and instruments are known to have existed long before. It seems likely that the lack of an earlier repertory is due at least in part to the loss of manuscripts, but more to the fact that players during the earliest period relied largely on vocal originals and improvisation.

The earliest known keyboard source is the Robertsbridge Codex of about 1360 (*GB-Lbl* Add.28550). This two-leaf fragment, bound with a manuscript from the former priory of Robertsbridge, Sussex, was written in England, though some of the music in it is based on French vocal originals. The pieces in *estampie* form with which it begins (one represented by its ending only, and two complete) have stylistic affinities with the monophonic Italian *istampitte* (in *GB-Lbl* Add.29987), while the next two pieces are ornamented transcriptions of motets also found in the *Roman de Fauvel* (*F-Pn* fr.146). A final, incomplete piece is based on an English vocal cantilena. In the *estampies* the writing is mostly in two parts, though at cadences the texture tends to become fuller, as often happens in keyboard music. In the motet arrangements the top part of the three-voice original is decorated, or 'coloured', mainly in conjunct motion and in relatively short note values. The remaining parts are generally left unchanged, though occasionally one is omitted or an extra part added. There is no indication of the instrument for which the pieces were intended, although there is evidence from contemporary Spain that similar music could be played on small portable organs (Marshall, E1992).

The bulk of the Reina Manuscript (*F-Pn* n.a.fr.6771) and the musical sections of the Faenza Manuscript (*I-FZc* 117) belong respectively to the late 14th century and the early 15th. Only a keyboard setting of Francesco Landini's ballata *Questa fanciulla* and an unidentified keyboard piece are included among Reina's otherwise exclusively vocal repertory; but the oldest part of Faenza consists entirely of keyboard pieces, though it is sometimes maintained that they were intended for two non-keyboard instruments. There are arrangements of secular vocal works by Italian and French composers of the 14th and early 15th centuries (such as Landini, Jacopo da Bologna, Machaut and Pierre des Molins) and settings of liturgical chants including two Kyrie-Gloria pairs based on the plainchant Mass IV, *Cunctipotens genitor Deus* (see ex.1, the conclusion of a Kyrie verse). The Kyrie-Gloria settings are the first of countless plainchant settings designed for

Ex.1 Faenza MS: Conclusion of a Kyrie verse ('... eleison')



alternatim performance during the liturgy, in which only the alternate verses are set for organ, while the remainder are sung in unison by the unaccompanied choir. Except for a few three-part cadential chords in Faenza, the pieces in both manuscripts are all in two parts, though many of the secular vocal originals are in three. There are also fragments of Italian origin in Padua (*I-Pas* S Giustina 553; see PMFC, xii, 1976, p.187) and (probably) Groningen (see Daalen and Harrison, D1984).

The remaining 15th-century sources are all German, three of the most significant being Adam Ileborgh's tablature of 1448 (formerly in *US-PHci*; now privately owned), Conrad Paumann's *Fundamentum organisandi* of 1452 (*D-Bsb* Mus.ms.40613), and the Buxheim Organbook of about 1460–70 (*D-Mbs* Cim.352b). Ileborgh's tablature is notable for its five short preludes, which are the earliest known keyboard pieces (other than dances) that do not rely in any way on a vocal original. In one of them pedals are indicated; and a double pedal part seems to be required in two others, where a florid upper line crosses a pair of lower lines as they move slowly from a 5th to a 3rd and back again. Paumann's *Fundamentum* is one of several treatises that illustrate techniques used in extemporization and composition. It provides examples of a florid part added above various patterns of bass; of decorated clausulas; of two free parts; and of two parts above a static bass. In addition, the manuscript includes a number of preludes, several two- and three-part pieces based on both sacred and secular tenors, by Georg de Putenheim, Guillaume Legrant, Paumgartner and (presumably) Paumann himself, and an arrangement of Ciconia's *Con lagrime*. The Buxheim Organbook, which may also be associated with Paumann or his disciples, is the most comprehensive of all 15th-century keyboard sources. It contains over 250 pieces, of which more than half are based on either chansons or motets by German, French, Italian and English composers. They are of two main types. In the first, the whole of the original texture is used, one part being embellished while the rest are left more or less untouched, as in the Robertsbridge motets. In the second, the tenor alone is borrowed, to provide the foundation for what is otherwise a new composition. The rest of the manuscript includes liturgical plainchant pieces, preludes, and pieces based on basse-danse melodies. In the liturgical pieces the plainchant sometimes appears in long equal notes in one part, while the remaining parts have counterpoints in more varied rhythms. But more

often the plainchant itself is ornamented or even paraphrased. The preludes are mostly regularly barred (unlike Ileborgh's), and often alternate chordal and florid passages in a way that foreshadows the later toccata. Most of the pieces are in three parts, although sometimes in two and occasionally in four (an innovation for keyboard music). The tenor and countertenor lines (the two lowest in the three-part pieces) have roughly the same compass; and as the countertenor was always added last, as in earlier vocal music, it constantly and often awkwardly has to cross and recross the tenor in order to find a vacant space for itself. Pedals are sometimes indicated by the sign *P* or *Pe*; apparently they could also be used elsewhere, for a note at the end of the volume explains that they should always play whichever tenor or countertenor note happens to be the lower.

2. 16TH CENTURY. Printed keyboard music began to appear during the 16th century. Liturgical plainchant pieces remained of paramount importance; but they were joined by settings of Lutheran chorales (hymn tunes), and by an increasing number of secular works such as dances, settings of popular tunes, variations, preludes and toccatas. Of great significance, too, were the sectional contrapuntal forms of keyboard music derived from 16th-century vocal forms, including the contrapuntal keyboard ricercare as well as the canzona, capriccio and fantasy.

The earliest known printed volume devoted at least in part to keyboard music is Arnolt Schlick's *Tabulaturen etlicher Lobgesang und Lidlein uff die Orgel und Lauten* (Mainz, 1512). Besides lute solos and songs with lute accompaniment, it contains 14 pieces for organ with pedals. They are in either three or four parts and are almost all based on plainchant, an exception being a setting of the vernacular sacred song *Maria zart*, which foreshadows a later type of chorale prelude by echoing the phrases of the melody in the accompaniment. In Schlick's unique ten-part manuscript setting of the chant *Ascendo ad Patrem* (*I-TRa* tedesca 105) no fewer than four of the parts are assigned to the pedals.
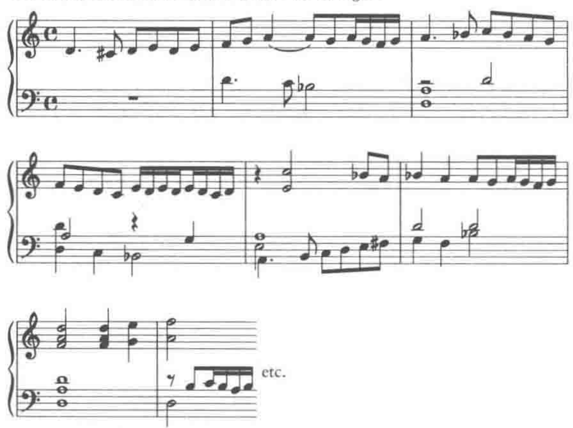
The remaining German sources contain dances and arrangements of both sacred and secular vocal music, some being anthologies while others appear to be the work of a single composer. Although most of them are described as being for either 'Orgel' or 'Orgel oder Instrument', they are generally equally well (or even better) suited to harpsichord or spinet. The two earliest are a pair of manuscripts (*CH-Bu* F.IX.22 and F.IX.58) written by Hans Kotter between 1513 and 1532 for the use of the Swiss humanist Bonifacius Amerbach. In addition to embellished arrangements of vocal works by Paul Hofhaimer, Heinrich Isaac, Josquin Des Prez and others, they include preludes and dances, some of which are by Kotter himself. Typical of the latter is a *Spanioler* in which the basse-danse melody *Il re di Spagna* is given to the tenor, each note being played twice in long-short rhythm, while treble and bass have more lively counterpoints. Later tablatures, some printed and others manuscript, are those of Elias Nikolaus Ammerbach (1571, 1583), Bernhard Schmid the elder (1577), Jacob Paix (1583), Christhoff Leoffelholz von Colberg (1585) and August Nörmiger (1598). A new trend is shown by the inclusion of 20 Lutheran chorales in Ammerbach's volume and over 70 in Nörmiger's. The plain melody is generally, though not invariably, given to the top part, while the remaining three parts provide simple harmony with an occasional suggestion of flowing counterpoint. A *Fundamentum* of about 1520 by Hans Buchner, similar to Paumann's but dealing with a later style of three-part counterpoint, contains the earliest known example of keyboard fingering.

The dances in the tablatures and other sources are often grouped in slow-quick pairs, such as a passamezzo and saltarello, or a pavan and galliard, in which the second dance (in triple time) may or may not be a variation of the first (in duple). Not infrequently they are based on one or other of the standard harmonic patterns known throughout western Europe, of which the *passamezzo antico* and the *passamezzo moderno* or quadran were the most common.

In Italy the printing of keyboard music began in 1517 with a book of anonymous arrangements entitled *Frottole intabulate da sonare organi*. The mainly homophonic textures of the four-part vocal originals (mostly by Bartolomeo Tromboncino) are lightly embellished to give a more flowing effect; but, as is characteristic of keyboard music, the number of parts employed at any moment depends more on the capacity of a player's hands, and the demands of colour and accent, than on the rules of strict part-writing. Similar freedom was exercised, as illustrated in ex.2, by Marco Antonio Cavazzoni, whose *Recerchari, motetti, canzoni* (1523) was the earliest keyboard publication by a named Italian composer. His brilliant son Girolamo Cavazzoni, perhaps working under the influence of the Spaniard Antonio de Cabezón (see below), developed from his father's rambling ricercares a clearly defined form in dovetailed imitative sections that became the standard pattern of such works. His two books of *intavolature* (1543) contain hymn and plainchant settings for organ and two canzonas with French titles. One of the latter, the lively *Il est bel et bon*, is virtually an original composition, for it uses no more than the first bar and a half of the chanson by Passereau on which it is allegedly based, while the other, a version of Josquin's *Faulte d'argent*, is a very free paraphrase.

During the second half of the century the most important centre for Italian keyboard music was Venice, where Andrea Gabrieli, his nephew Giovanni Gabrieli and Claudio Merulo were numbered among the organists of the Basilica di S Marco. Andrea's keyboard works were issued posthumously between 1593 and 1605 by Giovanni, who added several of his own compositions to his

Ex.2 M.A. Cavazzoni: Intabulation of *Plus de regres*



uncle's. Each contributed a set of *intonazioni* in all the 'tones' or modes – short pieces used during the liturgy either as interludes, or to give the choir the pitch and mode of the music they were about to sing. Like earlier preludes, they often include some brilliant passagework; this led by extension to the toccata, essentially a keyboard piece in several contrasted sections designed to display the varied capabilities of a player and his instrument. The toccatas of Andrea and Giovanni Gabrieli rely mainly on the contrast between sustained writing and brilliant passagework; but Merulo enlarged the form by introducing one or more sections of imitative counterpoint. In addition to toccatas all three composers wrote ricercares, ornate chanson arrangements and original canzonas. The ricercares follow the sectional pattern established by Girolamo Cavazzoni; but those of Andrea and Giovanni Gabrieli have fewer themes (sometimes only one) and achieve variety by the use of inversion, augmentation, diminution and stretto, and by the importance given to secondary material such as a countersubject or a new thematic tag. Canzonas tend to be lighter in feeling than ricercares, and often begin with a rhythmic formula of three repeated notes, for instance minim–crotchet–crotchet. None of the works requires pedals, and many of them are as well suited to the harpsichord as to the organ.

The earliest Italian keyboard dances are found in a small anonymous manuscript of about 1520 (*I-Vnm* Ital.iv.1227). Both here and in the anonymous *Intabolatura nova di varie sorte de balli* (1551), the melody is confined to the right hand, while the left has little more than a rhythmical chordal accompaniment. More sophisticated textures appear in the dance publications of Marco Facoli (1588) and G.M. Radino (1592), proving that the addition of simple counterpoint and right-hand embellishments can make such pieces sufficiently interesting to be played and heard for their own sake, and not merely as an accompaniment for dancing.

Although England lagged far behind the Continent in printing keyboard music, British composers led the way in developing keyboard techniques. The broken-chord basses characteristic of later string keyboard writing appear in a manuscript of about 1520–40 (*GB-Lbl* Roy.App.58), which contains an adventurous 'Hornpype' by Hugh Aston and two anonymous pieces, *My Lady Careys Dompe* and *The Short Mesure of My Lady Wynkfylds Rownde*, which may also be by him. All three have ostinato left-hand parts. The repertory for organ (manuals only) from about the same period consists of almost 100 liturgical plainchant pieces (*GB-Lbl* Roy.App.56, Add.15233, Add.29996; and *Och* Mus.371; see *Early Tudor Organ Music*, i, ed. J. Caldwell, and ii, ed. D. Stevens, London, 1966–9). The plainchant is used in various ways. It may be given to a single part in long equal notes, decorated rhythmically and/or melodically, or paraphrased so freely as to be almost unrecognizable; or again, either a single section or several sections of the melody may form the basis of an otherwise free composition. At first the most favoured plainchants were the offertory *Felix namque* and the antiphon *Miserere mihi Domine*; but after the Reformation these gave place to the antiphon *Gloria tibi Trinitas*, which, used non-liturgically and often under the title *In nomine*, remained immensely popular with English composers for more than a century. The only known English setting of the Ordinary of the Mass is by Philip ap Rhys 'of St Paul's in London'. Among the remaining named composers, the two whose works are outstanding in both quality and quantity are John Redford (*d* 1547) and Thomas Preston. At first glance much of their music may seem vocal in style; but a genuine understanding of the keyboard is shown by the widely ranging parts, the skilful deployment of the hands and the idiomatic figuration. Virtually no ornament signs are used, but written-out shakes and turns are occasionally incorporated in the text.

More of Redford's works are found in the anthology known as the Mulliner Book (*c*1550–75; *GB-Lbl* Add.30513), to which the other principal contributors were Thomas Tallis and William Blitheman. In addition to many plainchant pieces the manuscript contains simple transcriptions of Latin and English motets, secular partsongs and consort music. Most of the music was probably intended primarily, though not exclusively, for organ; but three anonymous pieces at the beginning of the manuscript, and a later pavan by Newman (no.116), have the chordal basses that distinguish string keyboard music. Similar basses are found in the Dublin Virginal Manuscript (*c*1570; *IRL-Dtc* D.3.30), which consists almost entirely of anonymous dances. These contain a sprinkling of the double- and single-stroke ornaments and many of the varied repeats or 'divisions' that later became ubiquitous features of the virginals style. The earlier keyboard music of William Byrd, much of which was collected in the manuscript 'My Ladye Nevells Booke' (1591), exploits these idioms in an individual and highly sophisticated fashion.

The only surviving French sources of the 16th century are seven small books of anonymous pieces published by Pierre Attaingnant of Paris in 1530–31. Three are devoted to chanson arrangements (some of them also known in lute versions); two to *alternatim* plainchant settings of the Mass, *Magnificat* and *Te Deum*; one to motet arrangements; and one to dances (galliards, pavans, branles and basse danses). All are described as being 'en la tablature des orgues, espinettes et manicordions'; but the dances and chanson arrangements are best suited to string keyboard instruments, and the remainder to the organ.

The outstanding keyboard composer of the first half of the century was Antonio de Cabezón, organist to Charles V and Philip II of Spain. A number of his works (ascribed simply to 'Antonio') were included in Venegas de Henestrosa's anthology *Libro de cifra nueva* (1557); but the principal source is the volume of Cabezón's own *Obras de música* published posthumously in 1578 by his son Hernando. Although both collections are described as being for 'tecla, arpa y vihuela' (keyboard, harp and vihuela), they were intended primarily for keyboard – the plainchant settings for organ, the *diferencias* (variations) for harpsichord, and the tientos (ricercares) for either instrument. Cabezón's style is severe, with textures that are generally contrapuntal and always in a definite number of parts. The tientos present a number of themes in succession, each section beginning with strict imitation and culminating in free counterpoint, often in relatively small note values. No ornament signs are used, but a favourite embellishment is a written-out shake with turn. Moreover, it seems likely that contemporary players would have added extempore *redobles* (turns), *quiebros* (shakes, and upper or lower mordents) and *glosas* (diminutions), as recommended in Tomás de Santa Maria's treatise, *Libro llamado Arte de tañer fantasia*

(1565). The *diferencias* are lighter in mood, though still strictly contrapuntal. In one of the finest, *El canto llano del caballero*, the melody is at first plainly harmonized, then given successively to soprano, tenor, alto, and again tenor, with flowing counterpoint in the remaining voices. As a member of Philip's private chapel, Cabezón visited Italy, Germany and the Netherlands in 1548–51, and the Netherlands and England in 1554–6; yet he appears to have had surprisingly little influence on the many composers he must have met during his travels.

Keyboard music from Poland survives in several manuscripts, of which the most comprehensive is the so-called Lublin Tablature, copied by Jan z Lublina during the years 1537–48 (*PL-Kp* 1716). It contains some 250 works, mostly anonymous, and includes liturgical plainchant pieces, preludes, dances (often in slow–quick pairs), and arrangements of vocal works with Latin, German, French, Italian and Polish titles. The influence of the German school is apparent throughout and extends even to the notation used.

3. 17TH CENTURY. Among the principal forms and types of keyboard music introduced during the 17th century were suites, genre or character-pieces, paired preludes and fugues, chorale preludes, and (from about 1680) sonatas. Superb organs in northern and central Germany encouraged the use of the newly independent pedal registers, thus underlining the difference between organ and string keyboard idioms. But the earlier more 'generalized' style of keyboard writing tended to persist wherever organs were less highly developed.

During the early part of the century the main advances in technique still took place in England, where the printing of keyboard music began at long last with *Parthenia or the Maydenhead of the First Musicke that Ever was Printed for the Virginalls* (1612–13). Its three contributors, Byrd, Bull and Orlando Gibbons, represented successive generations of the great school of virginalists that spanned the late 16th and early 17th centuries. The remaining sources of solo virginals music are manuscripts, however, for the apparent sequel, *Parthenia In-violata* (*c*1624), is for virginals and bass viol. The most comprehensive manuscript source is the Fitzwilliam Virginal Book (*c*1609–19; *GB-Cfm* 32.g.29), which provides a cross-section of the whole repertory from Tallis (*c*1505–1585) to Tomkins (1572–1656). Besides containing many unique texts, this remarkable anthology shows the ever-growing popularity of secular works such as dances, settings of song-tunes, variations, fantasias and genre pieces.
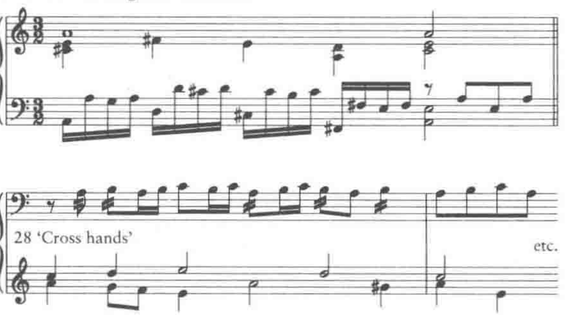
Typical of the virginals idiom, as developed by Byrd, are textures that range from contrapuntal imitation to plain harmony in either broken or block chords; a constantly varying number of parts; short figurative motifs; and florid decoration – particularly in the 'divisions', or varied repeats, that are often included in the text. Profuse ornamentation is a constant feature of the style, though oddly enough there is no contemporary explanation of the two signs commonly used to designate ornaments – the double and single stroke. Organ music is distinguished mainly by its liturgical function, but also by an absence of broken-chord basses and a preference for contrapuntal textures in a definite number of parts.

Keyboard techniques were enormously extended by Bull, who was the greatest virtuoso of the day, and by Farnaby, a minor master of rare charm. Brilliant effects were achieved by figuration based on broken octaves, 6ths, 3rds and common chords, by the use of quick repeated notes and wide leaps, and even (in Bull's 'Walsingham' variations, MB, xix, 1963, 2/1970, no.85; ex.3) by the crossing of hands. Farnaby's tiny piece 'For Two Virginals' (MB, xxiv, 1965, no.25), one of the earliest works of its kind, consists of no more than a plain and a decorated version of the same music played simultaneously. A clearer grasp of the true principles of duet writing is shown, however, in Tomkins's single-keyboard 'Fancy: for Two to Play' (MB, v, 1955, 2/1964, no.32); for though based on choral procedures, its mixture of antiphonal and contrapuntal textures neatly displays the essential individuality-cum-unity of two performers.

By the time the aged Tomkins died in 1656 younger composers were already turning towards a new style, French-influenced, in which the main thematic interest lay in the top line. The change can be seen clearly in the short, tuneful pieces of *Musicks Hand-maide* (1663), a collection of 'new and pleasant lessons for the virginals or harpsycon'. One of the few composers named in it is Matthew Locke, whose more ambitious anthology, *Melothesia* (1673), is prefaced significantly by 'certain rules for playing upon a continued-bass'. It includes seven of his own pieces (voluntaries) for organ and 'for double [i.e. two-manual] organ', and a number of suites (not so named) by himself and others, consisting generally of an almain, corant, saraband and one or more additional movements. Similar suites were written later by Blow and his pupil Purcell, the principal contributors to *The Second Part of Musick's Hand-maid* (1689); Purcell's were issued posthumously as *A Choice Collection of Lessons for the Harpsichord or Spinnet* (1696) and four of Blow's appeared two years later with the same title. All these publications were aimed at the amateur. But Purcell's harpsichord music, though small in scale, is no less masterly than his more ambitious works for theatre, court and the church; and at times it achieves a depth and poignancy – particularly in the ground basses of which he was so fond – that is quite disproportionate to its size. Blow was the more significant organ composer of the two. His 30-odd voluntaries and verses (Purcell wrote only half a dozen) are sectional contrapuntal pieces based on either one or two subjects. Two of them (nos.2 and 29 in Watkins Shaw's edition, 1958, 2/1972) unaccountably quote sizeable passages from Frescobaldi's *Toccate e partite d'intavolatura di cimbalo* (1615), and another (no.5) is similarly indebted to one of Michelangelo Rossi's published toccatas.

More orthodox musical exchanges between the Continent and England had already taken place during the

Ex.3 Bull: 'Walsingham' variations
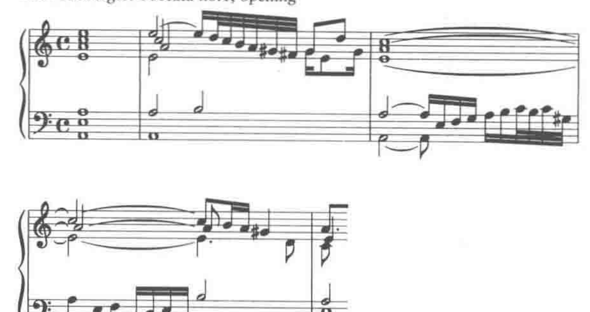


early years of the century. Arrangements of madrigals by Marenzio and Lassus and original works by Sweelinck, organist of the Oude Kerk in Amsterdam, were included in the Fitzwilliam Virginal Book; and even more significantly, Bull, Peter Philips and other Catholic recusants found refuge in the Netherlands and elsewhere, and thus spread abroad the advanced English keyboard techniques. Sweelinck himself was much influenced by the innovations, as can be seen not only from his harpsichord works, but also from his organ variations on Lutheran chorales and his echo-fantasias that exploit the dynamic contrast between one manual and another. Although none of his keyboard works appeared in print, Sweelinck's fame as the foremost teacher in northern Europe brought him numerous pupils, particularly from the neighbouring parts of Germany. The latest techniques were thus passed on to a younger generation of composers, who in their turn carried them still farther afield.

German composers of the period may conveniently be divided into two groups: those who worked in the Protestant north and centre; and those of the Catholic south, including Austria. To the former group belong Sweelinck's pupils, Scheidt and Scheidemann. Scheidt's keyboard works were issued in two collections, the *Tabulatura nova* (1624) and the *Tabulatur-Buch hundert geistlicher Lieder und Psalmen* (1650). (In the first of these the description 'new' refers to the use of open score in place of letter notation.) The organ pieces cover a wide range, for in addition to the forms used by Sweelinck they include fugues and canons as well as plainchant settings for use during the Catholic liturgy. The later volume consists of simple four-part settings of Lutheran chorales for accompanying unison singing. One of the sets of variations for harpsichord is based on the English song *Fortune my Foe*, which was also set by Sweelinck, Byrd and Tomkins. Scheidemann's works, like those of most northerners, remained unpublished. The majority are organ settings of chorales in which the borrowed melody is either left plain, ornamented, treated in motet style, or (more rarely) used as a theme for variations. The most outstanding of all the northerners was, however, Buxtehude, who left his native Denmark in 1668 to become organist of the Marienkirche in Lübeck. His organ preludes and fugues are not unlike toccatas, for they often contain two quite distinct fugal sections in addition to brilliant flourishes and sustained passages. He also wrote numerous chorale settings of various kinds, even including a set of variations on *Auf meinen lieben Gott* in the form of a dance suite. Some of the works are for manuals only, but the majority make full use of the pedals. Although Buxtehude was primarily an organ composer, the publication in 1941 of the Ryge Manuscript (*DK-Kk* C.11.49.4°) made available his suites and variations for clavichord or harpsichord; these are so similar in style to those of Nicolas-Antoine Lebègue that the editor did not notice the inclusion of one of Lebègue's suites in the Buxtehude manuscript.

The earliest and most significant German composer of the south was Froberger, who, though born in Stuttgart, held the post of court organist in Vienna for 20 years. His ricercares, canzonas and fantasias are strongly influenced by his master, Frescobaldi, but his toccatas are less Italian in style. Although they begin with the usual sustained chords and brilliant flourishes (ex.4), they generally include two fugal sections on rhythmic variants of a single subject, each section being rounded off with further flourishes. His suites are in an expressive, romantic vein better suited to the clavichord than to the harpsichord. They are French in style, and are said to have been the first to establish the basic suite pattern of four contrasted national dances: i.e. an allemande (German), courante (French) or corrente (Italian), sarabande (Spanish) and gigue or jig (English). In Froberger's autographs the gigue either precedes the saraband or is omitted altogether; but when the works were published posthumously (Amsterdam, *c*1697) the order was changed ('mis en meilleur ordre') and the gigue placed at the end. During the last ten years of his life Froberger travelled widely in Germany, France, the Netherlands and England, meeting Chambonnières and Louis Couperin in Paris and Christopher Gibbons (son of Orlando) in London; thus he too played a significant part in the cross-fertilization of national styles.

Ex.4 Froberger: Toccata no.1, opening



Among the lesser southerners were Alessandro Poglietti, Georg Muffat and J.C.F. Fischer. Although Poglietti was probably an Italian, he became court organist in Vienna shortly after Froberger, and in 1677 presented Leopold I and his empress with an autograph collection of his harpsichord pieces entitled *Rossignolo*. Besides a ricercare, a capriccio and an *Aria bizarra*, all based on the *Rossignolo* theme, it includes a virtuoso 'imitation of the same bird', and an *Aria allemagna* with 20 variations. Each of the latter has an illustrative title ('Bohemian Bagpipes', 'Dutch Flute', 'Old Woman's Funeral', 'Hungarian Fiddles' etc.), and in number they match the age of the empress, to whom they were dedicated. Muffat's *Apparatus musico-organisticus* (1690) contains 12 organ toccatas with elementary pedal parts, and four harpsichord pieces of which the large-scale Passacaglia in G minor and the shorter Ciacona in G have a power and breadth more typical of the north than of the south. In contrast to these, the four collections by Fischer are wholly southern in their delicacy of feeling. *Les pièces de clavessin* (1696) and the *Musicalischer Parnassus* (1738) are devoted to harpsichord suites, each of which begins with a prelude of some sort and continues with a group of dances or other pieces, not always including the usual allemande, courante, sarabande and gigue. The other two volumes, *Ariadne musica* (1702) and *Blumen Strauss* (1732), contain miniature preludes and fugues for organ. The *Ariadne* group interestingly foreshadows Bach's *Das wohltemperirte Clavier* in the wide range of its key scheme, and even in some of its themes (Fischer's eighth fugue in E obviously inspired Bach's ninth from book 2).

In Italy the main centre for keyboard music moved from Venice to Naples and then to Rome. From Ascanio Mayone's *Diversi capricci* (1603 and 1609) and G.M. Trabaci's *Ricercate* (1603 and 1615) it can be seen that although the Neapolitans retained the strict contrapuntal style of the Gabrielis in their ricercares, they broke new ground in toccatas by shortening the sections, increasing their number and heightening the contrast between one section and the next. The same distinction was made by Frescobaldi, who, as organist of the basilica of S Pietro in Rome, was the most widely acclaimed player and keyboard composer of the day. Although he visited the Netherlands in 1607, when the 45-year-old Sweelinck was at the height of his powers, he was little influenced by the techniques of the north. His works were published during the next 35 years in a series of ten volumes of which some are revised and enlarged editions of others. The three definitive collections are *Il primo libro di capricci, canzon francese, e recercari* (1626) and the *Toccate d'intavolatura di cimbalo et organo* with its sequel *Il secondo libro di toccate* (both 1637). (The first two contain important prefaces by the composer concerning interpretation.) Most of the toccatas, capriccios and canzonas in these collections are equally suited to harpsichord and organ, for though some have a primitive pedal part, it generally consists of no more than long-held notes that are already present in the left hand. The works intended primarily for harpsichord include dances (sometimes grouped in threes, with the opening balletto serving as theme for the following corrente and passacaglia), and sets of variations or partitas, a number of which are based on harmonic patterns such as the romanesca and the Ruggiero. The ricercares and plainchant pieces are essentially organ music, as in the liturgical *Fiori musicali* (1635), of which Bach possessed a manuscript copy.

One of the few 17th-century Italian publications devoted wholly to dances was Giovanni Picchi's *Intavolatura di balli d'arpicordo* (1621). Besides the customary passamezzo, saltarello and padoana (pavan), it includes imitations of alien idioms such as a 'Ballo alla polacha', a 'Ballo ongaro' and a 'Todesca'. The corantos in Michelangelo Rossi's *Toccate e correnti d'intavolatura d'organo e cimbalo* (1630s) are in a lighter, more tuneful style, though his toccatas are still closely related to Frescobaldi's. This new style can be seen even more clearly in the works of Bernardo Pasquini, who was among the first to apply the title 'sonata' to solo keyboard music. Originally it denoted no more than a 'sound piece' as opposed to a 'sung piece' or 'cantata', for it was applied indiscriminately to toccatas, fugues, airs, dances and suites. But Pasquini, following the example of Corelli's ensemble sonatas, also gave the title to solos in more than a single movement. Among his other works are 15 sonatas for two harpsichords, in which each part consists rather oddly of no more than a figured bass (*GB-Lbl* Add.31501). The 40-odd toccatas of Alessandro Scarlatti are of interest mainly because each contains at least one *moto perpetuo* section, thus anticipating the much later *moto perpetuo* type of toccata.

Much French keyboard music of the 17th century appeared in print while the composers were still alive; and as the title-pages generally specified either organ or harpsichord, but not both, there is rarely any doubt about the instrument intended. A manuscript dated 1618 (*GB-Lbl* Add.29486, probably from the Catholic Netherlands), however, contains over 100 short pieces in the church modes, all anonymous apart from G. Gabrieli's 12 *intonazioni*. They include preludes, *fugae* and *alternatim* settings of the Mass, *Magnificat* and *Te Deum*, all simple enough technically for parochial use. More sophisticated are Titelouze's *Hymnes de l'église pour toucher sur l'orgue* (1623) and *Le Magnificat ... suivant les huits tons de l'église* (1626), the first French keyboard publications devoted to the works of a single composer. The earlier volume contains settings of 12 plainchant hymns, each consisting of three or four versets for which the plainchant provides either a cantus firmus or several short themes for treatment in contrapuntal motet style. The eight *Magnificat* settings of the second volume, though also in motet style, are more adventurous harmonically. Titelouze was essentially conservative, however, and his strict polyphonic idiom attracted no immediate disciples. More typically French are the many *Livres d'orgue* issued during the second half of the century by composers such as Guillaume Nivers, Nicolas-Antoine Lebègue, Nicolas Gigault, André Raison and Jacques Boyvin. They mostly contain short pieces which, though still in the church modes and intended for use during the liturgy, are fairly simple in style and often unabashedly tuneful. As was customary in France, though not elsewhere, the registration is often indicated in the title, for instance 'Récit de nazard' or 'Basse de cromorne'. Also typical is the frequent use of contrasted manuals heard either simultaneously or in alternation. Lebègue was the first Frenchman to exploit the pedals fully, for generally they were either optional or omitted altogether.

The mid-century saw the emergence of the distinctive French harpsichord idiom that exercised a potent influence throughout Europe. In essence it was based on the richly ornamented and arpeggiated textures of lute music. The founder of the school was Chambonnières, who late in life published two books of *Pièces de clavessin* (1670) containing 60 dances grouped according to key. The commonest types are allemandes, courantes (often in sets of three) and sarabandes; occasionally a gigue or some other dance is added. More of his pieces survive in the Bauyn Manuscript (*F-Pn* Res.Vm^7.674–5), which also contains almost all the compositions of his pupil Louis Couperin, the one outstanding French keyboard composer who never saw any of his own works in print. In addition to the forms used by his master, Couperin wrote a number of 'unmeasured preludes' of a type peculiar to France. Another pupil of Chambonnières was Jean-Henri D'Anglebert, whose *Pièces de clavecin* were published in 1689. The volume is unusual in two respects, for it includes five fugues for organ, and 15 of its 60 harpsichord pieces are arrangements of movements from operas by Lully. D'Anglebert's magnificent *Tombeau de Mr. de Chambonnières* is a good example for keyboard of a type of memorial composition of which French composers have always been specially fond.

4. THE PERIOD OF J.S. BACH. All the forms employed during the 17th century remained in use during the first half of the 18th; but sonatas (of other than the classical type) acquired increasing importance, and ritornello form (derived from the Neapolitan operatic aria) provided the foundation on which every concerto and many extended solo movements were built.

French keyboard composers were untouched by these developments, however, and they continued to confine

themselves to dances and genre pieces for harpsichord, and to short liturgical and secular works for the organ. The two outstanding figures among them were Louis Couperin's nephew François Couperin the younger and Jean-Philippe Rameau, a near-contemporary of Bach. François Couperin's four books of *Pièces de clavecin* (1713–30) are the crowning achievement of the French clavecin school. The 220 pieces range from elegant trifles to the majestic Passacaille in B minor (*ordre* no.8) and the sombre allemande *La ténébreuse* (*ordre* no.3), which is almost too intense in mood for the dance form in which it is embodied. Two organ masses, written at the age of 21, are sufficiently unlike the mature works to have been attributed at one time to his father, François the elder. Couperin's views on teaching, interpretation, ornamentation and fingering are set forth in his *L'art de toucher le clavecin* (1716, 2/1717), a fascinating treatise which nevertheless often fails to answer questions that remain puzzling. Rameau's instructions to the player are contained in two of the prefaces to his four books of harpsichord pieces issued between 1706 and 1741 (he wrote nothing for organ). The works are generally simpler in texture and less richly ornamented than Couperin's, but more adventurous harmonically and in their use of the keyboard. The composer himself noted that it would take time and application to appreciate the (harmonic) beauty of parts of the piece entitled *L'enharmonique*; and he provided fingering for the widely spaced left-hand figure in *Les cyclopes* because of its unusual difficulty. Rameau's final keyboard publication, *Pièces de clavecin en concerts* (1741), is primarily a collection of five suites for violin, bass viol and harpsichord, but it also includes a solo harpsichord version of four of the movements. This practical plan was anticipated, though in reverse, in Gaspard Le Roux's *Pièces de clavessin* (1705). There the main works are suites for harpsichord solo, while the arrangements consist of selected movements for trio (instruments unspecified), and several for two harpsichords, the latter being the earliest known French works for that medium. Composers other than Couperin who wrote for both harpsichord and organ include Louis Marchand, L.-N. Clérambault, J.-F. Dandrieu, Dagincourt and Daquin. Most of their works are in the customary forms; but the organ volumes by Dandrieu (1715) and Daquin (*c*1740) are devoted to sets of variations on popular Christmas melodies, entitled 'noëls', a type which first appeared in Lebègue's *Troisième livre d'orgue* (*c*1685).

One of the greatest of all harpsichord composers was the Italian Domenico Scarlatti, son of Alessandro and exact contemporary of Bach and Handel. The last 35 years of his life were spent in the service of Maria Barbara of Braganza, at first in Portugal and later in Spain; during that period he appears to have written almost all his 555 single-movement sonatas. Apart from a volume of 30 *Essercizi per gravicembalo* (1738), published under his own supervision, the main sources of his works are two contemporary manuscript collections (*I-Vnm* 9770–84; and *I-PAp* AG 31406–20), the first of which was copied for his royal patron. Their contents are similar but not identical, and it has been suggested by Ralph Kirkpatrick (*Domenico Scarlatti*, Princeton, 1953) that the order of their contents is to a large extent chronological, and that more than two-thirds of the sonatas were, as the manuscripts indicate, originally grouped in pairs, or sometimes in threes, according to key (this order is retained in Kirkpatrick's facsimile, New York and London, 1972, and in Kenneth Gilbert's excellent complete edition, Paris, 1971–84). Although Scarlatti rarely used any structure other than binary form, and seldom aimed at emotional extremes, he achieved an astonishing variety within those self-imposed limits. Moreover, he exploited the keyboard in ways never imagined by any of his contemporaries. In the later works he virtually abandoned his wilder flights of hand-crossing; but he never lost his command of both sparkling brilliance and an unexpected vein of reflective melancholy, his delight in technical and harmonic experiment, and his love for the sounds and rhythms of the popular music of Spain. Five of the sonatas (K254–5, 287–8 and 328) are for two-manual chamber organ without pedals, and some others are not unsuited to a single-manual organ; but by far the greater number are essentially harpsichord works. (Among the harpsichords possessed by his royal patron, however, none of those with more than two registers appear to have had the full five-octave compass required by some of the sonatas.)

Scarlatti's followers in Portugal and Spain, among whom were Seixas and Antonio Soler, wrote numerous single-movement sonatas similar in style to his own; but as an expatriate he exercised little influence on Italian composers, whose sonatas are of several different types. Those by Della Ciaia (1727) are not unlike sectional toccatas; Francesco Durante's (*c*1732) each contain a *studio* in imitative counterpoint followed by a brilliant *divertimento*; Benedetto Marcello's (manuscript) are in either three or four movements; and Zipoli's (1716) include liturgical and secular pieces for organ as well as suites and variations for harpsichord. Also intended for either instrument are G.B. Martini's two volumes of sonatas (1742, 1747), the first devoted to two- and three-movement works, and the second to five-movement works that combine features of both the *sonata da camera* and the *sonata da chiesa*.

English keyboard composers during the post-Purcell period rarely rose above a level of honest competence. Tuneful airs and lessons, sometimes grouped into suites, appeared in serial anthologies such as *The Harpsichord Master* (1697–1734) and *The Ladys Banquet* (1704–35), among whose contributors were Jeremiah Clarke, William Croft and Maurice Greene. In addition, separate volumes were devoted to works by Philip Hart, Clarke, Thomas Roseingrave and Greene. Although Croft was not accorded that distinction, he was the most accomplished composer of the group and the only one to come within hailing distance of Purcell. Indeed, the Ground from his Suite no.3 in C minor is actually ascribed to Purcell in one source. Collections of fugues and/or voluntaries were issued by Hart, Roseingrave, Greene, Boyce and John Stanley. Although described as being 'for the organ or harpsichord', these are best suited to the organ. The early voluntaries consist of a single movement, generally contrapuntal in texture, while the later tend to be in two movements (slow–fast), of which the second is often a fugue. Outstanding among them are the three volumes containing Stanley's 30 voluntaries, in some of which the number of movements is increased to three or four.

A Scarlatti cult was at one time fostered in England, first by Roseingrave's edition of *XLII suites de pièces pour le clavecin* (1739), which added 12 more Scarlatti

sonatas to the 30 published a year earlier in the *Essercizi*; and secondly by Charles Avison's arrangement of a number of the sonatas as Twelve Concertos (1744) for strings and continuo.

Of far greater significance to English musical life, however, was the arrival of Handel, who settled in London in 1712 after a successful visit two years earlier. Although at first occupied mainly with Italian opera and later with oratorio, he was obliged to publish his [8] *Suites de pièces pour le clavecin* (1720) in order to counteract the many 'surrepticious and incorrect copies' that were circulating in manuscript. Other collections of his pieces, all unauthorized, appeared later in London and Amsterdam. Some of the suites follow the normal pattern of allemande–courante–sarabande–gigue; but more often they include italianate allegros, fugues, andantes and so on, or consist of nothing else. His keyboard works combine relaxed informality with masterly rhetoric in a way that doubtless reflects the improvisations for which he was famous; this is particularly noticeable in the 14 or 15 concertos for organ, a medium he invented for use during the intervals at his oratorio performances. In many of them the soloist is expected to improvise long sections (even whole movements) where his part is marked 'ad lib'. This would have been a perfectly simple matter for Handel himself, but it does pose problems for other players. Most of the works require an orchestra of no more than strings and oboes, and as all but one are for organ without pedals, the title-pages describe them as being 'for organ or harpsichord'. Among his English successors as composers of organ and/or harpsichord concertos were T.A. Arne, Thomas Chilcot, William Felton, Philip Hayes and John Stanley, whose op.2 string concertos were also issued in a keyboard version.

Meanwhile in Germany the way had been prepared for the greatest of all pre-classical keyboard composers, J.S. Bach. Among his many musical ancestors, other than relatives, the most significant was Buxtehude (see above), whose organ toccatas and chorale fantasias, and highly developed pedal technique, provided foundations on which Bach could build. So great was Bach's reverence for Buxtehude that in 1705 he walked the distance from Arnstadt to Lübeck in order to hear his Abendmusiken – the yearly choral and instrumental performances given on the five Sundays before Christmas. Somewhat less influential were Pachelbel, Kuhnau and Georg Böhm. Nevertheless, Pachelbel's chorale preludes, published in 1683 and 1693, were the forerunners of one important type used by Bach. In this, each successive phrase of the borrowed melody is treated in diminution to provide the theme for a short fughetta, towards whose conclusion the phrase itself appears as a cantus firmus. The keyboard works of Kuhnau, Bach's predecessor at the Thomaskirche in Leipzig, include two notable volumes: firstly, the *Frische Clavier Früchte, oder sieben Suonaten* (1696), the earliest publication in which the title 'sonata' is given to a solo as distinct from an ensemble work; and secondly, [6] *Musicalische Vorstellungen einiger biblischer Historien* (1700), the 'musical representations of biblical stories' that provided the model for Bach's early *Capriccio sopra la lontananza del suo fratello dilettissimo* BWV992. The influence of Böhm, though conjectural, would have been earlier and more direct, for he was organist of the Johanniskirche in Lüneburg when Bach was a choirboy at the nearby Michaeliskirche. Böhm's organ partitas (variations on chorales) and sensitive suites in the French style for clavichord or harpsichord were unpublished, but the evidence of Bach's own works suggests that he must have been familiar with them as a boy.

A near-contemporary of Bach and Handel, and a friend of both, was the prolific Telemann. The admiration of the two slightly younger men for his music can best be understood by reference to works such as the *XX kleine Fugen* (1731). Although these miniature keyboard fugues are based on the church modes (which were then virtually obsolete), and though they are quite small in scale, each one establishes unerringly a mood as precise as its structure.

Comparatively few of Bach's own keyboard works were published during his lifetime. The most comprehensive collection, the *Clavier-Übung*, was issued in four parts between 1731 and 1742, of which the first, second and fourth contain compositions for both single and double-manual harpsichord, while the third is mainly devoted to the organ.

Of Bach's total output of over 250 organ works, more than two-thirds are based on chorales. They range from the early sets of *Partite diverse* BWV766–8, in the style of Böhm, to mature chorale preludes of every type. From the Weimar period come the 46 preludes of the *Orgel-Büchlein*, 'wherein the beginner may learn to perform chorales of every kind and also acquire skill in the use of the pedals'. In most of them a single, continuous statement of the melody, either plain or ornamented, is supported by an accompaniment whose figuration either symbolizes the words or intensifies the mood of the hymn concerned. They are generally small in scale; yet some of the settings, such as the richly embellished *O Mensch, bewein' dein' Sünde gross* BWV622, can be numbered among Bach's profoundest utterances. The third part of the *Clavier-Übung*, from the Leipzig period, contains 21 preludes based on the Catechism and other hymns, of which the six that illustrate the Catechism are set twice – elaborately for two manuals and pedals, and more simply for manuals only. Four quite unconnected keyboard Duettos BWV802–5 are also included in part 3; and the whole volume is framed by the magnificent Prelude and Fugue in E♭ BWV552, known in England as the 'St Anne'. During the same period Bach published the recondite [5] *Canonische Veränderungen über das Weynacht-Lied 'Vom Himmel hoch'* BWV769, which, as Schweitzer wrote, 'pack into a single chorale the whole art of canon'. He also virtually completed the revision of 18 large-scale chorale preludes, mostly written originally in Weimar; but failing health and eyesight forced him to abandon dictating the last of them, *Vor deinen Thron tret ich hiermit* BWV668, whose ending luckily is known from other sources. Earlier chorale preludes include 24 copied by his pupil Kirnberger, 28 from various other manuscripts, and a set of six published by Schübler (*c*1746), five of which are arrangements of movements from cantatas.

In almost all of Bach's other organ music, none of which was published, fugue is an essential element. From the beginning of the Weimar period, or even earlier, come four immature and fairly small-scale preludes and fugues BWV531–3 and 535 and two much finer toccatas in C and D minor BWV564–5, all written under Buxtehude's influence. Increasing mastery and individuality is apparent in four later Weimar works – the preludes and fugues in F minor and A BWV534 and 536, the Fantasia and Fugue

in C minor BWV537 and the Toccata and Fugue in F BWV540, with its tremendous pedal solos. The finest of all the fugal works are, however, the ten written either during or just before the Leipzig period. They include the Fantasia and Fugue in G minor BWV542, the Prelude (or Toccata) and Fugue in D minor BWV538, known as the 'Dorian', and the six magnificent preludes and fugues BWV543–8, which are Bach's crowning achievements in this form.

The great Passacaglia and Fugue in C minor BWV582 and the six trio sonatas BWV525–30 far transcend their original purpose as instructional works for Bach's eldest son, Wilhelm Friedemann. They are described merely as being 'for two manuals and pedals', so it remains uncertain whether they were intended primarily for organ or for a harpsichord fitted with a pedal-board (such as could be used by organists for home practice).

Much of Bach's music for normal harpsichord and/or clavichord was also didactic in aim. The 15 two-part inventions and 15 three-part sinfonias BWV772–801 were first included in a manuscript collection of keyboard pieces for Wilhelm Friedemann dated 1720, and were described in a revision of 1723 as showing not only how 'to play clearly in two voices but also, after further progress, to deal correctly and well with three obbligato parts ... and above all to achieve a singing style in playing'. Friedemann's book also contained early versions of 11 of the preludes from the first book of *Das wohltemperirte Clavier* (1722), a more advanced collection of 24 preludes and fugues in all the major and minor keys 'for the use and profit of young musicians desiring to learn, as well as for the pastime of those already skilled in this study'. The second book, containing a further 24 preludes and fugues, was not completed until 1744. Two other manuscripts, dated respectively 1722 and 1725, were compiled for the use of Bach's second wife, Anna Magdalena. The first contains five of the six French suites BWV812–17, each consisting of the usual allemande, courante, sarabande and gigue, with one or more additional dances (*Galanterien*) following the sarabande. The six so-called 'English' suites BWV806–11 and six partitas BWV825–30 are on a larger scale, for each begins with a prelude of some sort. Those of the English suites (with the exception of no.1) are ritornello-type movements, while those of the partitas are in various forms. The partitas were published singly between 1726 and 1730, and complete in 1731 as part 1 of the *Clavier-Übung*, of which part 2 (1735) consists of the Italian Concerto BWV971 and the French Overture BWV831 (sometimes known as the Partita in B minor), both for two-manual harpsichord. Part 4 (1742), also for two-manual harpsichord, is devoted to a single work: the monumental Aria with 30 Variations BWV988, usually known as the Goldberg Variations, which Tovey described as 'not only thirty miracles of variation-form, but ... a single miracle of consummate art as a whole composition'.

Slightly later in date is the *Musical Offering* BWV1079, a collection of fugues, canons etc. for various instruments on a theme provided by Frederick the Great. It includes two ricercares for solo keyboard, of which the second, in six parts, was originally printed in open score. This was not an unusual method of presenting keyboard music when its aim was partly didactic. It was used again for Bach's posthumous *Art of Fugue* BWV1080, in which the majority of the fugues are clearly intended for solo keyboard, though they have frequently been arranged for various ensembles in the 20th century.

During the Weimar period Bach made solo keyboard versions, some for organ and others for harpsichord, of 22 concertos by various composers, including Vivaldi, Marcello and Telemann. These paved the way for his later concertos for solo harpsichord and strings BWV1052–8, which were the first of their kind (and roughly contemporary with Handel's organ concertos). All seven are arrangements of earlier concertos of his own – mostly for solo violin and strings – several of which have not survived. The only original keyboard work in this form appears to be the Concerto in C for two harpsichords and strings BWV1061; the remaining two for the same medium, and those for three and four harpsichords and strings, are also arrangements of concertos originally by either Bach himself or other composers such as Vivaldi.

In its depth and range of emotion, contrapuntal skill and perfection of design, Bach's keyboard music far surpasses that of any of his contemporaries or predecessors; yet by the time of his death it was generally regarded as old-fashioned. The contrapuntal style was beginning to seem outmoded, and the harpsichord and clavichord were beginning to make way for the fortepiano, which combined the power of the one with the sensitivity of the other. The gradual change can be seen in the works of three of Bach's sons. The eldest, Wilhelm Friedemann, still wrote some fugues; but, like his polonaises and three-movement sonatas, they were in the new *empfindsamer Stil*, of which his brother Carl Philipp Emanuel was the chief exponent. Philipp Emanuel's numerous sonatas, fantasias, rondos etc., embodying the violent dynamic contrasts typical of the style, were immensely influential; and his book, *Versuch über die wahre Art das Clavier zu spielen* (1753–62), was the most important treatise of its day. The youngest brother, Johann Christian, was a less original composer; nevertheless, his italianate sonatas and concertos in the *galant* style gained great popularity in England, where he settled in 1761. And there it was that he met and befriended the eight-year-old Mozart, when that astonishing boy visited London in 1764–5.

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II. Organ music from c1750

The development of organ music after the mid-18th century was influenced by a number of factors, notably the rise of the piano as a solo instrument, the growth of the symphony orchestra, and, after the mid-19th century, the secular organ recital. Equally influential, especially from the end of the 19th century onwards, was the impact of new technologies upon organ construction.

1. The Classical period, 1750–1830. 2. The Romantic period, 1830–1920. 3. Extremism and eclecticism in the 20th century.

1. The Classical period, 1750–1830. For much of the second half of the 18th century German organ music lived in the shadow of J.S. Bach, as did that in France and England. Among the more prominent German composers were Bach's sons C.P.E. and W.F. Bach, and certain of his pupils, such as J.L. Krebs and J.C. Kittel, as well as members of the so-called Bach circle, including J.P. Kirnberger, J.F. Agricola, G.A. Sorge, and the theorist F.W. Marpurg. C.P.E. Bach and Krebs in particular wrote many free and chorale-based works strongly tinged with the *galant* style of the period, and, although overshadowed by his better-known ensemble music, C.P.E. Bach's organ music is often adventurous.

It is largely in the functional music – the chorale preludes – that the influence of the earlier period is most strongly felt. Those of W.F. Bach are mostly in contrapuntal form, and those of J.P. and J.C. Kellner are also quite retrospective in style. Even the short chorale preludes in Kittel's *Der angehende praktische Organist* (1801–8) are quite conservative, although his *Grosse Präludien* are less so. Krebs, in contrast, could exploit *affekt* quite effectively in his chorale preludes, as the 'sobbing' motifs in his *Ach Gott! erhör mein Seufzen* attest; and J.C. Oley demonstrated, in his few surviving chorale preludes, that he was a master of the *galant* style. Krebs, W.F. Bach and others also wrote fairly straightforward, larger fugal works. But for organ works approaching the Mannheim style of the symphonists, one must look to C.P.E. Bach's italianate *Preludio e sei sonate per organo* (1790), which display an almost complete break with the idiom of his father. His brother, J.C. Bach also wrote some sonatas for organ, as well as three organ concertos in the Classical style, doubtless inspired by the popularity of the genre in post-Handelian England.

The Lutheran aesthetic, of which Bach was a part, had much less influence on Catholic southern Germany and its neighbours Austria, Switzerland, Bohemia and Moravia. Here organs were generally of simpler design, with fewer reeds and often only rudimentary pedal divisions. Free forms, influenced by Froberger and the Italians, as well as by J.C.F. Fischer and Georg and Gottlieb Muffat, were the norm: fairly short toccatas, versets and fughettas, presumably intended for use in the Mass, are found in abundance in the organ works of J.E. Eberlin, J.G. Albrechtsberger and Czechs such as Josef Seger, all of whom also wrote some substantial larger-scale works.

The best-known Classical composers from this region are the two Haydns and Mozart. While Michael Haydn wrote some short liturgical pieces, the main contributions of Joseph Haydn and Mozart are in the form of concerted works (Haydn's organ concertos, Mozart's 'Epistle' sonatas) and, curiously, music for mechanical instruments. Haydn's *Flötenuhrstücke* are pleasing miniatures written for tiny organs in Count Esterházy's musical clocks, but Mozart's fantasias (K594 and 608), composed for a larger mechanical instrument of greater compass and resources, have been successfully transcribed for performance on a normal keyed organ, and are among the most frequently performed organ works of the Classical period.

In England the music of Handel was more influential during the second half of the 18th century than that of Bach. Although Handel wrote very little music specifically for organ, movements from his chamber music and oratorios were freely transcribed for the organ, and composers such as Maurice Greene and Charles Wesley consciously imitated his style. Handel was unquestionably the inspiration for the many organ concertos written during the second half of the 18th century (and into the early 19th) by John Stanley, Thomas Arne, Charles Avison, Thomas Chilcot, Philip Hayes, William Felton and Charles and Samuel Wesley.

The voluntary, which had developed in the Restoration period as a simple one-or two-movement piece, usually consisting of a slow movement followed by either a canzona-like fugue or a cornet or reed stop solo, had, by Stanley's time, evolved into a sonata-like multi-partite form, often consisting of between three and five movements of varying styles. William Walond, T.S. Dupuis, William Russell and others continued to develop the form toward a more Classical style, but were in some ways restricted by the instrument, whose basic stop-list had varied little since the early 18th century, and which did

not possess pedals until very late in the 18th century, and then only in larger instruments. Around 1800 new movements such as airs and minuets began to appear in the voluntary, and composers began to abandon the old name in favour of 'sonata' or even 'concerto'. But the influence of older composers was still strong, and as late as about 1815 Matthew Camidge noted on the title-page of his Six Concertos (op.13) that 'The Author in this Work has Endeavoured to imitate the particular Style of Music which has been so long Admired namely that of Handel & Corelli'.

In France political upheavals played a part in stunting musical development in this period and, as in England, the tonal design of the organ had become very standardized. While there are differences between the organ described in Dom Bédos de Celles' *L'art du facteur d'orgues* (1766–78) and those built a century earlier, they are subtle and slight. F.H. Clicquot's splendid organ in Poitiers Cathedral, completed virtually on the eve of the French Revolution, coincided with a transitional period in music. By this time French organ music was already beset with the secularisms so deplored by Charles Burney in *The Present State of Music in France and Italy* (1771), such as the minuets, jigs and 'hunting pieces' that he heard C.B. Balbastre improvise between verses of the *Magnificat*. Yet Balbastre also composed some noëls of undeniable charm. Other composers from the second half of the 18th century who made important contributions include Michel Corrette, whose *Premier livre d'orgue* contains liturgical music in traditional idiom, and Guillaume Lasceux, another conservative whose liturgical works and noëls nonetheless have a hint of the *galant* about them. Perhaps one of the most interesting figures of the post-Revolutionary period was A.P.F. Boëly, active throughout the first half of the 19th century. Like Samuel Wesley in England, he was an admirer of Bach and something of an eccentric; he wrote fugues, liturgical pieces and noëls that are traditional in style, yet also composed other works in what might be called a 'proto-Romantic' idiom.

In Italy and the Iberian countries, although organs changed very little in tonal or mechanical appointments from the 17th century until nearly the mid-19th century, writing for the instrument was quite up-to-date in the Classical period, especially in Spain, resembling more the harpischord and piano music of the era. This paradox is perhaps best illustrated by Antonio Soler, a pupil of Domenico Scarlatti, who, despite having taken holy orders, left no liturgical organ music, but wrote several sonatas and some delightful concertos for two organs. The liturgical music of his contemporary Jose Lidón was in a more conservative idiom. In Italy, as in Spain, a contemporary keyboard style prevailed in the liturgical compositions of G.B. Martini, Galuppi and many lesser-known late 18th- and early 19th-century writers. Giuseppe Gherardeschi, for example, although he wrote much straightforward liturgical music, also provides an example of the secular encroachments on organ music in his *Sonata per organo a guisa di banda militare che suona una marcia*.

The period around 1800 marked the end of an era for the organ and its music throughout Europe. Organ design had virtually ceased to evolve, and much of the music written was conservative and retrospective in nature. Indeed, this appears to have been what certain church authorities preferred. The roots of the so-called Bach tradition can be traced to this period, and some early 19th-century organist-composers such as J.C.H. Rinck, a pupil of Bach's pupil Kittel, took pride in a musical pedigree that linked them to Bach himself, as did Rinck's pupil A.F. Hesse and Hesse's pupil J.N. Lemmens.

As is perhaps typical of such a period, there were several attempts around 1800 to codify various practices in organ building, registration and performance. One of the earliest such works to appear in German was Jakob Adlung's *Musica mechanica organoedi* (1768). Dom Bédos de Celles' treatise on French organ building was soon followed by F.-H. Clicquot's in 1789 and Lasceux's on performance and registration, written in 1809 but apparently never published. During the 1790s the English composers Francis Linley, Jonas Blewitt and John Marsh published detailed tables of registrations, versions of which were copied in England and North America well into the 19th century. These writings have become valuable resources for understanding the practices of the 18th century soon to be swept away in the early 19th century.

2. The Romantic period, 1830–1920. By the beginning of the 19th century the organ and its music had lost the pride of place they held during the Baroque period, when almost every composer played and wrote for the organ. After the end of the 18th century many major composers, though capable of playing the organ, wrote nothing of any importance for it: Beethoven composed a few clock pieces and student fugues and Rossini some little organ pieces, but these are not in the same class as the rest of their output; and while Chopin apparently played an organ improvisation at the funeral of the tenor Adolphe Nourrit in 1839, he displayed no interest in writing for the instrument.

At issue was the matter of expression. At a time when composers such as Berlioz were driving the orchestra to ever greater extremes of expression, when the fortepiano, whose name signifies its range of expression, was still relatively new, and when grand opera, which explored the most expressive of all instruments, the human voice, was so popular, the organ remained an instrument of block dynamics. In the first decade or so of the 19th century expressiveness in the organ was limited to a small, rudimentary and rather ineffectual Swell box. This was found mostly in England and France, and occasionally in southern Germany and Spain, but composers made little significant use of it.

Of the major composers active in Germany in the first half of the 19th century, only Mendelssohn wrote any substantial organ compositions. Despite his love of Bach's music and the block-dynamic structure of most of the organs he knew in Germany, his organ works, including those in the traditional prelude-and-fugue form, are infused with a Romantic aesthetic. Mendelssohn's knowledge of the instrument allowed him to create expressive effects without the aid of a Swell box, often by simple manipulation of texture and pitch, as in the closing bars of his *Sonata I*. Mendelssohn's popular *Six Sonatas* were first published in London in 1845 by Coventry and Hollier, who had asked him to write some voluntaries; Mendelssohn claimed not to know what the term meant, suggesting that they be called sonatas instead. Recent research has shown that some of the movements were in fact written earlier and revised for inclusion in the sonatas.

Although generally of lesser stature than Mendelssohn, other notable German organ composers in this period include A.W. Bach (one of Mendelssohn's mentors), A.G. Ritter, M.G. Fischer, J.G. Töpfer, J.C.H. Rinck and A.F. Hesse. Rinck and Hesse in particular composed a considerable corpus of organ music in a variety of forms, and Rinck's influence spread far beyond Germany with the publication of a translation of his *Practical Organ School* in London (1820) and later in New York. An important element in Rinck's organ technique was a smooth legato, with 'not the least opening or space' between adjacent notes.

Perhaps the most interesting development in France in the early 19th century was the introduction, about 1812, of the reed organ or *orgue expressif*; its use was espoused by Berlioz and Rossini. After 1830 a new generation of performer-composers began to emerge including, most notably, L.J.A. Lefébure-Wély, who established his reputation at St Roch in Paris with his bombastic 'thunderstorm' improvisations. This sort of performance was not limited to France: Lemmens also composed a popular 'storm' piece, and crowds flocked to hear Jacques Vogt's performances to large audiences of 'thunderstorms' on the great organ of Freiburg Cathedral, which were described by an unimpressed George Sand as depicting 'rain, wind, hail, distant cries, dogs in distress, travellers praying, disaster in the chalet, whimperings of frightened children, bells of lost cattle, crash of thunder, creakings of the fir trees, devastation of the potato crop'.

In 1829 F.J. Fétis predicted that the 'expressive organ', whether pipe or reed, would become the basis of a musical revolution. He was proved correct in 1833, when Aristide Cavaillé-Coll secured the contract to build the organ for the abbey of St Denis in Paris, which, with its substantial full-compass *Récit expressif*, took a bold step toward that revolution, and other builders, such as Louis Callinet and John Abbey, soon followed suit. Organists and composers at this time were divided between the serious and rather retrospective (Boëly, Benoist) and those who favoured a light and popular style (Lefébure-Wély, Fessy) typified by works such as Lefébure-Wély's *Bolero de concert*. By the mid-19th century the showpieces of the popular camp had gained the ascendancy and were being used to urge builders to provide greater expressiveness and more imitative stops.

In England during the 1830s and 40s visiting continental musicians such as Mendelssohn and Sigismund Neukomm helped to create an audience for organ recitals, while, at the same time, an interest in organs for secular public places was developing. In 1833 William Hill began constructing a large instrument in Birmingham Town Hall that was soon to have an impact on other large organs in town halls and cathedrals. Like its counterpart at St Denis, it contained a large expressive division and a number of reed stops; the organist H.J. Gauntlett was closely involved in its design. In England, as on the Continent, much of what passed for organ music in early recitals consisted of transcriptions, thunderstorm representations and improvisations on well-known melodies. In 1843 S.S. Wesley is said to have improvised for 40 minutes on Handel's 'O! Ruddier than the cherry', culminating in a statement played upon the Grand Ophicleide, a loud reed stop that had recently been added to the Birmingham organ.

In England, France and Germany the development of a more expressive and imitative organ and the creation of an idiomatic Romantic organ repertory were closely linked. In Belgium, closely linked to the French movement, perhaps the most influential figure was J.N. Lemmens, a pupil of Hesse and a teacher of Widor and Alexandre Guilmant, and a self-proclaimed transmitter of the 'Bach tradition'. Organ building in the Netherlands, Scandinavia, Iberia and Italy remained conservative for a time, and there was little significant compositional activity, although in Italy a popular type of improvisation flourished and flamboyant composers such as Padré Davide emulated the style of Lefébure-Wély.

Romantic organ composition began to mature in the mid-19th century, as composers of greater importance were drawn to the developing instrument. Although Friedrich Ladegast's organ in Merseburg Cathedral, the largest in Germany when it was built in 1855, had no expressive division, it did have many imitative stops and some registrational aids; Liszt composed and performed his Prelude and Fugue on B–A–C–H for its inauguration. At the same time both Schumann and Brahms became interested in the organ: Schumann composed his Six Fugues on B–A–C–H in 1845, and Brahms his preludes and fugues in A minor and G minor in 1856, followed by the chorale prelude and fugue on 'O Traurigkeit, O Herzeleid' and a fugue in A♭ minor, not published until the 1880s. While Liszt went on to compose other organ works, Schumann's only other works suited to the organ were actually written for pedal-piano, and Brahms did not turn to organ composition again until the year of his death, when he prepared for publication his 11 Chorale Preludes (op.122).

In Paris, organ composition began to develop more seriously with the works of César Franck. In 1854, along with Lemmens and Edouard Batiste, he took part in the inauguration of the new Ducroquet organ in St Eustache, each playing some of his own music. In 1857 Saint-Saëns performed his own *Fantaisie* on the rebuilt organ in St Merry, and in the same year Franck was appointed organist of Ste Clotilde, where the splendid new Cavaillé-Coll organ became the inspiration for some of the most enduring organ works of the mature Romantic period, beginning with his *Six pièces* (1856–64) and culminating in the *Trois chorals* (1892).

In England W.T. Best, renowned as a recitalist, was appointed organist of St George's Hall, Liverpool, in 1855. Although not, perhaps, of the stature of some of the continental composers, Best, along with the cathedral organist S.S. Wesley and the London organist Henry Smart, was part of a movement that produced some substantial organ works in the mid-19th century, including Wesley's *Choral Song* and Best's virtuoso Introduction, Four Variations and Finale on 'God Save the Queen', frequently performed at the opening of town hall organs from Liverpool to Sydney.

The driving force behind much organ composition in the second half of the 19th century was the secular organ recital. The substantial and fully developed Romantic organ, with at least one expressive division and a broad selection of colour and imitative stops, was an essential feature of the church, cathedral and concert hall. Shorter utilitarian pieces for church use, often of some merit and charm, continued to be written, but the major composers, especially those who were themselves organists clearly

put their best efforts into their larger works. Liszt's fantasy and fugue on 'Ad nos, ad salutarem undam' (1850) is a work of massive proportions, as is the sonata on the 94th Psalm by his pupil Julius Reubke. The title of Franck's *Grand pièce symphonique* (1860) indicates the direction in which organ composition was moving, breaking the ground for the ten *Symphonies* of Widor, the large-scale sonatas of J.G. Rheinberger and Guilmant, and the extended chorale fantasias of Reger. Works such as these helped to re-establish the organ as a legitimate medium for mainstream music in this period, and to create a secular audience for it.

In America no organ music of significance was composed until the second half of the 19th century. In 1863 a large Walcker organ was installed in Boston Music Hall; other domestically built concert hall organs followed in New York, Cincinnati, Chicago and elsewhere, and organ recitals soon became an established part of American musical life. Young composer-performers such as Dudley Buck, J.K. Paine and Eugene Thayer, who had spent time studying in Europe (mainly in Germany), published many substantial organ works, as did the second generation of students, including G.W. Chadwick, Clarence Eddy, Horatio Parker, Arthur Foote and G.E. Whiting, and many lesser figures such as H.M. Dunham and W.H. Clarke. Their organ works often took the form of concert variations on popular hymns and songs, or grand sonatas, and if these composers sometimes leant too heavily on sweet chromaticism or blustery bombast, they were also capable of producing well-crafted fugues and canons. Despite the fact that their work falls short of that of Franck, Widor, Rheinberger or Reger, it nonetheless exudes a naively exuberant charm.

Towards the end of the 19th century, the infinitely expressive orchestra began to exert an ever greater influence upon organ design and composition. Franck praised this quality in his Ste Clotilde instrument, which he described as 'an orchestra'. Widor stated that 'the modern organ is essentially symphonic', but in his *Technique de l'orchestre moderne* (1904) warned that the organ's expressiveness must be employed 'with conscientious reserve and artistic feeling; otherwise we shall ignore the essential characteristics of the instrument and convert it into a pseudo-orchestra'. His advice was heeded more in France than elsewhere, with the result that idiomatic organ music, albeit highly expressive and often cast in symphonically inspired forms, continued to be written there well into the 20th century, while a 'pseudo-orchestral' style developed in other countries.

In Germany organs of great size and ponderous sonority were being built by the end of the 19th century, and builders including Walcker, Sauer and Schulze introduced curiosities such as free reeds and stops of excessively wide or narrow scale. Consoles became more cumbersome (Walcker built at least five with four manuals and two pedalboards), and while French, English and American organs remained relatively simple mechanically until very late in the century, still employing slider chests and forms of 'Barker machine' assistance even in large organs, the Germans actively experimented with individual pipe-valve soundboard designs and pneumatically operated action components.

The composer who wrote most prolifically and idiomatically for these instruments was Max Reger. His massive chorale fantasias, sonatas and other large-scale works were meticulously crafted to exploit to the fullest the colourful and expressive resources of a large German Romantic organ. His friend and champion, the virtuoso organist Karl Straube, stated that 'the sole aim of his *adagissimi*, *vivacissimi*, *molto agitato*, *più molto agitato (quasi allegro vivace)*, with the whole dynamic range from *pppp* to *ffff*, was a soul-moving performance'. In contrast, the well-wrought sonatas of Rheinberger are expressive in a more restrained and less passionate way, perhaps because he wrote for an organ with no Swell, and had to achieve expressive effects in the old way, by adding and subtracting stops. A different approach again is seen in the work of Sigfrid Karg-Elert, who confined himself mainly to writing small-scale but expressive character-pieces, more appreciated in English-speaking countries than in Germany.

While France and Germany dominated organ music around 1900, the contributions of other countries must not be overlooked. In England C.H.H. Parry, C.V. Stanford and Elgar made significant contributions, and Elgar's *Sonata* in G (1895) is one of the most notable works of the period. Other composers of importance included Niels Gade in Denmark, Joseph Jongen in Belgium and M.E. Bossi, a noted organist and prolific composer who probably more than any other may be credited with bringing Italian Romantic organ music to full flower.

3. Extremism and eclecticism in the 20th century. Perhaps the greatest influence on organ music in the opening decades of the 20th century was the technological development that revolutionized the instrument. Mechanical blowing and electrically and pneumatically operated key and stop actions effectively removed any remaining limitations on the size of an organ or the location of its components. These developments also allowed individual stops to be extended and lent to different divisions and at more than one pitch. Registration aids such as easily adjustable combination pistons allowed greater flexibility, and the effectiveness and number of expression boxes was increased. The German love of very large organs received new impetus, resulting in instruments such as the five-manual, 164-stop organ built by Walcker in 1912 for the Michaeliskirche in Hamburg. In America, too, huge instruments were built not only for concert halls but also for sites such as the Grand Court of Wanamaker's Department Store in Philadelphia and were heard frequently by large audiences.

Composers and performers everywhere inherited from the previous period a fondness for the orchestral repertory and the symphonic style, and found the new organs much to their liking. In France, however, the strongly Parisian-influenced Romantic school of composition evolved gracefully into the 20th century as teachers passed the aesthetic on to their students. Franck counted among his pupils Gabriel Pierné, d'Indy, J.G. Ropartz, Louis Vierne, Charles Tournemire and Alexandre-Samuel Rousseau; Widor, a fellow student of Lemmens and Franck's successor at the Paris Conservatoire, taught Marcel Dupré, Vierne, Milhaud and other important figures of the first half of the 20th century, as did his successor Guilmant, whose pupils included Bonnet and Duruflé.

The output of this pre-World War II French generation was prodigious and of an extremely high quality, often expressive and emotional, but refined and kept from excesses by the constraints of strict conservatory training

and the continuing influence of the late Romantic organs of Cavaillé-Coll and Mutin. Influential, too, was the strong tradition of elaborate improvisation: works such as Dupré's *Le chemin de la croix* (1931–2) originated as improvisations, while Tournemire's impressive *Victimae paschali* was transcribed by Duruflé from a recorded improvisation. Dupré in particular stands out as a performer, teacher and composer, counting among his pupils Jehan and Marie-Claire Alain, Jeanne Demessieux, André Fleury, Jean Langlais and Messiaen. While composing and performing in the secular world, all these musicians, like their predecessors, held church positions and never lost contact with the church and its traditions. Plainchant (the basis of works such as Tournemire's *L'orgue mystique*, 1927–32) and the cycles of the liturgical year are strong threads running throughout this repertory, and Dupré's *Variations sur un noël* (1922) continues a tradition dating from the Baroque period.

There was no comparable school in Germany after the death of Reger in 1916, nor any serious continuation of the tradition of larger-scale works. Composers such as Max Drischner and Heinrich Kaminski produced small-scale works of merit, Günter Raphael wrote substantial works in many forms, including concerted pieces, and Hindemith wrote three organ sonatas of lasting value (1937–40). In Austria important composers included Franz Schmidt, a pupil of Bruckner who composed a number of works in traditional forms; J.N. David, a prolific writer of chorale-based works who also composed some large-scale pieces as well as works for organ and orchestra; and Schoenberg, whose only significant organ work is the Variations on a Recitative (1941), which broke new ground tonally and stylistically. In Italy, composers such as Ravanello, Respighi, Melchiorre Mauro-Cottone, Raffaele Manari and Casella continued in the late Romantic tradition of Bossi.

Although the full symphonic style of organ building and playing originated in Britain, it flourished in the USA and Canada. Two of its strongest exponents, the organ builder Robert Hope-Jones and the organist-composer E.H. Lemare, were native Britons who enjoyed their greatest success in the USA. Hope-Jones's engineering expertise and innovative tonal ideas resulted in the 'unit orchestra', later transformed into the 'Mighty Wurlitzer' cinema organ used to accompany silent films. More mainstream (in that they were largely found in churches and concert halls), but equally innovative, were the symphonic-style organs of the Skinner, Austin and Aeolian firms, with their large string divisions and many imitative reed and flute colours. Aeolian and the German firm Welte excelled in building self-playing symphonic-style organs, which by the 1920s had become indispensable status symbols in the homes of the wealthy, and which were indirectly responsible for preserving the playing of many notable organists. One such virtuoso, as surviving player-organ rolls attest, was Clarence Eddy, the first major American organist to tour Europe. Transcriptions of orchestral and operatic music had been popular for over half a century, but the large early 20th-century American organs provided the ideal medium for such music. In 1915 Lemare, then organist of St George's Hall, Liverpool, was engaged to perform at the Panama-Pacific Exposition in San Francisco; shortly after he moved permanently to the USA, where he held several posts as municipal organist. He not only excelled in arranging and playing transcriptions of fiendish difficulty, but was a prolific composer who effectively exploited the symphonic organ; his *Study in Accents* is an exercise in the use of the expression boxes. He is remembered today mainly for his sentimental *Andantino* in D♭, however, best known in its adaptation as the foxtrot song 'Moonlight and Roses'. In his memoirs he recalled his 'feeling of revulsion' the first time he was 'forced to listen to this degradation' of his composition.

Other trends tempered American music in the pre-war period, however. Older composers such as J.H. Rogers and H.R. Shelley continued to write in a conservative style derived from their 19th-century mentors, and others such as Harry Alexander Matthews, Harvey Gaul, Garth Edmundsen, Joseph Clokey, Seth Bingham, Clarence Dickinson, Powell Weaver, Everett Titcomb and Eric Delamarter produced great quantities of character-pieces for both church and recital use. T. Tertius Noble, organist of York Minster from 1898 to 1912, moved to New York in 1913, where he established the tradition of English liturgical music at St Thomas and wrote a number of organ works, most of them for church use, although his Introduction and Passacaglia (1934) became popular as a recital piece. Similarly, Healey Willan moved from England to Toronto, where he dominated Canadian church music for nearly half a century and produced a corpus of organ music that paralleled Noble's. Another influential immigrant was Pietro Alessandro Yon, who came to New York from Rome in 1921 and composed both church and recital pieces, the best known of which is his Christmas pastorale, *Gesù bambino* (1917).

In England perhaps the most notable composer of organ music in this period was Vaughan Williams, although his output was small. Britten wrote even less for the organ, but Herbert Howells, in addition to his two sets of Psalm Preludes, written between 1915 and 1939, wrote several large-scale rhapsodies and sonatas. Less profound but quintessentially British are the well crafted hymn-preludes and character-pieces of Percy Whitlock. Other important British organ composers of the early and mid-20th century include Frank Bridge, Samuel Coleridge-Taylor, Alfred Hollins, E.C. Bairstow, George Oldroyd, H.D. Statham, Robin Milford and Harold Darke.

During the second quarter of the 20th century both old and new influences from mainstream music began to be felt in organ composition, probably at least partly in reaction to the narrowing-down of so much composition and performance to the symphonic style. Earlier in the century F.A. Guilmant had published his editions of 17th- and 18th-century French organ music, and Albert Schweitzer and others had called for a return to the tonal concepts of the Baroque organ. In the 1920s and 30s a renewed interest in Bach led to well attended series of recitals of his complete organ works, performed by distinguished organists such as Dupré, E. Power Biggs and Lynnwood Farnam. Farnam also introduced into his recitals transcriptions derived from Renaissance and Baroque sources. Composers experimented with the adaptation of older forms and devices, resulting in such works as Marcel Dupré's *Le tombeau de Titelouze* (1942–3), Howells's *Master Tallis's Testament* (1940) and Seth Bingham's *Baroques, Suite* (1943).

This 'neo-Baroque' movement was most pronounced in Germany, where some of its manifestations could be perceived as stridently anti-Romantic. Early organs were

studied, and attempts were made to reproduce their salient characteristics from as early as the 1920s. An important group of composers emerged from this movement, writing lean, angular, block-dynamic works in the forms of earlier centuries, but tinged with 20th-century tonal and rhythmic devices. Among the most influential advocates of this style were Ernst Pepping, Helmut Walcha, Hermann Schroeder and Hugo Distler, whose chorale-based works still enjoy considerable popularity among church musicians. Helmut Bornefeld, Joseph Ahrens, Siegfried Reda and Hans Friedrich Micheelsen are among those who wrote larger works influenced by the neo-Baroque movement. As the movement spread to the Netherlands and Scandinavia, examples of the style are found by composers such as Marius Monnikendam, Willem Mudde and Jan Zwart in the Netherlands, Flor Peeters in Belgium, Carl Nielsen and Finn Viderø in Denmark, and Ludvig Nielsen in Norway. Music in England, France and southern Europe was less affected by it, and its chief advocates in America were immigrants such as Ludwig Lenel, Jan Bender, Walter Buszin and Paul Bunjes.

At the same time the first experiments with a more modernist style were beginning. One of its most important manifestations is in the work of Messiaen, who skilfully wove into the expressive, Parisian liturgical style elements of atonality, polyrhythms, Middle Eastern music and, as in his *Chants d'oiseaux* (1951), birdcalls. The American Leo Sowerby similarly wrote both sacred and secular music, ranging from straightforward hymn settings and romantic character-pieces such as *Comes Autumn Time* (1916) to his angular Symphony in G (1930). Among the better-known American modernists writing organ music in the pre-war period were Sessions, Copland, Howard Hanson, W.G. Still, Virgil Thomson, Henry Cowell, Roy Harris, Robert Bennett, Castelnuovo-Tedesco and Piston, whose Chromatic Study on the Name of Bach (1940) employs pure serial technique.

After World War II came a period of rich cross-fertilization: European organists emigrated to America, Americans went to Europe to study, and, freed from wartime restrictions on travel, performers of many nationalities gave concerts throughout the world. The postwar period saw both a resurgence of neo-Baroque dogmatism and an increase in aleatory music, perhaps the best known example being Ligeti's *Volumina* (1961–2), which relied heavily on effects such as turning on the blower while holding down the keys and drawing and retiring stops while leaning randomly on many keys. The combination of organ and pre-recorded electronic sounds also had a brief vogue during the 1960s. William Bolcom's *Black Host* for organ, tape and percussion (1967) was one of the more successful efforts; Daniel Pinkham, Richard Felciano, Mauricio Kagel, Henk Badings and others also experimented with this medium. Some composers, such as Bengt Hambraeus, continued to work in the serial style, and its influence is also felt in such pieces as Vincent Persichetti's *Shimah b'koli* (1962) and Petr Eben's *Musica dominicalis* (1958), both of which became staples of the concert repertory. An unabashed neo-Romanticism suffused the work of composers such as Richard Purvis and Everett Titcomb in America and Eric Thiman and Alec Rowley in England; their music was chiefly popular among church organists. During the last decades of the 20th century this stylistic pluralism became less pronounced, coinciding with a renewal of interest in a more eclectic type of organ design. In little more than half a century the pendulum of taste had swung from the lush and bottom-heavy symphonic organ to the strident and top-heavy neo-Baroque style. In between it had passed through a significant attempt at a multi-purpose tonal scheme, and by the late 1970s, bolstered by the serious study of early organs and the performance practice of all periods, a more historically informed eclectic organ began to emerge. With it came a postmodern style of organ music, less given to extremes and more concerned with the true idiom of the organ.

Experimentation continued, but while many composers of the late 20th century wrote important works for organ with other instruments, there was a decline of interest in electronic effects, alternative notation and extra-musical effects in organ composition. Anton Heiller successfully blended Romanticism and Modernism in works such as his popular *Tanz-Toccata* (1970), while Messiaen refined his esoteric musical language in the *Livre du St Sacrament* (1985). Langlais's pupil Naji Hakim continued the French modernist tradition with major works such as *Hommage à Igor Stravinsky* (1988), while Guillou worked in a more improvisational style. Younger composers such as William Albright and Bolcom successfully blended jazz and blues elements into their music during the 1980s and 90s. In England Kenneth Leighton, Jennifer Bate, Peter Hurford, William Mathias and others created substantial works in their own postmodern style, as did Americans such as Daniel Pinkham, Ned Rorem, Emma Lou Diemer, Dan Locklair and Clavin Hampton, who had equal success with both large and small forms. Significant schools of organ composition also began to emerge in eastern Europe, Latin America, Asia, Australia and New Zealand.

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III. Piano music from c1750

The century after the death of J.S. Bach saw a dramatic rise in the popularity and prestige of the piano, both as a household instrument and as the vehicle for some of Western music's most enduring masterpieces. Although the principal contributions were made by relatively few composers, virtually all those active before World War I wrote music for or with piano.

1. The advent of the piano. 2. The Classical sonata. 3. Romanticism and the miniature. 4. The age of virtuosity. 5. 19th-century national trends. 6. The growth of pianism, 1900–1940. 7. The avant garde and after.

1. THE ADVENT OF THE PIANO. The dominance of the harpsichord was not broken overnight; indeed, not until the dawn of the 19th century did the newer instrument altogether vanquish its plectra-activated rival. As late as 1802, Beethoven's three keyboard sonatas of op.31, though clearly designated for the 'pianoforte' by their composer, were published in Nägeli's series *Repertoire des clavecinistes*. Conversely, in 1732 Lodovico Giustini had published sonatas designated specifically for the 'cimbalo di piano e forte'. Although it became evident shortly after J.S. Bach had played on Silbermann's improved models in 1747 that the future belonged ultimately to the piano, the two designs co-existed peacefully throughout the second half of the 18th century. In January 1777 Mozart composed the Concerto in E♭ K271 on commission for a French *claveciniste* (i.e. harpsichordist). He performed it himself on a 'wretched' fortepiano in Munich in October 1777; the following January his sister played it on a harpsichord in Salzburg. The differences between performances on these two opposed instruments were narrower than they might seem today. The early piano was housed in a frame largely identical to that of the harpsichord, with equally light stringing. The fortepiano offered new possibilities for gradations in volume, but its tone was still characterized by the rapid decay of the harpsichord's. In terms of sheer sound, a triple-strung French double from this period produced as much, if not more, volume than its double-strung rival.

Conservative French composers such as A.-L. Couperin (1727–89) and Jacques Duphly (1715–89) continued to cultivate a lavishly intricate style perfectly suited to the opulent double harpsichords made by the Flemish builder Taskin. In Italy, the birthplace of the piano, Platti, Galuppi and others wrote music equally suited to either harpsichord or piano. The same interchangeability – doubtless designed to encourage sales – prevailed among the Iberians (Soler, Seixas, Blasco de Nebra), the Germans and Bohemians (some in Germany or Austria, such as Neefe in Bonn or Kozeluch in Vienna; others abroad, such as Schober and Eckhardt in Paris or Hässler in Russia), and the English (Nares, Hook). C.P.E. Bach, arguably the greatest keyboard player and composer in the generation after his father's, expressed a preference in his *Versuch* of 1753 for the subtle gradations and *Bebung* of the clavichord over any of its more extrovert relatives. In spite of their general designation as 'Clavier-Sonaten', the series from the 1760s and 70s (often characterized as 'leichte' or 'pour l'usage des dames') were probably intended primarily for this most private of instruments. Along with the sonatas of Domenico Scarlatti, whose distribution turns out to have been far wider than was once believed, they exercised a considerable influence on

the early sonatas of Haydn, who admitted: 'Anyone who knows me very well must realize that I owe a great deal to Emanuel, that I understood and studied him diligently'. Beginning in 1780 with C.P.E. Bach's second collection of *Sonaten nebst einigen Rondos ... für Kenner und Liebhaber*, the 'fortepiano' is specified, a designation that carried through to his sixth and final set in 1787. Their composer revelled most in the kinds of dramatic contrasts of range and register that the new instrument made possible. Simple dynamic contrasts, though not as concentrated, are already called for in the six 'cembalo' sonatas dedicated to the Duke of Württemberg and published in 1744; these, achieved by discreet changes in registration, are fully realizable only on a two-manual instrument. The more complex range of effects that saturates the 'Kenner und Liebhaber' series – encompassing *pp* to *ff* and numerous shades in between – was scarcely equalled before late Beethoven. They are best understood as a natural extension of the registration shifts from three decades earlier. Nevertheless, as late as 1788 C.P.E. Bach was able to compose a Double Concerto for harpsichord and fortepiano, W47, in which the writing for the solo instruments is essentially identical: the chief delight lies simply in the tonal contrasts between them.

The rapid, experiment-orientated evolution of keyboard instruments during this period was reflected in the musical styles that flourished. The inevitable breakdown in High Baroque continuity was not to be fully replaced by Classical phrase structure until the 1780s; hence composers embracing *Empfindsamkeit* had to content themselves with a series of small-scale dramatic effects whose overall impact was often less than the sum of its parts. A great many movements in C.P.E. Bach's output fulfilling the minimum requirements of sonata form are diluted by the remoteness of secondary modulations and a surfeit of thematic material; indeed, only a composer of his extraordinary inventiveness could maintain interest amid such stylistic upheaval. His older brother Wilhelm Friedemann, in some respects even more gifted than Emanuel, never took final leave of his father's style. In an eclectic production that included sonatas, fugues and polonaises (these last enjoyed a vogue in the 19th century), nowhere was the dilemma of composers after the mid-century portrayed more clearly. Their younger half-brother Johann Christian shunned the complexities of the north for the relaxed *galant style* acquired during his formative years in Italy. His two sets of keyboard sonatas, opp.5 and 17, are model specimens of music created for domestic consumption: facile (though not without occasional technical challenges), diatonic to a fault and highly polished. Between J.C. and C.P.E. Bach, virtually all the ingredients necessary for Viennese Classicism were present. Mozart seems to have acknowledged this when, although it was scarcely noticed in London, he mourned the death of J.C. Bach in 1782. About C.P.E. he is alleged to have said: 'He is the father, we are the children'. As late as 1809 Beethoven could write to Breitkopf & Härtel that 'I have only a few items from Emanuel Bach's keyboard works, yet some of them not only provide the real artist with great pleasure, but also serve as objects to be studied'.
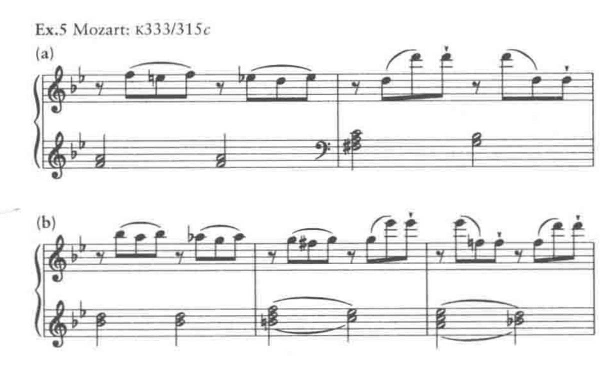
2. THE CLASSICAL SONATA. Although the music of the sons of Bach is among the earliest to benefit from sympathetic performance on the fortepiano, it is doubtful that any of them ever enjoyed the opportunity of performing on instruments as reliable as those praised by Mozart when he visited Stein's workshop in 1777. Even more than the singing tone, the composer was impressed by the regularity and evenness of the action, with its deceptively simple escapement. Though eventually rendered obsolete by the steadily increasing size of concert halls throughout the 19th century, Stein's design was both perfectly engineered on its own terms and perfectly suited to the world that Mozart was about to enter. After exclaiming that K284/205*b* (with its surprisingly lengthy set of variations as a finale) 'sounds exquisite' on Stein's instrument, Mozart – further stimulated by the Mannheim style with its emphasis on contrast – set down in the next several weeks two sonatas (K309/284*b* and 311/284*c*) more dramatically expansive and brilliant than any of the half-dozen surviving examples composed previously. These were succeeded the following summer by the first of his two sonatas in the minor mode, K310/300*d*, a work of remarkable intensity and tautness. In the space of a few years, and in direct response to developments in instrument design, Mozart had succeeded in transforming the easy-going three-movement form inherited from J.C. Bach (whose sonatas he had arranged as keyboard concertos at the age of nine) into a vehicle for considerable display and elaborate working-out.

With his final break from the archbishop in May 1781 and the decision to take up permanent residence in Vienna, Mozart inaugurated a series of masterpieces for keyboard dominated by 17 remarkable concertos, in which virtuosity is blended with a superb sense of operatic pacing. Though fewer in number, the ten solo sonatas now known to have been created after the move to Vienna (portions of K330–32/300*h, i, k* may have been composed a few months earlier) afford a unified view of the composer's development. A few, such as the 'little keyboard sonata for beginners', K545, were designed to fulfil pedagogic needs, but the remainder encompass a broad spectrum of mature styles. The group of four sonatas K330–33/300*h, i, k*, 315*c* (traditionally ascribed to Mozart's Paris sojourn of 1778, but now known to date from between 1781 and 1784) demonstrate his sure handling of practically every Classical form: sonata, both with coda (K332 finale) and without (K333 first movement); theme and variations (K331 opening movement); binary (K331 Menuetto and Trio); ternary (K330 Andante); rondo-type (K331 finale) and sonata-rondo (K333 finale). The last-named of these, with its tutti–solo opposition and elaborate cadenzas, offers a prime example of cross-fertilization with the concertos Mozart was composing during the same period. His treatment of all these forms is rarely perfunctory; the coda to the finale of K332 incorporates a *buffa* theme presented in the exposition but slyly omitted from the recapitulation. The Alla turca of K331 adopts the thematic virtues of the straight rondo while employing an ingenious *ABCBAB* scheme to skirt its inherent structural squareness. The highly decorated version of the Adagio of K332 published by Artaria in 1784 (and presumably originating with Mozart) shows that improvised embellishment remained an integral component of his style; present-day performers might do well to contemplate the gulf between their abilities and Mozart's before undertaking their own decorations. The two-piano sonata, K448/375*a*, composed less than ten months after his arrival in Vienna on a commission from his talented pupil Josepha von

Auernhammer, gravitates towards virtuoso display while displaying Mozart's intuitive understanding of the 'orchestral' capabilities of two fortepianos; the syncopated chordal responses in the opening Allegro's closing group are particularly striking. The composer's contact with the music of J.S. Bach and Handel at the concerts of Baron Gottfried van Swieten in 1782–3 resulted in a modest burst of contrapuntal works, including the underrated Prelude and Fugue in C, K394/383*a*, written at the urging of Constanze Weber.

Although Mozart soon tired of aping an archaic Baroque style, the effects on his own music of his experiences with Bach and Handel were profound and long-lasting. The unique single-voiced opening of K533 invokes the atmosphere of fugue, realized more fully in the second group, as well as in the minor-mode episode of the Rondo (published in 1788 with the two movements of K533 though composed in 1786). The opening movement of the Sonata in D K576, perhaps Mozart's masterpiece in this genre, bristles with lean, athletic counterpoint; it maintains the composer's predilection for the open-ended half-cadence that moves to the dominant in the exposition, while remaining in the tonic for the recapitulation (nearly half of the 35 major-mode sonata movements in the keyboard sonatas use this 'bifocal close'). Baron van Swieten's advocacy of C.P.E. Bach immediately stimulated two fantasias K396/385*f* and 397/385*g*, both remaining fragments, although the second, in D minor, is still a favourite. The Fantasia in C minor K475, a work of great emotional scope, was published at the head of the sonata in the same key, completed five months earlier. Its impact on Beethoven's obsessive bouts with C minor can scarcely be exaggerated. A late Fantasia in F minor K608, composed in March 1791 for a mechanical organ but published as early as 1799 for piano four-hands, deserves more frequent hearings. Yet by far the most important development during this period was Mozart's deepening relationship with Haydn, whom he probably first met in 1781. Although Haydn's musical influence is most readily traceable in Mozart's mature chamber music, it is still felt in movements such as the monothematic opening Allegro of K570, or in the bold choice of the lowered submediant as the secondary key of the Adagio of K576. The remarkable two-year period framed by the composition of *Le nozze di Figaro* and of *Don Giovanni* saw Mozart add four jewels to the crown of his works for keyboard, including the four-hand sonata K497, an unqualified masterpiece; an inspired set of four-hand variations K501; the chromatically rich A minor Rondo K511 and an outstandingly expressive Adagio in B minor K540. All this music was written for a five-octave instrument about which Mozart is not known to have voiced reservations. When the recapitulation of a sonata movement threatened to exceed its compass, his imagination was fused by the limitation, resulting in some of his most adroit touches, as in the opening movements of K333/315*c* (ex.5) or the concerto K449. The concert instrument used by Mozart and built by Anton Walter about 1780 included only two tone-modifying devices: a pair of knee-levers that raised either all the dampers or only the treble ones (the presence of hand-stops as well for the dampers on the original suggests Mozart may have requested the addition of knee-levers, perhaps taking his cue from Stein's instruments); and a handstop over the middle of the keyboard that placed a thin strip of cloth

Ex.5 Mozart: K333/315*c*



between the hammer and the strings, acting as a mute. In passages such as the middle section of the Andante of K330/300*h*, this *sourdine* imparts an ethereal effect fundamentally different from that achieved with the shift on a modern instrument. Both the mute and the raising of the dampers were regarded in Mozart's time as special effects; his celebrated remark that phrases should 'flow like oil' has often been construed as an unqualified endorsement of legato, inviting indiscriminate application of the modern damper pedal. In practice, both the rapid tonal decay on the fortepiano and the articulative richness of Mozart's scores preclude any uniform solutions. It is no condemnation of present-day instruments that the carefully marked phrasing at the opening of K332/300*k* (ex.6) is almost impossible to achieve naturally except on a fortepiano.

Haydn's reputation rested far less than Mozart's on his abilities as a keyboard performer. His longstanding positions as composer-in-residence to aristocratic patrons, including three decades of service to the Esterházy family, filled his days with the closely monitored composition of sacred, operatic, orchestral and chamber music, as well as with supervising performances. It is all the more surprising that Haydn found the time to compose over 60 multi-movement works for solo keyboard. Fewer than 50 of these can be proved authentic, and about a dozen more early harpsichord works were attributed to Haydn during his lifetime. As fewer than a dozen autographs (some only fragments) of Haydn's solo sonatas survive, the severe problems of chronology and authenticity among works circulating in the 1750s and 60s are likely to remain unresolved unless new evidence is discovered. Most of
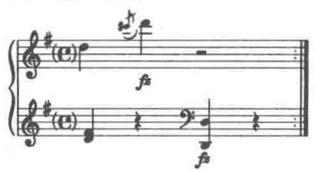
Ex.6 Mozart: K332/300*k*

Allegro

these early pieces appear to have been teaching aids intended for the amateur, perhaps the children of Haydn's aristocratic patrons. It is unlikely that all, or even most, of them have survived. Entitled 'divertimento' or 'partita', they typically consisted of three movements, most often two fast outer ones encasing a minuet, though not infrequently with the latter as a finale. Apart from a few simple binary forms in works of questionable authenticity (HXVI:7–9), virtually all the non-minuet movements present rudimentary sonata forms with modest transitions and well-demarcated secondary groups. Clearly designated for harpsichord, they exude the easy-going *galant* manner of G.C. Wagenseil without an obsessive reliance on the broken-chord basses purportedly popularized by Domenico Alberti. Significant increases in technical demands, perhaps stimulated by Scarlatti, are registered in the group of sonatas that includes HXVI:45, 19 and 46, composed in the late 1760s. The last movement of the Sonata in A♭ (no.46) foreshadows the irresistible *buffa* finales that Haydn was to perfect in the sonatas, quartets and symphonies of the 1780s and 90s. Beginning around 1771 with the first works called 'sonate' (HXVI:18, 20 and 44), Haydn's unpretentious style is blended with increasingly complex emotional moods, easily traceable to the influence of C.P.E. Bach. The single dynamic marking in the autograph fragment of the Sonata in C minor (no.20) can still be rendered on a two-manual harpsichord, but by the time Artaria published this landmark in 1780 it included a wealth of additional dynamics (including a crescendo in the finale) that demanded the new flexibility of the fortepiano. The five other sonatas that appeared simultaneously (HXVI:35–9) are the last Haydn approved 'per il clavicembalo, o forte piano'. It may have been more than a coincidence that the trio of sonatas published in 1784 by Bossler (HXVI:40–42), and calling specifically for fortepiano, were the first that Haydn composed after the start of his friendship with Mozart. In 1788 Haydn wrote to his publisher Artaria that he had been compelled to purchase a new fortepiano in order to do justice to the three piano trios HXV:11–13.

Haydn's long life allowed him to continue to absorb and recast the most important advances of Viennese Classicism. The sonatas of Haydn's maturity are all the more remarkable for the stylistic distance that their composer had traversed to create them. The obligatory da capo minuet of previous decades disappears almost entirely; when required to supply one about 1789, the composer responded in the Sonata in E♭ (HXVI:49) with a large-scale 'Tempo di minuet' containing an elaborately rewritten repeat. A standard three-movement, fast–slow–fast scheme avoids tedium by incorporating at least one movement not in regular sonata form: the alternating major–minor variations (a favourite technique) that open HXVI:39 and close no.34; the spacious binary form with rondo elements that concludes HXVI:50; or the unexpected sonata-rondo that opens HXVI:51. But Haydn proved equally drawn in this period to a two-movement grouping, providing Beethoven with a point of departure for his subsequent experiments. Two of the three two-movement sonatas that appeared together in 1784 (in G and D) go so far as to abandon any references to sonata style. In the finale of no.40 Haydn took special delight in punctuating cadences with abrupt leaps of three octaves (ex.7); the fortepiano, with its clearly delineated registers,

Ex.7 Haydn: HXVI:40



conveys the humour of these gestures with particular effectiveness. The pervasive imitation throughout the finale of the Sonata in D may reflect Haydn's encounters with J.S. Bach at Baron van Swieten's. Equally important is the surge of cantabile writing found in the slow movement of the Sonata in E♭ written in about 1789 for Marianne von Genzinger, to whom Haydn extolled the virtues of a fortepiano by Wenzel Schantz. In the freewheeling Fantasia in C (HXVII:4), published at about the same time, Haydn instructs the performer at two points to hold the cadential octave until the tone dies away; on a well-regulated modern grand the sound lingers for almost a minute. Between his first and second London sojourns, the composer penned an elaborate keyboard farewell to the double variation (HXVII:7), built on a pair of utterly non-symmetrical themes that erupt during only the third variation into a rhapsodic coda. Three highly individual sonatas (nos.50–52) composed during the next year in London provide a fitting climax to Haydn's output in this medium. The 'open pedal' demanded in the first movement of no.50 marks the migration of the Viennese knee-levers to a location on the forward supporting legs of English models where they could be depressed with the foot. The finale of the same work exploits the five-and-a-half-octave range of the newest English models; their fuller, weightier sound may be partly responsible for the symphonic grandeur that permeates the opening movement of no.52. Throughout his career Haydn's approach to sonata form was punctuated by surprise and experiment, continually nourished by his longstanding fascination with monothematicism. Even more than in the music of Mozart, Haydn's frequent changes of texture and spiky rhythms depend upon the quick response and rapid tonal decay of the early piano.

The most remarkable aspect of Beethoven's monumental 32 keyboard sonatas (including three teaching pieces in the spirit of Mozart's K545) is that they continue to expand and refine a genre that seemed to have reached perfection in the music of Haydn and Mozart. Three early sonatas (WOO 47) published before the composer was 13 present rather stiff imitations of C.P.E. Bach's *Sturm und Drang* style. By the time he brought out his three op.2 sonatas in Vienna in 1796, Beethoven had obviously made a thorough study of Mozart and Haydn, in spite of his exaggerated claim to have learnt nothing from his most celebrated teacher. The older man's influence is easily traceable in the conciseness and wit of the Sonata in F op.10 no.2 or in the humorous scherzos of op.2 nos.2 and 3 borrowed from Haydn's quartets. But the most persistent strand up to op.22 is the loose, additive post-Classical language already discernible in Mozart's late piano concertos. Virtually every gambit in the opening movement of Mozart's K467 – the *piano* opening and subsequent tutti explosion, the bifocal close preceding a dramatic interjection of the minor dominant, the wealth of closing ideas that confirm the major – appear in the

first movement of op.2 no.3, in the same key. The *con gran espressione* of op.7 and the Largo e mesto of op.10 no.3 invest Beethoven's slow movements with new dignity and pathos. Blatant sectionalism pervades the Rondo finales of opp.7 and 22; here, as elsewhere, what separates Beethoven from the transitional generation of Clementi, Dussek, Hummel and Weber is his unflagging reliance on the sonata principle. By the 1790s the pressures on composers to abandon the symmetrical resolution of sonata form were considerable. Muzio Clementi, essentially a contemporary of Mozart who lived well into the new century, played an important role in these developments. His nearly six dozen keyboard sonatas published between 1779 and 1821 take Mozart as their point of departure (opp.7, 9 and 10 were published in Vienna), with greater emphasis on virtuoso techniques (such as the rapid parallel 3rds and octaves of op.2 no.4) and italianate melody, especially in slow movements. After their contest before Joseph II on Christmas Eve 1781, Mozart characterized Clementi as a 'mere mechanicus'. The substantial increase over the next decade in the scale of his works is not matched by a corresponding increase in the capacity of thematic material to support the larger structures. Clementi's recapitulations frequently exhibit only a casual relationship to his expositions, with minimal attention paid to resolving long-range harmonic tension. The virtues of his last and best-known sonata, op.50 no.3, subtitled 'Didone abbandonata', remain those of lean, athletic textures and dramatic changes of mood familiar from his earliest works. Curiously, although he was closely tied to piano manufacture from the 1790s, little of the increased capacity of the new six-octave instruments is reflected in Clementi's keyboard music, probably because most of it was composed by 1805.

Between 1817 and 1826 Clementi brought out a series of volumes under the title *Gradus ad Parnassum*, devoted to the attainment of a fluent technique. Debussy paid an affectionate tribute to the popularity of these exercises in his 'Doctor Gradus ad Parnassum' from *Children's Corner*. Clementi was joined in these endeavours by two other distinguished men, Carl Czerny and J.B. Cramer. Czerny had studied as a youngster with Beethoven before becoming a private instructor from the age of 15, numbering among his pupils Theodor Kullak, Thalberg, Stephen Heller and the young Liszt. Although Liszt frequently played Czerny's Sonata no.1 in A♭ op.7, it was as an indefatigable pedagogue that Czerny chose to make his mark. In more than 800 works devoted largely to technical studies (the best known being the *Vollständige theoretisch-praktische Pianoforte-Schule* op.500), Czerny compiled and codified the technical advances of the piano during a period of extremely rapid development. If Czerny's methods were already beginning to show signs of age before his death, he continued to command the respect and admiration of his peers. Cramer, although an essentially conservative force like Czerny, was (according to Ries) considered by Beethoven to be the finest pianist of his day. He is remembered chiefly today for two fine sets of 42 studies each, published in 1804 and 1810 and endorsed by Beethoven, Schumann and Chopin.
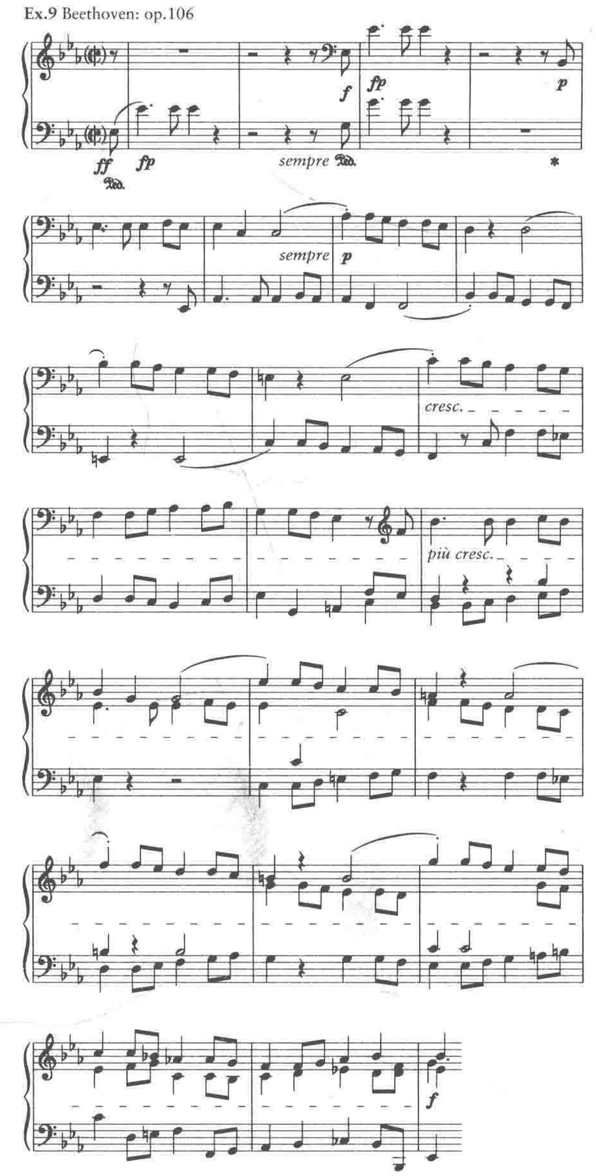
Foreshadowings of at least a dozen composers from Beethoven and Schubert to Liszt and Brahms have been detected by proponents of the music of J.L. Dussek. In terms of pianistic figuration, there is no doubt that Dussek was a pioneer; formally he was much less so, relying heavily on the rondo and other sectional schemes. No hard evidence remains to show that Beethoven was familiar with his music, as can be demonstrated in the case of Clementi. Nearly 30 sonatas (several bearing programmatic titles) composed between 1788 and 1812 bear witness to a highly eclectic style stimulated by Dussek's peripatetic career as a travelling virtuoso. His association with the firm of Broadwood contributed to an expansion of the piano's range to six octaves (*C′–c″″*) as early as 1794. J.N. Hummel's ties to Viennese Classicism were considerably stronger, for he had studied with Mozart as a child and returned frequently to Vienna. Until the 1820s Hummel's fame nearly rivalled Beethoven's. Apart from an early sonata issued in London, his five remaining works in this genre were published in Vienna between 1805 and 1825, including a near-masterpiece, the Sonata in F♯ minor op.81, which appeared just after Beethoven's op.106. The exposition of its opening movement arrives in A major after a generous interlude in C major, pointing up Hummel's continued loosening of high Classical structures, as well as his anticipation of Schumann's harmonic palette (ex.8). Like Clementi's and Dussek's, Weber's career was marked by extensive travels; unlike either, his principal field of activity was opera. When, on examining the score of *Der Freischütz* in 1823, Beethoven remarked that its composer 'must write operas, nothing but operas', he displayed a keen appreciation of Weber's special gifts. Throughout his four sonatas (all but the third in four movements) the pacing is consistently operatic, aided by directives such as *con duolo, mormorando* and *consolante* in no.4. Running passage-work over simple chordal accompaniments, as in the first movement of the Sonata in A♭, look forward to such patterns in the works of Chopin. For his own part, Weber remarked in 1810 that Beethoven's compositions after 1800 were 'a confused chaos, an unintelligible struggle after novelty'.

Weber was almost certainly referring to Beethoven's resolve not to settle into the structurally less demanding language of the proto-Romantics. In the highly experimental sonatas of opp.26–8 it looked as if Beethoven might indeed pursue this path. The A♭ Sonata dispenses altogether with straight sonata form. Both of the op.27 sonatas exhibit novel structures, and op.28 is noteworthy for its off-tonic beginning and third-related modulatory scheme. The conflicts in Beethoven's style around 1800 are drawn cleanly in op.27 no.2 (the 'Moonlight'), whose famous opening demands the intimacy of the drawing-room, while its stormy and very public finale pushes the five-octave instrument inherited from Mozart right to (though not beyond) its limits. Op.31 no.3 was the last four-movement sonata until the inaptly labelled 'Hammerklavier' (the generic term for the Viennese piano after 1815) of 15 years later. In the autumn of 1802 Beethoven wrote to the publisher Breitkopf & Härtel concerning the 'new manner' of his two sets of variations, opp.34 and 35. Continuing with the Waldstein, and even more emphatically with the 'Appassionata', Beethoven recreated the taut, integrated aesthetic of the high Classical period, though on a greatly intensified scale. It scarcely seems an accident that this dramatic turnabout in Beethoven's style paralleled equally dramatic developments in the Viennese piano. Within six years the instrument nearly doubled its weight and more than trebled its string tension. The menacing opening of op.57,

Ex.8 Hummel: op.81

plumbing the lowest note on the keyboard, is unthinkable without the powerful yet clear bass of the new six-octave models. The lush sweetness of these instruments is reflected in the two movements of op.78, Beethoven's only work in F♯ and a particular favourite of the composer's. 'Les Adieux', op.81*a*, composed in the same year and key as the 'Emperor' Concerto, provided a fitting close for the solo sonata to the 'heroic decade'. Both opp.90 and 101 show a closer affinity with the later styles of Schubert and Mendelssohn respectively, revealing a composer once again at the crossroads. Much like op.57 of a dozen years earlier, the monumental Sonata in B♭ op.106 marked Beethoven's final return to an expanded vision of the high Classical style, spurred by another burst in the size and weight of Viennese pianos. The frequent choice of non-dominant secondary areas in sonata movements after 1817 is overshadowed by continually deepening levels of thematic integration, such as the relentless chains of descending 3rds that saturate the first movement of op.106 (ex.9). The Adagio of this remarkable work, placed after the Scherzo and in the remote key of F♯ minor, is both the longest and the most deeply felt among Beethoven's slow movements. But it was the composer's renewed interest in fugue, first seen in the finales of op.101 and the cello sonata op.102 no.2, that dominated the late style. The equally fugal yet diametrically opposed finales of both opp.106 and 110 show the

Ex.9 Beethoven: op.106



extent to which Beethoven could impose his will upon the intractable rules of counterpoint. Closely allied with this absorption was the practice of variation, culminating in the Arietta of op.111, whose transcendent blend of variation and sonata inspired Kretschmar's impassioned homage in Thomas Mann's *Dr Faustus*. When invited to contribute a variation on the publisher Diabelli's 'Schusterfleck' of a waltz, Beethoven responded over a period extending from 1818 to 1823 with a series of 33 variations that constitute a final compendium of Classical techniques. He took his leave from the piano with his third cycle of (as Beethoven referred to them) Bagatelles op.126, which not only served as an experimental laboratory for the late quartets but also anticipated the character-pieces of the Romantics.

Although Schubert never billed himself as a pianist, he produced a prodigious quantity of keyboard music over scarcely more than a decade, including 11 solo sonatas, substantial fragments of nine others, three sets of Impromptus and *Moments musicaux*, and more than 400 dances for occasional use. During his lifetime the 16-bar *Trauerwalzer* D365 no.2 became so popular that its citation did not require the identification of Schubert as the composer. He began half a dozen sonatas before completing D537, the first of three impassioned works in A minor. Two of these, along with the 'little' A major (a perennial favourite) are in only three movements; otherwise Schubert – unlike Beethoven after 1802 – preferred the spaciousness of a four-movement plan. Among the dance movements scherzos are most represented, but a work as late as the Fantasia in G D894 (1826) presents an old-fashioned Menuetto. In certain respects Schubert was formally less experimental than Beethoven. All of his opening movements are in sonata form; after 1819 all but one of his finales are sonata-rondos or even simpler straight rondos. His slow movements are slightly more adventurous, favouring the two- and three-part forms whose simple contrasts proved so appealing to the next generation. But it is the relationship in Schubert's music between theme and tonality that differentiates him from his great contemporary and that so profoundly influenced Brahms and Mahler. The 'heavenly length' praised by Schumann points up the leisurely unfolding of long, arching themes rooted in song. Rather than struggling to create dynamic transitions along Beethovenian lines, Schubert viewed the obligatory modulation in expositions as an opportunity for a series of bold, common-tone key changes that minimize the structural significance of the secondary tonality. In movements such as the finale of the C minor Sonata D958 this process is carried to almost bizarre lengths; in others, such as the deeply moving Molto moderato that opens the last of the late sonatas, D960, the motion through the flattened submediant (both major and minor) is achieved effortlessly through what amounts to thematic transformation. Schubert's models in these sonatas, which compare in importance with those of late Beethoven, are clearly the mature sonatas of Hummel (to whom he planned to dedicate his final three). Although lacking the technical challenges routinely confronted in Beethoven's music, their figuration is rarely perfunctory; a compelling performance demands an outstanding sensitivity to proportion and pacing. The two exceptions to these moderate technical demands are the Sonata in D D850, composed during the same summer, that of 1825, which saw the composition of the 'Great' C major Symphony, and, emphatically, the 'Wanderer' Fantasy, a work of unabashed virtuosity whose continuous structure inspired the cyclic forms of Liszt. The song that provides the starting-point for its slow section, and from which the work derives its name, provides perhaps the most splendid example in Schubert of the poignant contrast between major and minor.

Schubert's interest in smaller forms ran considerably deeper than Beethoven's, and resulted in some of his finest efforts. The two sets of four impromptus and the six *Moments musicaux* (a title invented by the publisher Leidesdorf) were created largely in the last two years of the composer's life, at least partly in response to exhortations from publishers for less demanding music. It is a tribute to Schubert's greatness that he was able to produce masterpiece after masterpiece among works directed solely at the domestic market. Only the first of the op.142 impromptus uses sonata form, inspiring some writers to interpret its other three members as the remainder of a four-movement sonata. At least half of the 14 pieces in these works are straightforward ternary forms with verbatim repeats of their opening sections. Others, such as op.94 no.2, introduce the double variation (*ABA′B′A″* inherited from Haydn and later exploited by Mahler. The care lavished by Schubert on the countless sets of ländler, German dances, waltzes and ecossaises (the first three of these stylistically indistinguishable) far exceeded the demands of the form; many invite enrichment by the discreet addition of the pedal-activated buff or Janissary stops in vogue during the first quarter of the 19th century. Their application was mandatory in the fashionable battle pieces first popularized by Kocžwara's *The Battle of Prague* (c1788). Although Schubert rarely exploited the available range of the Viennese pianos (none of the last three sonatas uses the extra 4th added in the bass around 1816), his relationship to these instruments is considerably more sensual than that of Beethoven. The idiosyncratic wide spacing of chords, so frequently featuring the 3rd in the soprano, and the placement of tunes in the clear, singing tenor register reflect the special virtues of the pianos on which Schubert composed and performed.

Schubert's achievements in smaller forms were not without precedent in works by two Bohemian composers, Jan Tomášek and Jan Voříšek. With a series of evocatively titled eclogues, rhapsodies or dithyrambs published between 1807 and 1818, Tomášek laid good claim to being the originator of the short character-piece that proved so appealing to Romantic composers. His pupil Voříšek took up residence in Vienna, where he enjoyed fruitful relationships with Beethoven, Hummel and Schubert. Although documentation is lacking, it seems likely that Voříšek's impromptus influenced Schubert's compositions of the same name.

3. ROMANTICISM AND THE MINIATURE. After the deaths of Beethoven (1827) and Schubert (1828) the decline of the sonata was swift and precipitous. Although its prestige remained enormous, largely because of the achievement of Beethoven, stylistic developments turned rapidly in other directions. The sonatas of Schumann, Chopin and Brahms, however imaginative in certain respects, project a sense of imitation rather than continued evolution. Schumann was one of the first composers to give his character-pieces poetic titles rather than using generic titles such as 'impromptu' or 'bagatelle'. In Germany the

chief architect of this aesthetic shift was Robert Schumann, who used his editorship of the *Neue Zeitschrift für Musik* as a forum for proclaiming both Chopin and the young Brahms. Composed during the 1830s, Schumann's first 23 opus numbers were all for solo keyboard, including several of his best-known works. From his op.1 (the Abegg Variations) on, the voice is clear and assured, characterized by an extraordinarily poetic harmonic imagination, strong root movements, frequent doublings and a preference for the middle range of the piano. Although Robert and Clara did not receive the grand manufactured by Conrad Graf until their marriage in 1840 (the instrument was later bequeathed to Brahms), the music composed by both demonstrates the warmth and intimacy of the Viennese instruments. Many of his most successful works, including *Papillons* op.2, the *Davidsbündlertänze* op.6, *Carnaval* op.9 and *Kreisleriana* op.16, consist of cycles of miniatures whose interdependency is analogous to that found in the later song cycles like *Dichterliebe*. In *Carnaval* a series of epigrammatic mottos provides a modicum of musical connection, but the deeper unity is more elusive, based on harmonically open beginnings or closes and a keen sensitivity to contrasts in mood. Along with figures from the *commedia dell'arte*, Schumann presents sympathetic portraits of Clara Wieck, Chopin and Paganini, as well as of Eusebius and Florestan, the introvert and extrovert sides of his own musical personality. It is surprising to find the density of short internal repeats – betraying binary origins – in movements of wide-ranging harmonic freedom such as those in *Kreisleriana* (inspired by E.T.A. Hoffmann's character and dedicated to Chopin). Often accompanying these repetitive forms are the kinds of motoric rhythm familiar from the Baroque (Schumann acknowledged that his music was closer in spirit to Bach than to Mozart). The predilection for building on short, symmetrical harmonic sequences can lead to a marked squareness, often rescued by highly original figuration. Apart from the opening movements of the three sonatas, sonata form surfaces only rarely in Schumann's works. An effective example is the finale of the *Faschingsschwank aus Wien* op.26, whose opening rondo remains one of the composer's freshest inspirations.

In such works as the *Studien nach Capricen von Paganini* op.3, the Toccata op.7, the *Etudes symphoniques* op.13 and the *Phantasie* op.17, Schumann made important contributions to an expansion of the piano's range and sonority, keeping pace with the new iron-framed instruments being built in the 1830s. The *Phantasie*, dedicated to Liszt and whose proceeds Schumann contributed to the fund for the Beethoven monument in Bonn, is considered by many to be his masterpiece. With its pointed references to the last of Beethoven's songs from *An die ferne Geliebte*, it offers an eloquent farewell to Classicism. In spite of a reliance on structures of the da capo type and strong subdominant leanings, it is one of Schumann's most successful large-scale works, concluding with a serene slow movement in C that evokes the spirit of the Arietta finale of Beethoven's op.111. Schumann's considerable reliance on the metronome has been attacked on numerous occasions, but used with care (and sometimes modified by Clara's own editorial suggestions) his markings provide a very useful guide. He was also one of the first composers to designate long passages as simply 'mit Pedal', confirming the shift of the dampers' function from that of a special effect to a continuous ingredient in the texture. Finally, Schumann's commitment to high-quality pieces in his studies for children resulted in such welcome additions to this repertory as the *Kinderszenen* op.15 and most especially the *Album für die Jugend* op.68.

Although Schumann's innovations appeared less radical by the end of the century, they remained more far-reaching than those of his contemporary Mendelssohn. After leading a revival of Bach's *St Matthew Passion* in 1829, Mendelssohn issued a series of keyboard works that included preludes and fugues (a set of six appeared in 1837), capriccios and fantasias, evoking a Baroque atmosphere overlaid with post-Classical phrase structure. A favourite arrangement was the slow introductory opening succeeded by a fleet Allegro or even Presto, most familiar from the *Rondo capriccioso* op.14, composed when Mendelssohn was only 15. A quarter of his output consists of eight books of *Lieder ohne Worte*, shorter lyric pieces predominantly in simple ternary form, whose moderate technical demands offered sustenance to the amateur player in danger of being swamped in a sea of virtuosity.

The designation 'revolutionary' is properly reserved in the 19th century for a figure such as Chopin. In spite of precedents to be found in the music of Hummel and Field, even Chopin's earliest works are stamped with an originality that could scarcely have been expected. All of his more than 200 works involve the piano (the vast majority are for piano solo), and in this respect he typifies the increasing specialization of the Romantics. Only a handful of concertos, sonatas and chamber works employed what were by now academic forms. Otherwise Chopin preferred generic titles that readily conjured up poetic images (ballade, barcarolle), though he stopped short of overt programmaticism, maintaining the tradition of absolute music in the two composers he most revered, Bach and Mozart. His discomfort with large, multi-movement forms is betrayed in the two youthful concertos, whose opening movements reverse the customary sequence of modulations in exposition and recapitulation. Visits to Vienna in 1829 and 1831 saw the première, on an instrument placed at Chopin's disposal by Conrad Graf, of the variations on 'Là ci darem la mano' (the work to be greeted by Schumann's prophetic review: 'Hats off, gentlemen, a genius!'). The Waltz in E♭ op.18, the first of the large concert waltzes, was also set down in Vienna. But Chopin's decision in the autumn of 1831 to take up at least temporary residence in Paris sealed the decline of the imperial capital and marked the ascendancy of the French metropolis to its position as the centre of new musical fashion for the next 90 years. Most importantly for the evolution of the piano, developments now shifted to the French-English design. Both the more conservative English action retained by Pleyel and the repitition action patented by Erard in the 1820s (the model for virtually all modern grand actions) provided more leverage with less effort than the increasingly cumbersome Viennese action, whose mechanical disadvantage multiplied as the instruments grew in size and weight. Many of Chopin's effects depend upon the increased sustaining power, particularly in the treble, of the newest French instruments. At the same time, both Pleyel and Erard's flat-strung pianos retained a clarity and transparency, even in the bass, that was aided by a more lightweight and

efficient damping system. Gone for good were the exotic multiple pedal stops of the Viennese instruments; Romantic pianists made do with the damper and shift pedals now standard on English models. Chopin's preference for the more intimate sound of the Pleyel (whose action was slightly shallower than that of the Erard and had virtually no after-touch) shows that he resisted over-simplified notions of 'progress'.
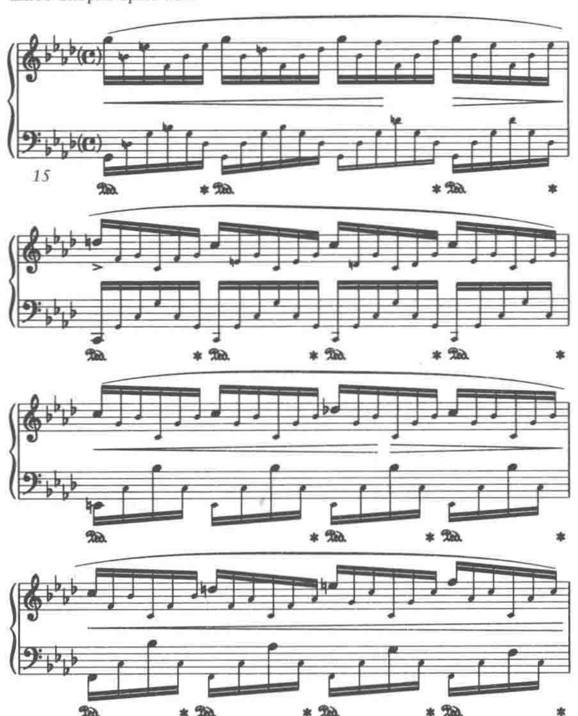
On his arrival in Paris, Chopin began the regular and systematic cultivation of almost ten different genres. Dominant among the smaller forms were the mazurkas and nocturnes, which collectively reveal an astonishingly varied approach to ternary form. The modal colouring of the Mazurka in C♯ minor op.41 no.4 (caused by the use of the lowered 2nd and 7th degrees) sets up the return to the opening A section via the augmented 6th rather than the dominant, a technique that was to become a Romantic cliché. While still a youth in Warsaw Chopin had access to an intriguing new genre of composition by the Irishman John Field: the nocturne. Field's first four compositions bearing this atmospheric title appeared in St Petersburg and Moscow in 1812, and doubtless made their way to Warsaw soon after. To Field goes the credit for evolving the arpeggiated accompaniment over which an expressive melody is free to spin out. Traces of the nocturne as it was inherited from Field are evident in op.9 no.2 (a perennial favourite of amateurs) but Chopin soon transformed the species to accommodate a much wider emotional range. The extreme contrasts of op.15 no.1 provide a memorable early example; 15 years later the highly ornamented return in the Nocturne in B op.62 no.1 raises subtlety to new heights while assimilating Chopin's love of Italian bel canto. Although performers frequently present them in different groups, many of these sets were arranged by Chopin as collections unified in sequence of mood and tonal plan. The almost 20 waltzes are more openly sectional, as befits their dance origins, and prompted some of the composer's most spontaneous melodies, reinforced in the larger concert waltzes by ingenious repetition schemes. His most direct homage to Bach, the 24 Preludes, encompasses an array of formal schemes far richer than their aphoristic character might suggest. A large number are built on a single phrase that requires only a single repetition rather than contrasting material to attain completeness. An even more virtuoso treatment of repetition underlies the Berceuse op.57, where a simple alternating pattern of tonic and dominant harmonies repeated 54 consecutive times supports a remarkably free and florid set of seamless melodic variations. A similar union of circumscribed harmonies and operatic display (frequently in duet textures) informs the equally remarkable Barcarolle op.60, which captures perfectly the gentle undulations of a Venetian gondola without the sentimentality so often attached to the genre.

Apart from his one youthful sonata, Chopin's experiments in this form produced two highly individual works, both in the old-fashioned four movements though with the scherzo placed second. In both opening allegros the focus on thematic rather than tonal processes leads to a marked sectionalization between vigorous first and lyrical second groups. The finale of the B♭ Sonata is one of the most original movements Chopin ever wrote, subjugating all the traditional elements to a single bare, fleeting texture. His ten or so remaining large-scale works (all in one movement) evince two opposed approaches. The polonaises, the first three scherzos and the second ballade employ large-scale ternary or rondo structures built around highly contrasted material. However, the three remaining ballades (in G minor, A♭ and F minor), as well as the Scherzo in E op.54, the Fantasy op.49 and the Polonaise-Fantasy op.61, each offer highly individual solutions to the special formal problems posed by thematic transformation and seamless transitions. The influence of sonata procedures is obvious in the first and last ballades and in the Fantasy, though with a minimum of emphasis on resolving material from secondary keys in the tonic. By establishing A♭ major as emphatically at the close as it does F minor in its opening, the Fantasy promotes the interchangeability of relative major and minor; the conclusion in A minor of the F major Ballade, which made such an impression upon Schumann, provides an even stronger example of Chopin's undermining of a single, central tonality. Although the Fantasy Impromptu, published posthumously, has always been the most popular of Chopin's compositions in this vein, his 'fantasy' masterpiece is doubtless the Polonaise-Fantasy, in which the most heroic and extrovert characteristics of the genres cultivated by Chopin are blended with the most intimate flights of fancy. Performances that ignore the single basic tempo marking of Allegro maestoso obscure the underlying unity.

4. The age of virtuosity. Keyboard virtuosos had travelled across Europe since the mid-18th century, but the bulk of published music was aimed at the amateur market. Beginning with Beethoven, the situation was rapidly transformed; Czerny reported to the composer in a conversation book that a woman in Vienna could still not play the opening of the Hammerklavier Sonata even though she had been practising it for months. The 84 studies of Cramer, published in 1804 and 1810, were considered by Beethoven to be the 'best preparation for his own works', receiving praise in the next generation from Schumann. Czerny's *Vollständige theoretisch praktische Pianoforte-Schule* op.500, although not published until 1839, codified earlier practices. The era of the Romantic virtuoso was properly launched with the publication of Chopin's two sets of études in 1833 and 1837 (though the earliest were composed in 1829). He combined the solution to a single technical problem (including rapid parallel 3rds, 6ths or octaves in the same hand; black keys, large jumps) with works of intrinsic artistic merit, worthy of placement alongside any others in the concert repertory. Schumann's description of op.25 no.1 as 'a lovely picture in a dream' acknowledges Chopin's highly original figuration, in which 'it would be a mistake to suppose that he allowed us to hear every one of its small notes' (ex.10). He was equally adroit in studies that develop touch rather than bravura, especially evident in the three composed in 1839 for inclusion in Moscheles's *Méthode des méthodes*.

The only 19th-century performer capable of doing justice to the expansive arpeggios of Chopin's op.10 no.1 was said to have been Franz Liszt, and it was he who carried the evolution of the Romantic pianist to its fever pitch. Beginning at the astonishingly early age of 15, and inspired by the example of Paganini, Liszt published between 1826 and 1849 (he retired from concert touring in 1848) almost three dozen studies encompassing a dazzling spectrum of keyboard effects, an achievement not supplemented until the publication of Debussy's 12

Ex.10 Chopin: op.25 no.1



Etudes during World War I. The orchestral basis of these efforts is illustrated by the well-known *Mazeppa*, which demands three staves for the opening tune. A similar orchestral effect is imparted by the superhuman leaps in Liszt's transcription of Paganini's *La campanella*. Unlike Chopin's, Liszt's studies are peppered with improvisatory cadenzas and flourishes remarkable for their constant inventiveness. More than any other 19th-century figure, Liszt kept the tradition of improvisation alive, and there is no doubt that the printed version of the studies represent the distillation of years – perhaps even decades – of performance experience. The title 'transcendental' given to the best-known set (final version, 1852) proved an apt description of Liszt's technique, for only one that transcended the capabilities of virtually all his contemporaries could do justice to his own music.

Apart from a rash of studies, Liszt produced a bewildering array of works for solo piano, many of which underwent continuous revision during his lifetime, and many of which remain unavailable in any reliable modern edition. The proportion of 'salon music' among his output is far less than that found among such contemporaries as Thalberg and Henselt. Outstanding among the larger collections are the three volumes of *Années de pèlerinage*, aural mementos of Liszt's sojourn in Switzerland and Italy. His sources of inspiration were frequently literary (the three Petrarch sonnets) or scenic (*Au bord d'une source*, *Les cloches de Genève*), but are programmatic in only the most evocative sense. The 'fantasia quasi sonata' (the 'Dante' Sonata) that closes the second year is a large-scale work of tremendous intensity, in which the symbolic interval of the tritone serves as a unifying motto. The series of four Mephisto waltzes presents a comprehensive catalogue of the 'demonic' devices that proved so attractive to Liszt. The work now reckoned his most impressive is the B minor Sonata (1852–3), which succeeds in harnessing technical brilliance to the architectural demands of four-movements-in-one. The sonata is perhaps Liszt's most impressive display of thematic transformation, built upon an edifice of five mostly cryptic and open-ended motifs. It would be a serious error, however, to overlook the tremendous investment made by Liszt in arrangements, transcriptions and works based on previous material. Most important among the latter are the 21 Hungarian Rhapsodies based on processed folk material, planting the seeds for the nationalistic movements at the end of the century. Liszt's high opinion of Schubert is reflected in the more than 60 song transcriptions, including the complete *Schwanengesang* and *Winterreise*. His many operatic transcriptions and paraphrases are now rarely heard, but in his own day they not only provided opportunity for technical display but served many of the functions of the gramophone. Liszt lavished considerable care upon such arrangements, and in his *Réminiscences de Don Juan* (on Mozart's *Don Giovanni*) he left behind a graphic representation of technique as sexual conquest.

Although much has been made of Liszt's enthusiastic endorsement of Steinway's new overstrung models in the 1870s, the vast majority of his music for piano was composed during the period in which he endorsed the flat-strung Erards with equal enthusiasm. He even found time to provide testimonials for Chickering, and for the Bösendorfer with its old-style Viennese action. In any event, all the instruments used by Liszt were equipped with softer wire and more elastic accretions of felt and leather hammer coverings than modern concert instruments. His long career spanned a phenomenal period in the piano's development, and he never tired of dreaming up new and seemingly unattainable effects, such as the 'vibrato assai' that features in his transcription of Schumann's *Widmung* (ex.11).

Liszt's achievements inspired both competitors and imitators. His sharpest competition in the late 1830s was from Thalberg, who dazzled audiences with his novel
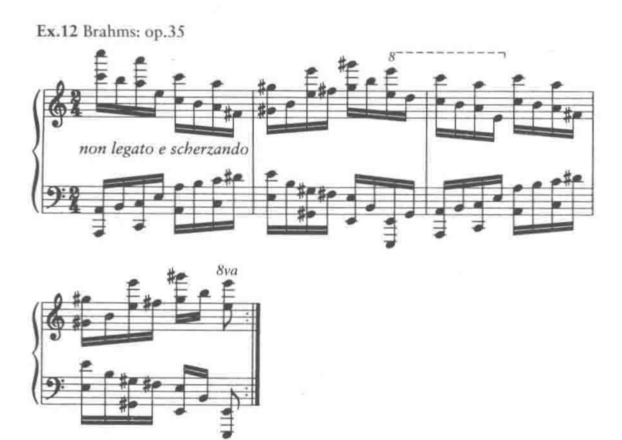
Ex.11 Liszt: Transcription of Schumann's *Widmung*

Geist, mein bess - res Ich!
a tempo
con somma passione
fff vibrato assai
rinforz.

device of placing the melody in the thumbs while surrounding it with a sea of arpeggios, giving the impression that more than one piano was being played. Thalberg specialized in operatic paraphrases (that on Rossini's *Moïse* enjoyed particular popularity) and variations such as those on *God Save the Queen*; none of his extensive output remains in the active repertory today. A similar fate has befallen the transcriptions and salon pieces of two other celebrated virtuosos, Herz and Henselt. The most interesting and original pianistic figure next to Liszt in the mid-century was Alkan, who spent much of his life in obscurity. Novel (and sometimes epic) notions of structure and harmony have served to rekindle interest in Alkan's music, whose variety rivals that of his better known contemporaries. His virtuosity was uncompromising, at times requiring an almost superhuman stamina.

Brahms's virtuosity took Beethoven's Hammerklavier as its starting-point, as the rhythms and proportions of his C major Sonata, published when he was scarcely 20, show. After the three early sonatas, however, Brahms turned his attentions elsewhere. The chief focus during the late 1850s and 1860s was variation form. The 25 Variations and Fugue on a Theme of Handel op.24 injected new life into a genre virtually moribund since Beethoven's set for Diabelli four decades earlier. Brahms summarized his technique – more severe and less effect-orientated than that of Liszt – in two striking sets of variations on Paganini's Caprice no.24. Typical among the uncompromising problems aired are the 'blind' octaves in no.11 of the second book (ex.12). Beginning with the Eight Piano Pieces of op.76, published when he was in his mid-40s, Brahms focussed almost exclusively for the next 15 years on six groups of smaller pieces described variously as Capriccio, Intermezzo, Rhapsody, Ballade or Romanze. Although he occasionally included literary inscriptions (from Sternau over the Andante of the F minor Sonata, from Herder at the beginning of op.117), Brahms's fundamental allegiance remained with the absolute music tradition of the Viennese Classicists. Strife between him and the avant-garde advocates of Liszt and Wagner proved inevitable. A few of these shorter works fulfil the dramatic demands of sonata form (the B minor Capriccio and the B♭ Intermezzo from op.76), but Brahms relied most heavily, as had Chopin and Schumann before him, on the simple ternary scaffolding. If he rarely infused it with the endless flexibility of Chopin, Brahms's resourcefulness, particularly in matters of rhythm and phrase, rarely faltered. Regardless of mood, he gravitated

Ex.12 Brahms: op.35



towards the middle and lower registers of the piano, preferring chains of closely spaced, poignant dissonance to clearly articulated textures. In spite of opportunities to experiment with the newer, high-leverage actions, Brahms remained loyal until the very end to the Viennese models that soon after his death were to pass into obscurity. He remains one of the few composers in the Western tradition for whom nostalgia for a bygone era provided a fresh and original impulse.

5. 19TH-CENTURY NATIONAL TRENDS. By the 1870s the piano and its literature had attained a pre-eminence unrivalled both in the salons of the upwardly mobile middle class and on the concert stage. It claimed a repertory from Bach to Brahms that was, and remains, beyond comparison in its scope and its extent. In Mozart's time there had been relatively little distinction between teaching or domestic pieces (sonatas, variations) and those intended for public consumption (primarily concertos and chamber music). After Beethoven's death the emphasis among professionals on the development of a 'superhuman' technique (assisted by mechanical aids such as finger stretchers and dumb keyboards) led to a bifurcation of the solo repertory. A few major composers like Schumann attempted to fill the void with instructional cycles of high quality (*Album für die Jugend*); others such as Stephen Heller, who also composed large quantities of ambitious music, are remembered primarily for a steady stream of undemanding pieces aimed at the amateur market.

To expect the flood of masterpieces that had issued forth for almost a century to continue indefinitely would have been unrealistic even had it not been that the piano's popularity reached a peak, to be followed by a shift of focus back to the orchestra. The piano continued to inspire composers and performers alike, but much of the activity now took place beyond the main arenas of Germany, Austria and France.

As in opera and orchestral music, nationalist piano music, particularly that of Liszt, betrayed considerable western European influences. Almost all the Russian composers of the time wrote for piano. The salon pieces of Glinka, Borodin and Rimsky-Korsakov are surpassed in interest by those of Tchaikovsky, but it was two other Russians who made the major contributions. Perhaps the most original of these was Musorgsky's *Pictures from an Exhibition* (1874), a series of tableaux inspired by paintings of Victor Hartmann and linked by a recurring promenade theme in 5/4 metre. The writing, both stark and colourful, captures the folk flavour more effectively than Ravel's opulent orchestration. Balakirev's *Islamey* (two versions, 1869 and 1902) has acquired a certain status as the most technically demanding work in the virtuoso repertory – too difficult for even its composer, an accomplished pianist – but it is also skilfully written and dramatically effective.

The English-speaking world boasted its most successful 19th-century keyboard composer in Sterndale Bennett, most of whose music is unknown today. Admired by Schumann and Mendelssohn, and himself a great admirer of Beethoven, Bennett developed a piano style that avoided empty display but made considerable demands upon the performer, and maintained most interest in shorter forms. The American MacDowell, like most of his countrymen, received a thoroughly European training that included the encouragement of Liszt and Raff. Though remembered

primarily for the *Woodland Sketches* (1896), an amiable series of portraits in the spirit of Schumann, he composed a substantial amount of ambitious music including four sonatas and more than two dozen concert études; the best of this repertory is receiving more frequent hearings today, especially in the USA.

The greater publicity accorded to the French impressionists has served to obscure the unique achievements of Spanish composers at the end of the century. It is easily forgotten that Albéniz's style was already well formed before Debussy wrote his most important piano works. He enjoyed good relations with both Debussy and Ravel; the influences among the three composers were mutual. Albéniz's major keyboard works, beginning with *La vega* (?1898) and culminating in the four books of his suite *Iberia* (1905–8), were contemporary with important keyboard works of Debussy. Though not as subtle structurally, these pieces are marked by spontaneity and novel figurations, including skilful evocations of both guitar and castanet. Granados excelled in the best tradition of salon music, as in the seven *Valses poéticos*, but his most important publication was the series of *Goyescas* (1909–12) stimulated by his favourite painter. The best work of Falla and Turina builds upon the achievements of Albéniz and Granados.

Born in Liège in the year that Beethoven completed his *Missa solemnis*, César Franck did not complete his two most important piano works, the *Prélude, choral et fugue* (1884) and the *Prélude, aria et final* (1887), until Romanticism was about to enter its twilight. In the *Prélude, choral et fugue* (ex.13) especially, he succeeded in tempering a Lisztian technique and cyclic procedures to solemn purpose, often recalling (and almost demanding) an organ pedal board. Though greatly influenced by Wagner, Chabrier is often most characteristic in his piano pieces, which contributed in France to the emancipation of dissonance and the interest in modal melodies. Saint-Saëns, Dukas and d'Indy did not invest their solo piano music with anything like the interest of their orchestral compositions (and, in Saint-Saëns's case, of his keyboard concertos).

The most important French composer for solo piano in the generation before Debussy was Fauré. Although he cultivated the by then celebrated genres of Chopin (especially the nocturne, impromptu and barcarolle), he brought to each a highly idiosyncratic figuration based upon equal importance of the hands and free polyphony within an arpeggiated background. Unlike much late Romantic keyboard music, Fauré's character-pieces sound less difficult than they are but repay careful study. While Debussy was still writing in a post-Romantic style his contemporary Erik Satie was setting down the three *Gymnopédies* (1888) that, in their sardonic simplicity, helped stake out the composer's iconoclastic position in French musical life. These were succeeded by more than a dozen sets of humorous piano pieces with provocative titles such as *Sonatine bureaucratique*; more than his actual music, Satie's acerbic unpretentiousness has exercised considerable influence on 20th-century composers such as John Cage.
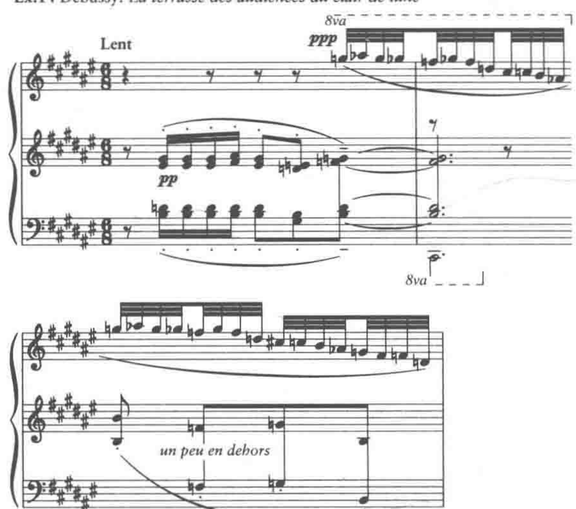
Ex.13 Franck: *Prélude, choral et fugue*

6. The growth of pianism, 1900–1940. If the 20th century was less dominated by the piano than was the 19th or late 18th, the range of its achievement in terms of widening the instrument's expressive potential, is notable. Although few of its composers contributed to the repertory to quite the same extent as many of their ancestors, both Rachmaninoff and Skryabin stand comparison with Chopin and Liszt as virtuoso performers of their own exploratory keyboard works. But while Rachmaninoff made his way into the new century by expanding upon distinctly 19th-century style of piano playing, Skryabin developed a more searching harmonic language which brought him closer to Schoenberg, Webern and Berg than to his compatriot. Another contemporary, Charles Ives, was evidently the most radical of an outstanding generation of composers (among them Stravinsky, Bartók and Prokofiev) who were unwittingly to found a tradition of 20th-century pianism. Moreover, the continuing importance of the piano as a solo instrument has made it possible to chart the main lines of 20th-century musical thinking from a study of the piano music alone, particularly since a number of composers (including Debussy, Skryabin, Bartók, Schoenberg, Boulez and Stockhausen) have made some of their most important stylistic discoveries through their keyboard works.

Although it may appear that Bartók was the most radical of the early 20th-century composers in attitude to keyboard technique, Debussy, barely a generation his senior, represents an even more fundamental secession from the 19th-century pianistic tradition. His imaginative disregard of the essentially percussive qualities of the instrument enabled him to develop a new pianism, dependent on sonority rather than attack, on subtle dynamic shading rather than sustained cantabile. His own playing was evidently notable for its range of colour within a *pianissimo* dynamic (aided by the use of both pedals) and this is reflected in a Chopinesque notation that details every nuance of touch, as well as of dynamics and phrasing. Precise indications of pedalling are rare, but Debussy's use of sustained bass notes reveals a new awareness of the possibilities of the sustaining pedal and of the minute differences that can be obtained between the total clarity of legato pedalling and the total blurring of undamped strings (see ex.14).

Ravel's more traditional virtuosity, however, marries this new impressionism to a bravura inherited from Liszt, developing a characteristic brilliance of keyboard usage that was, in turn, to have as great an influence on Bartók as were Debussy's more far-reaching experiments in keyboard sonority. As early as 1911, Bartók was stressing the percussive aspect of the instrument through the use of ostinato rhythms; this xylophonic approach was later

Ex.14 Debussy: *La terrasse des audiences du clair de lune*



extended to embrace the more vibraphone-like qualities of a *laissez vibrer* that made expressive use of the suspension and decline of a sound as well as of its initial attack. Bartók was also to continue a Beethovenian investigation of the sharply defined contrasts possible within the instrument's wide dynamic range, and of the contrasts in sound quality suggested by its high, middle and low registers. He continued Debussy's exploration of the resonances obtainable from overlapping harmonies coloured by the sustaining pedal, which later proved equally important in the light of instrumental techniques developed after World War II.

Where Debussy's most important contribution to contemporary pianism had resulted from his refusal to acknowledge the essentially mechanical limitations of the instrument, Ives was to make his contribution through a disregard for the limitations of the ten fingers of the pianist, some of his chords necessitating the assistance of a third hand or the pianist's arms. If Ives was ahead of his time, his almost exact contemporary, Rachmaninoff, while making a sizable contribution to piano literature, proved less significant in relation to the future of both musical thought and keyboard technique. Similarly, Prokofiev's nine sonatas and numerous smaller pieces are characteristic of his own stylistic scope and Lisztian virtuosity rather than indicative of future developments. The same is true of the works of other important composers of piano music during the first three decades of the century, including Valen, Pijper, Dohnányi, Martinů, Casella, Skalkottas, Shostakovich and, most notably, Hindemith.

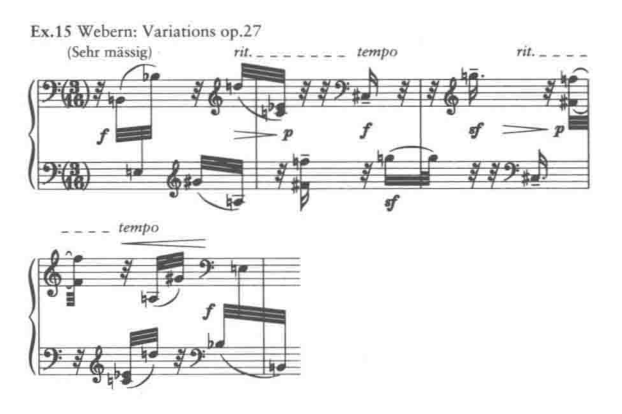
Schoenberg, though not himself a pianist, made his two most important musical discoveries – atonality and, later, 12-note composition – through the medium of the piano. The last of the Three Pieces op.11 (his first published work for solo piano, 1909) was confidently cast in a language that owed little either to the impressionistic colouring of contemporary French music or to the more Romantic, large-scale gestures of the late 19th-century Austro-German keyboard composers. The massive stretch of its atonal counterpoints, combined with the extreme contrasts of its fleeting textures and eruptive dynamics (in addition to the introduction of keyboard harmonics in the first piece of the set) remained unsurpassed for almost 40 years, until overtaken by still more demanding techniques after World War II. Equally significant in the trend away from Romantic rhetoric, his Six Little Pieces op.19 explore the expressive qualities of the instrument (mostly at the lowest end of the dynamic range) with a restraint more typical of his friend and pupil, Webern, whose single mature work for the piano was such a major landmark. Webern's Variations op.27 invoke a much earlier concept of instrumental music as an extension of, and almost indistinguishable from, vocal music. The essential simplicity of the piece becomes complex through the continual overlap of wide-ranging contrapuntal lines (and thus of the pianist's hands), demanding a new technical approach to extended part-writing, as well as to the delicate balance between harmonic and rhythmic phrasing (see ex.15). This piece, with its structural finesse and abstracted *espressivo*, has cast its benevolent shadow on most subsequent composers of piano music.

Stravinsky's pianistic influence extends well beyond the few works he originally wrote for keyboard, not least because he was one of the first composers to establish the piano as an orchestral instrument (Symphony in Three Movements, *Petrushka, The Wedding*). His piano (or piano duet) versions of many of his orchestral works are, in effect, original pianistic conceptions, such was his instinctive feeling for the characteristic spacing of keyboard sonorities.
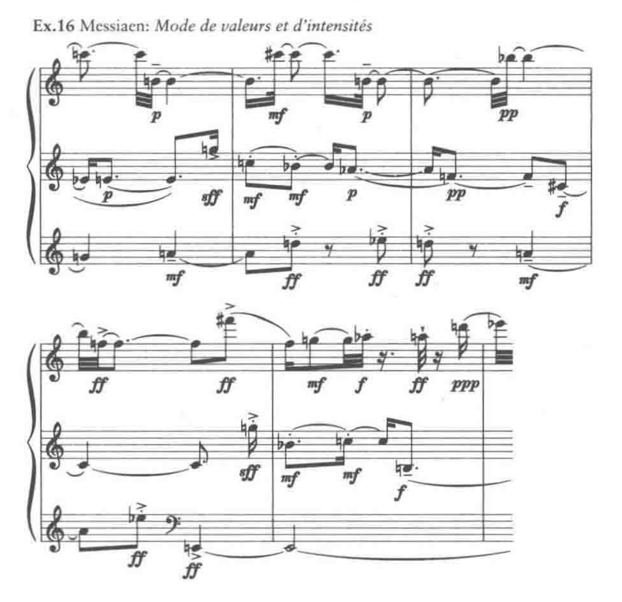
It was in 1912 that Cowell first began to experiment with hand and arm clusters as a means of colouring and outlining his melodic shapes and of creating harmonic areas rather than defined chords. In addition to these keyboard effects, he later explored the production of sounds directly from the strings themselves, either as pizzicatos, as glissandos on single strings or across the strings (as in *The Banshee*) or in conjunction with silently depressed keys (in order to produce arpeggiated chords, as in *Aeolian Harp*), or as harmonics, produced by the simultaneous stopping of relevant strings.

7. The avant garde and after. The possibilities explored by Cowell were woven by Cage into the aleatory fabric of his most substantial work for piano, *Music of Changes*. Cage also undertook a more radical examination of the piano as a resonating body: the accompaniment to his song, *The Wonderful Widow of Eighteen Springs*, is rendered entirely on various parts of the frame, with which the strings are made to resonate in sympathy by depressing the sustaining pedal. Moreover, he transformed the basic sound quality of the instrument by a

Ex.15 Webern: Variations op.27



Ex.16 Messiaen: *Mode de valeurs et d'intensités*



'prepared' extension of its timbral possibilities: by forcing certain strings to vibrate against wedges of various materials (metal, wood, rubber etc.), he opened up a particularly astonishing range of keyboard sonorities in his Sonatas and Interludes for prepared piano (1946–8). Other composers then turned to enriching the basically harp-like sounds obtained by acting directly on the strings, whether with various types of beater, plectra or cluster-producing blocks of differing length, weight and constitution, or with objects placed on the strings, to be set in motion by the action of the hammers. Together with the kinds of electronic enhancement now more readily to hand, the continuing development of sounds from within and around the instrument's body may be limited only by the patience and physical reach of the player.

It seems unlikely, however, that such methods of sound production will become established ingredients of instrumental technique unless and until manufacturers can agree to standardize the piano's internal structure. The relative indeterminacy of results may account for the fact that inside-piano effects have been generally ignored by those composers who have contributed importantly to the mid-20th century piano literature, including Copland, Feldman and Tippett, as well as Messiaen, Boulez, Berio and Stockhausen.

Even the most opulent of Messiaen's later works have a muscular background related to the kind of rhythmic counterpoint he first developed in *Mode de valeurs et d'intensités* (1949), where the basic idea of a rhythmic ostinato was widened into an ostinato system of serial control over the separate elements of duration, dynamics and attack as well as pitch. This made almost insuperable demands on the performer (as, later, did Boulez's *Structures* for two pianos and Stockhausen's early piano pieces) since such precise rhythmic and dynamic definition, within lines broken by jagged extremes of pitch, are scarcely realizable except by electronic means (see ex.16). The intellectual strictures of this piece merged with a freer, unmistakable pianism in his *Cantéyodjayâ* and in the vast *Catalogue d'oiseaux*, creating a range of keyboard colour as pervasive in its influence on the works of younger composers as was that of Bartók or Stravinsky on the music of an earlier generation.

Boulez's three sonatas and Stockhausen's first 11 *Klavierstücke* (all dating from the late 1940s and 1950s) stand as models of contemporary keyboard writing, both for the variety of their neo-virtuosity and for the range of their textural contrasts and expressive sonorities. Musically they display a sharp-edged violence whose stinging contrasts (which had at first seemed unplayable) have had the effect of enlarging both the scope and the standards of virtuoso pianism. They also demand an ability to define each degree of a dynamic palette that extends from *ppp* to *fff* and beyond, in combination with as many varieties of touch or attack. In the case of Stockhausen, these controls must additionally be linked to an ability to play clusters of precisely defined exterior limits, whether these take the form of single attacks, arpeggiated decorations or multiple glissandos (see ex.17).

In such works, and in pieces by such stylistically diverse composers as Barraqué, Dallapiccola, Berio, Pousseur, Xenakis, Carter and Cage, pedal technique is no longer left to the good taste of the performer but must comply with the specific demands of the score. The use of the sustaining pedal has become as integral to musical expression as dynamics or phrasing: techniques such as half-pedalling, after-pedalling (catching the resonance of a chord after releasing the attack) and flutter-pedalling (effecting the gradual release of an attack) have become commonplace. Increasing numbers of works (Boulez's

Ex.17 Stockhausen: *Klavierstück X*

Clusterglissandi schnell und leicht ohne Rücksicht auf nicht ansprechende Tasten

ohne cis

Sonata no.3, Stockhausen's *Klavierstücke V–XI* and Berio's *Sequenza IV*, for instance) also require the use of the centre sostenuto pedal found on concert instruments to free selected strings from the damping mechanism, so allowing them to vibrate in sympathy with notes which may subsequently be sounded. Berio's *Sequenza IV*, built on the ground bass effect of such sustained notes or chords continually reinforced by the movement of the decorations imposed upon them, is a spectacular study in the use and management of this pedal.

With the influence of the international avant garde on the wane, the age of pan-European masterworks would seem gradually to have given way to a period of retreat and of nationalist consolidation. Of those born in the 1920s, Xenakis has persisted with a keyboard virtuosity beyond the reach of all but the exceptional few, as indeed have Ferneyhough and others of the 1940s generation. While Stockhausen's *Klavierstücke XII–XVI* (1978–84) double as instrumental episodes in *Licht*, his operatic work-in-progress, and Boulez's single-movement *Incises* (1994) is likewise to form part of a larger whole, Carter's *Night Fantasies* (1980) and Ligeti's *Etudes* (1985–) are slowly working their way into the repertory of those pianists seeking maximalist challenge in an era increasingly dominated by the minimalist. But while there is a growing number of composers (many from former USSR countries, including Pärt, Gorecki and Gubaidulina) whose predominantly contemplative music seldom finds room for a non-sustaining instrument such as the piano, there is plenty of evidence that traditional keyboard techniques continued to flourish in more popular vein elsewhere: Rzewski's *Winnsboro Cotton Mill Blues* (1980) and Nancarrow's only work not written for player-piano, the stylish *Two Canons for Ursula* (1989), are two fine examples of a transatlantic virtuosity that was clearly alive and well in the closing years of the century.

IV. Harpsichord music in the 20th century

The revival of the harpsichord (since 1889, when the firms of Erard, Pleyel and Tomasini each displayed newly made harpsichords at the Paris Exposition) led to a distinct, modern harpsichord style in which timbre as material to work with became an important feature of the composition. The development of the modern concert harpsichord modelled after the so-called Bach disposition of the alleged BACH HARPSICHORD (catalogue no.316 at the Musikinstrumenten-Museum, Berlin), with two manuals and a variety of stops, usually disposed 1 x 4′, 2 x 8′ and 1 x 16′, therefore had an influence on the style of many compositions, including Hugo Distler's Concerto for Harpsichord and Strings op.14 (1935–6). In this concerto, Distler made use of the then fashionable neo-Baroque *Terrassendynamik* ('terraced dynamics') and introduced echo effects by alternating between tutti registration and registration without the 16′ stop.

Roman Haubenstock-Ramati, in his Concerto for Harpsichord and Orchestra (1978; based on his *Recitativo ed Aria*, 1954–5), also used the registration effects of an instrument with the 'Bach disposition' plus harp stop and theorbo stop (on the 8′ and 16′). Haubenstock-Ramati was possibly the first composer to exploit fully the harpsichord's percussive quality. He introduced the harpsichord as a noise-making, pointilistic solo instrument in the spirit of *musique concrète*. His Concerto was the first of several works, by various composers, to exploit the modern harpsichord's potential as the only traditional acoustic instrument (with the exception of the organ) upon which the availability of a pre-determined variety of stop combinations permits serial employment of the parameter timbre in a consequently mechanistic manner.

The interplay between pedal stops on the two-manual keyboard forms the basis of another style of composition for the modern concert harpsichord, most obviously in *Continuum* by György Ligeti (1968). The composition's first sound, the interval G–B♭, demonstrates the aspect of changing timbres that is used throughout this composition: it is repeated many times prestissimo (resembling chains of trills), yet with alternating registration each time. Thus, the sound event receives a certain dynamic spatial structure, although it remains (for a certain period) static and has no development in traditional terms of musical construction. Ligeti referred in this context to the realization of 'acoustic illusions', influenced by the graphic art of Maurits Escher. Ligeti's composition has had many followers, from the negative parody of the title in *Discontinuum*, composed in 1978 by François Vercken, to the eclectic use of the trill as the dominant material for composition in works such as Penderecki's *Partita* (1971, rev.1991), Klaas de Vrie's *Toccata Americana* (1978), Hope Lee's *Melboac* (1983), Kaija Saariaho's *Jardin secret II* (1984–6) and Ruth Zechlin's *Diagonalen* (1990).

Another possibility offered by the two-manual harpsichord is the introduction of different temperaments on each of the manuals. In his *Tombeau de Marin Marais*for Baroque violin, two bass viols and harpsichord (1967), Pierre Bartholomeé suggested dividing the octave into 21 equal steps. Hans Zender, too, extended the traditional tempered system for the harpsichord in his *Kantate nach Meister Eckhart* (1980). Other compositions, in which each manual of the two-manual instrument has its own temperament, are *Minos* (1978) by Anneli Arho, *The female modes* (1985) by Ted Ponjee, and – designated for any keyboard instrument, but most effectively performed on the harpsichord – *Fantango* (1984) by Jukka Tiensuu.

Some compositions make use of the contrasting sound of two different keyboard instruments, such as piano and harpsichord. Martinů's *Concert pour clavecin et petit orchestre* (1935) is presumably the first work with such a combination of instruments. Here the orchestral forces include piano, flute, bassoon and strings. Elliott Carter's Double Concerto for harpsichord and piano with two chamber orchestras (1961) is the best known composition that features the contrast between those two keyboard instruments. In his cover notes to a recording of this work (Nonesuch H 71314, 1975), Carter wrote that 'the harpsichord and piano . . . are each given music idiomatic to their instruments, meant to appeal to the imaginations of their performers and cast them into clearly identifiable, independent roles'. Written for a particular model of harpsichord made by the American harpsichord builder John Challis (1907–74), with a great variety of timbres and a unique dynamic gradation of each stop owing to full-position and half-position hitches, the differentiation in sound that Carter employs in the harpsichord part matches the richness of shading of which the piano is capable.

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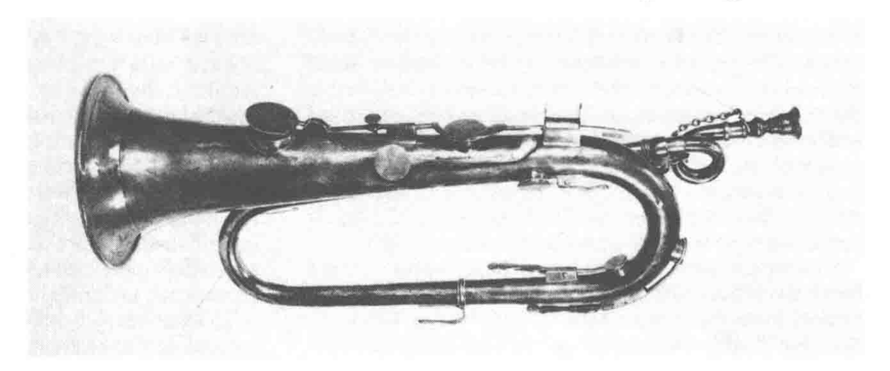
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Keyed bugle [key bugle, Kent bugle, Royal Kent bugle, Kent horn etc.] (Fr. *bugle à clefs*, *trompette à clefs*, *cor à clefs*; Ger. *Klappenhorn*, *Klappenflügelhorn*; It. *cornetta a chiavi*; Dutch *Klephoorn*). A conical, wide-bore, soprano brass instrument, with sideholes controlled by keys similar to those found on woodwind instruments. It is the precursor of the modern flugelhorn. In the Hornbostel-Sachs system it is classified as a trumpet.

Keyed bugles are important in the brass band movement on both sides of the Atlantic. Early examples had only five keys, but instruments with up to 12 are found. The key closest to the bell (B♮ on an instrument in C) is the only one that remains open when the instrument is at rest; the others are opened to provide a chromatic sequence (C♯, D and E♭ by the right hand, E and F, on the lower part of the instrument, by the left), which may be augmented by alternatives and trill keys. Some later instruments have a whole-tone valve in place of the E and F keys. Most have a single loop (fig.1), but short, double-wound models are also found. Most early keyed bugles were pitched in C with a crook to B♭; later, others appeared in high E♭.

Most keyed bugles were made of copper with brass or German silver keys and fittings; instruments made of solid silver, gold and tortoiseshell also exist. Most of the fingering systems are extensions of the original concept, but the instruments made by Kersten of Dresden are notable exceptions: here an attempt was made to divide the arrangement of six keys equally between the hands. Keyed bugle mouthpieces are similar to those used on modern flugelhorns and 19th-century cornets in that they have a deep and conical cup. The mouthpieces are made of brass or ivory and are sometimes silver-plated. The rims tend to be flatter and sharper in shape than modern ones. As a result of the wide conical bore and the deep conical mouthpiece, a very mellow and woolly sound is produced, similar to but not identical with the sound of the modern flugelhorn. Because of the sonic phenomena associated with venting, the keyed bugle has a unique timbre.

The bandmaster of the Cavin Militia, Joseph Haliday (*c*1772–1827), added five keys to the common military bugle in Dublin in 1810. Haliday's patent (British patent no.3334) is dated 5 May 1810. Shortly after the instrument's invention, Haliday is believed to have sold the patent rights to the Dublin maker Matthew Pace for £50. It must have been about this time that a sixth key was added. While Haliday was stationed in Wexford with his band, J.B. Logier wrote his *Introduction to the Art of*



1. Keyed bugle by Metzler & Co., London, c1820–40 (Horniman Museum, London)

Playing on the Royal Kent Bugle (1813), dedicating it to the Duke of Kent. It is probable that Logier made Haliday's 'bugle horn' commercially successful by stamping 'Royal Kent Bugle' on instruments sold to military bandsmen (which Haliday, as a nationalistic Irishman, was unlikely to have done). Haliday attempted to discredit Logier, but he no longer had control of his invention.

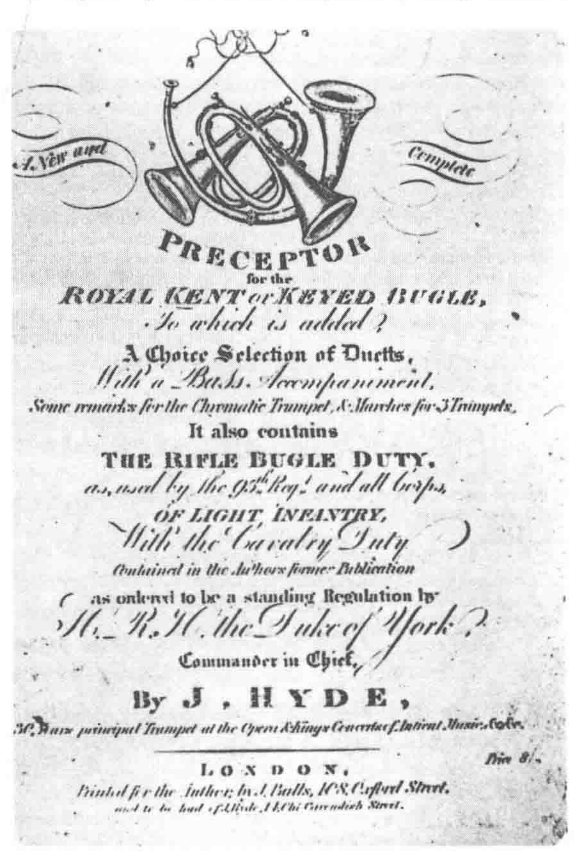
One of the most famous English keyed bugle players was John Distin, whose playing may have inspired keyed bugle obbligato parts in some English operas of the period. Many English orchestral trumpeters also played the keyed bugle. Keyed bugles were commonplace in most British bands by the time of the Allied occupation of Paris in 1815. After Grand Duke Konstantin of Russia heard Distin playing with the Grenadier Guards Band, he asked the Parisian instrument maker Halary (Jean Hilaire Asté) to duplicate the English instruments. Halary's instrument (French patent no.1849, 1821) extended the idea of the keyed bugle to a whole consort of instruments, the tenor and bass members of which he called ophicleides. In 1822 a rider was attached to the original patent allowing for an even greater range of instruments, some of which were apparently never produced. Halary's instruments were approved by the Académie des Beaux-Arts, and the Athénée des Arts awarded him a medal for his achievement. This provoked a surge of keyed bugle making in London and the main European musical centres as well as in the USA. The American names of Graves and E.G. Wright and the British firms of Percival, Pace and Köhler represent a high standard of craftsmanship; many beautiful instruments have survived in museums and private collections.

In Germany, catalogues mention *Klappenhorn* or *Klappenflügelhorn* frequently among listings of military and wind music, but the keyed bugle was not considered seriously as an orchestral or solo instrument. However, it met with great success in the USA where famous soloists like Richard Willis (the first director of the West Point Military Academy Band), Francis ('Frank') Johnson (a black bandmaster in Philadelphia) and Edward ('Ned') Kendall performed solos and band pieces that were to establish an important tradition. The earliest documented use of the keyed bugle in the USA occurred in 1815. Many performers received ornate gift or presentation bugles: Frank Johnson was given a handsome silver one by Queen Victoria; some performers are known only through the inscriptions on the bugles they were given.

By the 1840s most bands in the USA were supplied with valved instruments, and both keyed and valved instruments were used. Kendall's famous duel with the great cornet player Patrick S. Gilmore in 1856 has been thought to signal the demise of the keyed bugle in the USA. Keyed bugles were, however, still used on both sides of the Atlantic up to the mid-1860s.

Most method books for the keyed bugle contain a selection of operatic airs and popular tunes (in solo and duet form). Band arrangements with parts for keyed bugle are common in catalogues of the period. Contemporary programmes indicate that vocal solos with keyed bugle obbligato were popular, but few selections were published in this format. An example of this type of parlour literature is a ballad by T. Phillips, entitled *The Last Bugle* (Philadelphia, 1822).

The keyed bugle was assigned important parts in a number of stage works including Bishop's *The Miller and his Men* (1813) and *Guy Mannering* (1816), Phillips's *The Opera of the Russian Imposter* (1822), Rossini's



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By J. HYDE,

LONDON,

2. Title-page of J. Hyde's 'A New and Complete Preceptor for the Royal Kent or Keyed Bugle' (London, c1818)

Semiramide (1823) and Rudolphe Kreutzer's *Ipsiboé* (1824). The parts for *trompettes à clefs* in the Paris score of Rossini's *Guillaume Tell* and in Meyerbeer's *Robert le diable* were, according to Dauverné, played on valved instruments and not the keyed bugles that the score indicated. At least two substantial works for solo bugle and orchestra are known, A.P. Heinrich's *Concerto for Kent Bugle or Klappenflügel* (1834) and Joseph Küffner's *Polonaise pour le cor de signal-à-clef obligée* (1823).

Substantial parts for the keyed bugle appear in the repertory of the Cyfarthfa Band, a 19th-century ensemble formed from the ranks of the Cyfarthfa Iron Works at Merthyr Tydfil, Wales; a sample of this repertory was recorded by the Wallace Collection on period instruments in 1995. The interest in period instrument performances of American Civil War brass band music has encouraged the use of keyed bugles in such ensembles. The Chestnut Brass Company has been a leader in this area, recording the music of Frank Johnson and other 19th-century American popular composers. The English composer Simon Proctor has contributed a Concerto (1991) for keyed bugle and orchestra which was given its first performance by Ralph Dudgeon and the Richmond (Virginia) Philharmonic in 1994.

See also REGENT'S BUGLE.

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RALPH T. DUDGEON

Keyed trumpet (Fr. *trompette à clefs*; Ger. *Klappentrompete*; It. *tromba a chiavi*). A trumpet, generally with two double bends held in a horizontal plane. In the type developed by the Austrian trumpeter Anton Weidinger (1766–1852), the keys are brought together on one side of the instrument so as to be operated by one hand only; the other hand merely holds the instrument. Austrian specimens are usually fingered with the left hand, Italian ones with the right. The keys cover soundholes, and when opened raise the pitch: the key nearest the bell by a semitone, the next by a tone etc. Some trumpets have four, and some six keys, but five is the most common number (for illustration, *see* TRUMPET, fig.7*d*).

The first keyed trumpets were pitched in D and E♭. Later (*c*1820) they were made in G, A or A♭, with crooks for lower pitches; with the fixed position of the soundholes, this resulted in differing intonation and fingering, according to the crook employed. In Italy, they were also constructed in families of various sizes.

The first keyed trumpet was made in Dresden in *c*1770 (according to information in Schubart's *Ideen zu einer Ästhetik der Tonkunst*), and in 1791–2 Nessmann built a keyed trumpet in Hamburg. This was praised by Gerber (*Neues historisch-biographisches Lexikon*, 1812–14). In an advertisement for his 'Grand Public Concert' given in Vienna (28 March 1800) Weidinger stated that work on his 'organisirte Trompete', which had taken seven years, was finally accomplished. He also claimed the concert to be the first public performance on the instrument, which was equipped with several keys. However, in 1798 Weidinger had played in Kozeluch's *Symphonie concertante* for mandolin, trumpet, double bass, keyboard and orchestra at a public concert; the instrument used was called 'organisirte Trompete', so that the 'first performance' of 1800 must have been on a perfected model. The concert also included Haydn's Trumpet Concerto in E♭, written for Weidinger as early as 1796; the Kozeluch work is less demanding and less chromatic.

With Weidinger the keyed trumpet gained considerable success as a solo instrument. It was also used in military music from about 1820, especially in Austria and Italy, but towards 1840 it was superseded by the valve trumpet. Reconstructions of keyed trumpets have been made since 1971 by the firm of Instrumentenbau Egger (Basle) and distributed by Meinl & Lauber.

The tone of the keyed trumpet is softer and less penetrating than that of the previously employed natural trumpet, frequently being compared with a sonorous oboe or clarinet.

The keyed trumpet is not to be confused with the KEYED BUGLE, a member of the flugelhorn family, although it, too, was often called *trompette à clefs*.

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REINE DAHLQVIST

Key note. The note by which the key of a composition, or a section thereof, is named and from which its scale starts, i.e. the FINAL of a church mode or the TONIC of the major or minor mode.

Keyrleber [Keirleber], **Johann Georg** (*b* Nürtingen, Württemberg, 27 Nov 1639; *d* ?Stuttgart, ? after 1691). German composer. He went to Tübingen University in 1657 and obtained the master's degree in 1660. Between 1662 and 1674 he taught at Güglingen, Markgröningen, Neuffen and Alpirsbach. From 1677 he lived at Frankfurt

and on 4 October that year he became a master at the Gymnasium. On 31 January 1678 he was appointed senior chorister at the Barfüsserkirche and soon became director of the choir school. He was dishonourably discharged on 19 April 1683 after being prosecuted for slander. After various petitions on his behalf had been rejected he earned his living from 1685 as a musician in charitable institutions and hospitals in Stuttgart. He clearly became a social outcast, and this is reflected in his fly-sheet *Dem Drey-Einigen wahren Gott ... dedicirt*, in which elements of antiquity, Christianity, humanism, theology, music and the graphic arts are combined in an unusual way; the music consists of a perpetual canon and an arietta, both in eight parts. The sacred concerto *In festum Ascensionis* is specially notable for its instrumental scoring, for two violins, two cornetts, two trombones, bass viol, bassoon, dulcian and violone. Keyrleber is known to have written at least four works (now lost) for Frankfurt and Nürtingen between 1677 and 1683.

WORKS

Aggratulatio musico-poetica, qua Leopoldo Imperatori romano ... dies natalis, qui extat hujus 1691. an. 19 martij, canon (n.p., ?1691)

Dem Drey-Einigen wahren Gott, Obristen Capellmeistern ... Regens Chori der Cherubin und Seraphin ... eine ... künstliche Music ... nehmlich in dreyen Systematibus ein Canon Perpetuus ... eine Arietta ... präsentirt und dedicirt, 8vv (n.p., n.d.); facs. in Maier, ed. in Kunz

Perpetuum mobile musico-poeticum, das ist, Immerwehrender Arbeit Ewigwehrender Gnaden-Lohn, perpetual canon, 6vv (n.p., *c*1691)

In festum Ascensionis, sacred concerto, 4vv, 2 cornetts, 2 trbn, 2 vn, b viol, bn, dulcian, vle, *D-F*

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EBERHARD STIEFEL

Keys, Ivor (Christopher Banfield) (*b* Littlehampton, Sussex, 8 March 1919; *d* Birmingham, 7 July 1995). English musician and educationist. He received his schooling at Christ's Hospital where he studied the organ with C.S. Lang. In 1933 he took the ARCO and in 1934 the FRCO (he was then the youngest player to do so). After studying at the Royal College of Music (1936–8), notably with Thalben-Ball, he won an organ scholarship to Christ Church, Oxford, in 1938 and became cathedral sub-organist there. He took the BA and BMus in 1940, and after war service returned to Oxford in 1946, gaining the DMus in that year. In 1947 he became a lecturer at the Queen's University, Belfast; in 1950 he was appointed reader, and in 1951 Sir Hamilton Harty Professor of Music. In 1954 he became professor of music at Nottingham University and from 1968 until his retirement in 1986 he was Peyton and Barber Professor of Music at Birmingham University. He was president of the Royal College of Organists, 1968–70. He was made CBE in 1976.

Keys's activities always centred on music-making, whether as pianist, organist, harpsichordist or conductor. He gave series of television lectures on music in 1967 and 1976–7. His writing is marked by its clarity of expression and demonstrates his broad range of interests. Among his compositions, his Clarinet Concerto, *Magnificat* and *Nunc dimittis* are the best known.

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DAVID SCOTT/R

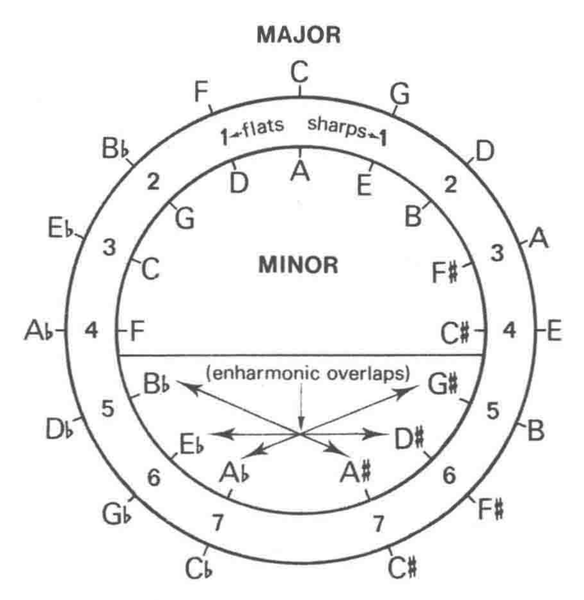
Key signature. In Western notation the group of sharp or flat signs placed at the beginning of a composition, immediately after the clef, or in the course of a composition generally after a double bar. The signs affect all notes of the same names as the degrees on which they stand, and thus define the key of the composition. The illustration shows the signatures of major and minor keys (it also, in effect, shows the circle of 5ths, first described by J.D. Heinichen, in *Der General-Bass*, 1728).

The use of ♭ as a prefacing signature at the beginning of a staff is found in the earliest manuscripts using the staff (11th–12th centuries). A signature of two flats appears in the conductus *Hac in die rege nato* (*I-Fl* 29.1, f.332*r*) in both voices for six whole systems (f.333*r*); the piece begins and ends without signature. The 'partial' signature – that is, the composite one arising where different individual parts have different signatures (usually a lower one having one more flat than an upper one) – is found in the 13th century and became common in the 14th (for discussion of its significance *see* MUSICA FICTA).

The association of a signature with a definite key is a late 18th-century development. Before this pieces were often written with, in minor keys, one flat fewer (e.g. Bach's 'Dorian' Toccata and Fugue BWV538), or, in major keys, one sharp fewer (e.g. Handel's Suite in E, Set 1 no.5 for harpsichord), than would be used in the modern system. The increasingly chromatic writing of late 19th- and 20th-century music frequently led to the abandonment of key signatures.

See also ACCIDENTAL and NOTATION, §III, 3(i), 4(vi).

□



Key signatures of major and minor keys

Keywork. The term used to denote collectively the various mechanical contrivances which have been devised to supplement the fingers in controlling the tone holes of wind instruments. The function of a key is to enable finger pressure applied at a convenient point to open or close a hole of any required size in any required position. Without the prior existence of established principles of keywork, some modern instruments designed following rational acoustic lines, for example the saxophone or heckelphone, could not have been realized.

1. Early history. 2. Early form and construction. 3. Modern form and construction. 4. 19th- and 20th-century systems. 5. Experimental and unusual systems: (i) Modified Boehm system flutes (ii) Boehm system clarinets, oboes and bassons (iii) Fully vented classic systems for flutes (iv) Mechanized throat keys for the clarinet.

1. Early history. From very early days the need has been felt to provide wind instruments with a more extensive and musically useful scale than the mere harmonic series proper to a tube of fixed length. The process of varying the 'effective length' of a tube by means of side holes opened and closed by the fingers has been used empirically since the neolithic period, as shown for example by bone pipes preserved in burial places, but the systematic disposition of such holes seems to belong to a much later cultural stage. The oldest surviving examples of organized side hole arrays known at present are of Sumerian origin, and date from about 2800 BCE. Thereafter deliberately positioned side holes are found in instruments of successive cultures up to the eclipse of the Roman Empire and the coming of the Dark Ages, but there is no sure evidence among them of any device in the nature of a key to supplement the fingers, unless the mechanisms used on some Greek *auloi* to close off unwanted holes when playing in specific modes are accepted as such (*see* Aulos, §I, 5(v)).

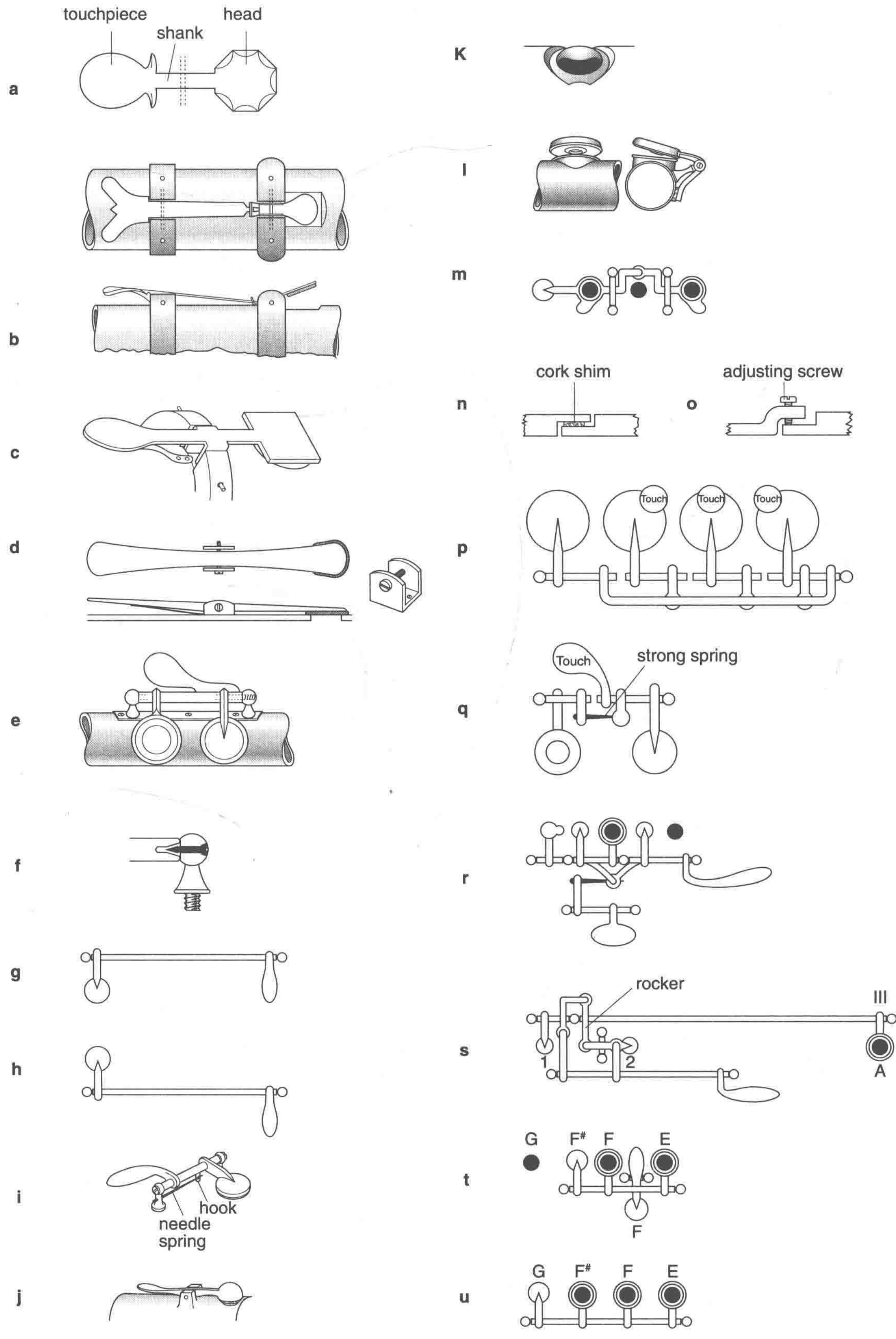
From the 12th century CE onwards there is some evidence of both reed pipes and flutes with six holes giving a diatonic scale of seven degrees, the octave being sounded by overblowing the lowest note. This organization also provided certain more or less satisfactory intermediate tones by the process of 'fork fingering'. In addition, the overall compass was sometimes extended by lengthening the tube and boring a further hole which could be stopped by the lowermost little finger. By the early 16th century such pipes were being made in various sizes paralleling the different ranges of the human voice, and it was at this stage that practical difficulties began. The acoustic laws relating the size and position of side holes made possible the placing of the six primary holes in two fairly close-set groups of three, but this device could be carried only so far. By simple proportion the longer the tube, the wider the spacing between holes necessary for reasonable intonation, soon exceeding the stretch of the normal hand. On some instruments the player can adjust the pitch of certain notes by blowing; when the limit of this ability is reached mechanical assistance becomes essential.

The first primitive keys were most likely designed to assist the little finger; the oldest surviving authoritative illustrations, by Virdung (1511) and Hans Burgkmair (*Maximilian's Triumphal Procession*, *c*1516–18), show no other arrangement. Accounts of the Duke of Burgundy for 1423 and 1439, recording the purchase of 'bombardes à clef' and 'teneurs à clef' for the court, show that keys were in fact used nearly a century earlier. Teseo Ambrosio's account of the Phagotum offers some proof that a more advanced application of simple keys existed by the 1530s, and Praetorius in *Theatrum instrumentorum* (1620) shows keys for the thumbs on both large shawms and bassoon types. From this period on there is evidence of an increasing use of simple mechanism, although at the end of the 18th century it remained somewhat crude and often inefficient. As late as 1815 Gustave Vogt, professor of oboe at the Paris Conservatoire, questioned the efficiency of keys and advocated using as few as possible. At that time instrument makers in Germany and Austria were already quite generous in providing them.

At least three centuries seem to have elapsed between the invention of keys for wind instruments and their application to improve the layout of the primary holes. Borjon de Scellery, in a celebrated plate published with his *Traité de la musette* (1672), depicted a large oboe (possibly a quinte de hautbois; see Oboe, §II, 4, fig.3) which appears to have something of the sort, and a few similar instruments are preserved in continental museums as 'basses de musette', but these are thought to have been exceptional and their history is obscure. A bass transverse flute by Jan Beuker in the Paris Conservatoire collection has two jointed open keys which much improve the primary layout; the instrument dates from the first half of the 18th century. Similar instruments employing simple second-order levers were illustrated in Diderot's *Encyclopédie* in 1769 ('Lutherie') and were being made by Delusse of Paris in about 1760. In 1810 the London maker Malcolm MacGregor patented an instrument of this type and the principle was revived again by Abel Siccama of London in the 1840s. These apparently unrelated recurrences of a single idea prove the difficulty of tracing clear and unbroken lines of development (if indeed such exist) with keywork as with many other features of musical instruments. There is unfortunately no authoritative instrumental historian between Martin Agricola (published 1528 and later) and Praetorius (1619), a period rich in important developments. It is well to keep in mind that through natural conservatism or prejudice new devices were often slow to replace older, less efficient ones, and to avoid reading into slender evidence more than is warranted.

The use of keys to create a chromatic scale probably began about the last quarter of the 18th century, firstly with the transverse flute. Before that time resistance fingerings (fork fingerings and half-hole fingerings) had furnished all the primary semitones except the lowest and with reed instruments, where this technique was quite satisfactory, it continued to do so for many more years; even today this process is of much service. Modern research has explained why the acoustic properties of the one-key flute make it more difficult to 'pull' into tune when resistance fingerings are used than was, for example, the 18th-century oboe, and no doubt this deficiency stimulated experiment with chromatic keys.

2. Early form and construction. The earliest known closed keys were simply cut out of a single piece of sheet brass, with the touch, shank and pad cover all incorporated into the unit (fig.1*a*). The pad cover was faced with leather either sewn or cemented on. Early open keys assumed two configurations, the more common being similar to the closed key except that it required two interlinked shanks, each having its own transverse pivot (fig.1*b*). The other type was a second-order lever, with a pivot on one end of the shank, a padded plate on the



1. Examples of keywork from the 17th century to the 20th

other and a touchpiece in the middle. In both cases the pivot was a wire passing through upward-bent and perforated lugs. This arrangement was somewhat delicate and was provided with protective covers of wood or metal in almost all the earliest examples (*see* SHAWM, fig.1). In the later 17th century the key shank lay in a slot cut in a ring, later reduced to a block left standing above the surface of the body tube. A small hole bored tangentially through both ring and shank carried a close-fitting pivot pin. This arrangement is in fact efficient, if inelegant, and remained in use until the early 1900s (fig.1*c*).

In the early 18th century metal saddles of channel section, screwed or pinned to the joint, began to augment or replace the wooden mounting blocks (fig.1*d*). Their principal use was on bassoons as it was difficult to leave a wooden ring or block standing when carving a large, irregularly shaped joint, but metal saddles also appeared on oboes and clarinets, often in combination with the older wooden blocks or rings. The existence of both types of mountings on the same instrument does not necessarily indicate that the saddles were later additions.

The tightness of the seal between pad and joint depended on the resilience of the facing material and the shape of the pad seat. Fashioning the earliest pad seats involved merely flattening the tube surface around the hole, but by the end of the 17th century in France pad seats were more developed. The form of the padded plate and of the touchpiece sometimes helps to date woodwind instruments. The earliest known padded plates were round or racquet-shaped. In France at the end of the 17th century they were either round or rectangular, and by the end of the 18th century octagonal plates were fitted by many oboe makers who used characteristic decoration (see Young). The 'fishtail' shape, seen on some touchpieces (fig.1*b*), may indicate an origin before the firm adoption of the 'left hand above right' playing position, although on oboes it survived as an ornament perhaps as late as 1830. Early return-springs consisted of a leaf of hard brass fixed to the surface of the instrument body and pressing upwards against the key body. Later a spring of brass, then steel, was screwed or riveted to the key itself and, to reduce friction and wear, bore on a slip of metal set into the surface of the body tube. When nearly all woodwind keys were simple, they were named according to the note sounded when the finger was applied. With more modern, integrated fingering systems this system of nomenclature has become inadequate.

3. MODERN FORM AND CONSTRUCTION. A device fundamental to all modern keywork made its first appearance in about 1800 on instruments of high quality. A pair of turned metal pillars is attached to a fitted metal footplate or screwed directly into the tube wall. The pivot associated with these pillars may be either a tube threaded on to a steel axle supported between the pillars (fig.1*e*), or a solid rod supported by conical pivot screws, one in each of the paired pillars (fig.1*f*). About 1830 a most useful variant of key design appeared, in which the padded plate and touchpiece were attached to the opposite ends of a long rod or tube pivoted between pillars as described above. When both the touchpiece and padded plate extend from the rod in the same direction, the key is an open key (fig.1*g*). When they extend in opposite directions, it is closed (fig.1*h*). Keys of this sort were a great improvement over long levers where wide stretches had to be bridged; since a key of the new type was anchored at each end by a pillar, there was less chance that the position of the touch or pad would be disturbed by a flexing of the shank.

By the mid-18th century cast or forged bar metal had begun to replace sheet metal for key shanks, but brass remained the usual metal for keywork through the early 19th century, with silver at times for superior instruments. White bronzes – generically known as German silver or nickel silver – were introduced about 1830 and became the standard material for modern keywork. In the late 19th century the hand production of standard-pattern keys in quantity flourished as a home industry in France, contributing much to the ability of French makers to sell instruments of decent quality at highly competitive prices.

Another advance was the invention of the needle spring (fig.1*i*), most probably by Auguste Buffet *jeune* in Paris about 1838: a tempered wire of gold or steel is anchored in one of the pillars, while its free end bears on a tiny hook soldered to the key tube. The bias of such springs is very easily adjusted and they are widely used today on instruments of all sizes.

Pad airtightness was considerably improved around the middle of the 19th century by the invention of stuffed pads, or 'elastic plugs' as some makers called them. These were 'purses' of fine kid, filled with a ball of lamb's wool and drawn together with a thread. Like the natural fingertip, they were flexible and adapted themselves to seal the holes. As the pads could not be easily attached to flat cover-plates with shellac, the cement in common use, the key-heads were themselves modified to a hemispherical cup or 'saltspoon' form (fig.1*j*). But stuffed pads tended to bulge in use and 'shade' the tone hole, flattening the pitch and damping the tone. The modern pad thus comprises a cardboard disc, a layer of felt and a covering of fine kid, animal membrane or waterproof plastic film, supported in a much shallower, flatter cup. Some modern pads are made of resilient, homogeneous plastic, and many professional oboes are padded mainly with cork. Pad seats have developed into carefully cut recessed cones on non-metal instruments (fig.1*k*) and raised collars in the walls of metal ones (fig.1*l*).

4. 19TH- AND 20TH-CENTURY SYSTEMS. During the middle third of the 19th century improved acoustical knowledge, manufacturing innovations and escalating performance demands inspired revolutionary developments in keywork, especially interdependent systems in which keys acting on different tone-holes were linked. New devices addressed the same tasks to which earlier, individual keys had been applied: bridging the distance between the sidehole and its operating finger, extending the range and replacing or improving fork fingerings. The brille (Ger.: 'spectacles'), a device based on a ring surrounding a side hole, helped to equalize the tone of fork-fingered notes. Although Frederick Nolan apparently used such rings as early as 1808, the true potential of the device was not realized until Theobald Boehm combined a pair of rings with a satellite pad cup on his flute of 1831 (fig.1*m*). By allowing three fingers to control four open holes the brille provided greatly improved venting for fork-fingered notes, and gave inventors the means to devise logically inspired fingering systems with far less regard for the physical limitations of the hand. The clutch uses levers with interlinked ends to modify key action. Early open keys used a clutch to connect the two key-shanks, one of which carried the touch and the other the pad cup. In this application the height adjustment of the

clutch was not critical. About 1840 Buffet *jeune* assigned new responsibilities to the clutch by creating a mechanism in which both lever arms carry a pad cup. In this case the height of the clutch must be carefully adjusted by shims or an adjusting screw (figs.1*n* and 1*o*) to ensure that both pad cups close their associated holes simultaneously and completely. Such a clutch may be termed critical. By proper use of critical clutches many complex actions can be devised: for example, the function of a brille can be duplicated in a mechanism which uses closed pad cups instead of rings (fig.1*p*). The use of opposing springs was another mid-century innovation. Typically, this mechanism involves a weak opening spring fitted to a satellite pad cup which is normally held closed by one or more levers equipped with stronger closing springs. Useful results may be obtained by applying both opening and closing pressures simultaneously. One of the earliest applications of this device was the G♯ mechanism for flutes (fig.1*q*) devised by Vincent Dorus and Louis Lot in 1837–8 (see BOEHM, THEOBALD). Frédéric Triébert's *système 5* oboe of about 1855 provides a possibly more useful example (fig.1*r*). Two subordinate mechanisms complete the list of devices used in modern fingering systems: the rocker, which resembles a seesaw (fig.1*s*), and the bridge bar, which carries motion around intervening mechanisms mounted on the same axle.

The range of a woodwind instrument is extended by lengthening the tube at the lower end to add lower notes or by facilitating the production of the higher harmonics in order to add or stabilize higher notes. In both cases keywork is essential. The note produced when all six primary holes are covered is called the six finger note and marks the lower end of the domain of the primary fingers. Notes below that comprise the extension: these are usually controlled by the little fingers of both hands, using keywork. On bassoons and some low-pitched clarinets the added tube is so long that the thumbs must also be employed. The challenge faced by builders devising keywork for the extension was to use two comparatively weak fingers to control several notes (at least three, usually four or more) in a sure, smooth manner. Keywork for the extension has generally involved simple keys and clutches, and sometimes opposing springs. Smoothness was achieved by providing duplicate touches so that the fingers could alternate, by providing rollers between touches so that they could slide gracefully from key to key, by using opposing springs so that pressing certain keys simultaneously gave the desired result, or by any combination of these. There is more variety among extension mechanisms than among keywork controlled by the principal fingers, and this variety seems to be based on the traditions of the individual woodwind types rather than on logical considerations. Although the demands on the extensions of modern woodwind instruments are similar, every woodwind type retains its characteristic extension design.

On all woodwind instruments except flutes the production of higher harmonics is usually aided by small vents high on the instrument's body, controlled by keys operated by the left thumb. These octave or register keys are often simple closed keys. One is usually sufficient for clarinets, while bassoons may require three or more. Many modern oboes, most bass clarinets and nearly all saxophones have an automatic register mechanism which, when activated by pressing the left thumb touch, chooses between two register vents on the basis of linkages with elements of the lower keywork. There are many variations of this ingenious mechanism but most require clutches, rockers and opposing springs (fig.1*s*).

19th-century fingering systems that have been widely adopted have represented one of two general approaches. One type, exemplified by the Albert-Oehler clarinet and the conservatoire system oboe, evolved pragmatically as mechanical devices were added to enhance the capabilities of the six traditional finger-holes (evolutionary). On the other type, over which Theobald Boehm had a great deal of influence, a geometrically correct series of holes for the semitones was calculated and a suitable mechanism devised to control them (Boehm system); for example the Boehm flute and the saxophone. With the exception of bassoons all modern woodwind instruments of both types have a brille controlled by the primary fingers of the right hand. The type of brille used helps to identify which of the two approaches a particular instrument represents. On evolutionary instruments the rings of the brille surround the lower two holes and the satellite pad cup lies between the two upper holds. When the three principal fingers of the right hand are lifted consecutively from the bottom, the intervals produced are tone, tone, semitone. On oboes and similar instruments the notes produced are D, E, F♯ and G, and the satellite vent produces a fork F with a tone approaching that of the other pitches. Such instruments invariably have a prominent closed key for F which lies between the lower two holes (fig.1*t*). On Boehm system instruments, raising the right-hand fingers consecutively gives tone, semitone, tone: that is, D, E, F, G on flutes and similar instruments. The rings of the brille surround all three finger-holes, and the satellite pad cap is located above the highest finger-hole where (when closed by the lowest ring) it improves the fork F♯ (fig.1*u*). Most modern flutes, oboes and saxophones now have padded plates instead of rings (fig.1*p*).

5. EXPERIMENTAL AND UNUSUAL SYSTEMS. Beside the mechanisms which have gained general acceptance there is an interesting group of experimental and rejected mechanisms, many of which show remarkable ingenuity. In general, these were attempts to solve some perceived problem which the standard mechanisms do not, in the mind of the inventor, sufficiently address.

(i) Modified Boehm system flutes. Boehm proposed that ideally every semitone on a woodwind instrument should have its own hole, that the hole should be correctly placed geometrically, as large as practically possible and associated with an open-standing key. The realization of this concept is termed full venting. Modern flutes and saxophones approach this ideal, but practical considerations prevent its full implemation. Attempts to bring the flute's mechanism closer to the ideal have involved the addition of open G♯ and D♯ keys, and a separate vent for C♯. Boehm himself considered improvements in all these areas and was a strong advocate of the open G♯. This represents one of the few instances in which Boehm's idea was not accepted by modern flautists. He also considered an open D♯, but felt that having the player hold the D♯ key open was better because it stabilized the playing position. Inventions by others provided open G♯ and D♯ keys, but at the cost of illogical and unwieldy control of the instrument's lowest notes. Some inventors also attempted to improve the venting of *e‴* and *f♯‴* by devising various complex mechanisms. Those working

along these lines included J.C.G. Gordon, R.S. Rockstro, Cornelius Ward, T. van Everen, François Bourne, Djalma Julliot and, more recently, Alexander Murray.

(ii) Boehm system clarinets, oboes and bassoons. Several attempts were made to apply Boehm's concepts of keywork and full venting to instruments other than the flute. Buffet *jeune* transferred much of Boehm's keywork to the clarinet but wisely refrained from adopting the concept of full venting; his instrument (patented 1844) has become the standard. Several builders added elements of Boehm's keywork to oboes and bassoons, with or without using full venting. Perhaps the best-known attempts were made by the Triébert firm in Paris, for which Boehm provided (at least in the case of the bassoon) the geometric schemata for tone hole size and placement. Elegant and complex, Thiébert-Boehm system oboes and bassoons still exist in museums but their tone quality is deemed uncharacteristic, probably due to the brightening effect of the large, open-standing tone holes. Along similar lines, various saxophone-fingered oboes were tried. Builders associated with these experiments include Adolphe Sax, H.J. Haseneier, A.J. Lavigne, John Sharpe, Ward, C. Kruspe and the firms Gautrot, Triébert, Boosey & Hawkes, Buffet and Heckel.

(iii) Fully vented classic systems for flutes. A number of flute makers desired to obtain the acoustical benefits of full (or at least increased) venting while retaining, in essence, the fingerings of the classic instrument. Builders working along these lines included Siccama, Richard Carte, R.S. Pratten, Giulio Briccialdi and John Clinton. Some later designs from Rudall, Carte contrived to put both Boehm and classic finger patterns on the same instrument, letting the player decide which to use. An interesting inversion of the movement towards full venting is the existence of keywork designed to decrease the venting of certain notes in order to preserve, as much as possible, the classical venting. An example may be found in the right-hand mechanism of Viennese oboes by Zuleger.

(iv) Mechanized throat keys for the clarinet. Generations of amateur clarinettists have been annoyed by the need to move the left index finger from its home position over the first finger-hole in order to play the closed keys for *g♯′*, *a′* and *b♭′*, and several builders have invented keywork that controls these throat vents without displacing this finger. These keywork systems connect the vents to rings surrounding the primary side holes of either or both hands; they are usually complicated and, although they can be made to work, none has ever achieved much acceptance by professional players. Those engaged in devising this sort of mechanism include V.-C. Mahillon, the firm of Rudall, Rose, Carte & Co., Antonio Romero y Andía, G.H. Child and, in the middle of the 20th century, T.F. McIntyre.

A small but remarkable set of woodwind instruments exists on which a semitone or chromatic series of changes is produced as the principal fingers are lifted consecutively, instead of the usual diatonic progression. The goal of the inventors was to eliminate all (or nearly all) keywork. The difficulty with this concept lies in the unalterable fact that humans are not endowed with enough fingers to control a 12-note chromatic scale without keywork or fork fingerings, to say nothing of supporting the instrument. Nevertheless, C.T. Giorgi produced, at the turn of the 20th century, an 11-hole, keyless, chromatic vertical flute which required the use of every finger and thumb as well as the side of the left index finger for musical purposes. Other inventors augmented or replaced some of the open holes with keys, but the basic chromatic fingering pattern which defines instruments of this type has made them generally unacceptable to professional musicians. Other inventors who have worked on such instruments incude Siccama, Ward, R. Burghley, and H.L. Schaffner.

See FINGERING, §III, 1–2.

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PHILIP BATE/JERRY VOORHEES

Khachaturian, Aram (Il′ich) (*b* Tbilisi, 24 May/6 June 1903; *d* Moscow, 1 May 1978). Armenian composer, conductor and teacher. He is considered by some to be the central figure in 20th-century Armenian culture and, along with Prokofiev and Shostakovich, was a pillar of the Soviet school of composition. He influenced the development of composition not only in Armenia but also in Asia and South America. His name graces the Grand Concert Hall in Yerevan, a string quartet has been named after him and a prize in his name was instituted by the Armenian Ministry of Culture. His house was opened as a museum in 1978 and since 1983 the International Khachaturian Fund in Marseilles has held competitions for pianists and violinists.

Khachaturian's earliest musical impressions came from hearing folk music in Tbilisi and listening to his mother sing (he dedicated his opus one, the *Pesnya stranstvuyushchego ashuga* ('The Song of the Wandering Ashugh' to her in 1925). While studying at the Tbilisi Commercial College (1913–20) he played in an amateur wind band and started composing piano pieces. In 1921 he moved to Moscow where he entered the university to study biology (1922–5) and the Gnesin Institute to study the cello with Bïchkov and Borisyak. He then transferred to the composition faculty where his teachers were Glier and Gnesin; during this period he also wrote incidental music for the Second Armenian Drama Studio, where his brother S. Khachaturov directed. He subsequently studied at the Moscow Conservatory for a number of years (1929–34, postgraduate work 1934–6), taking composition classes with Gnesin and then Myaskovsky, orchestration with

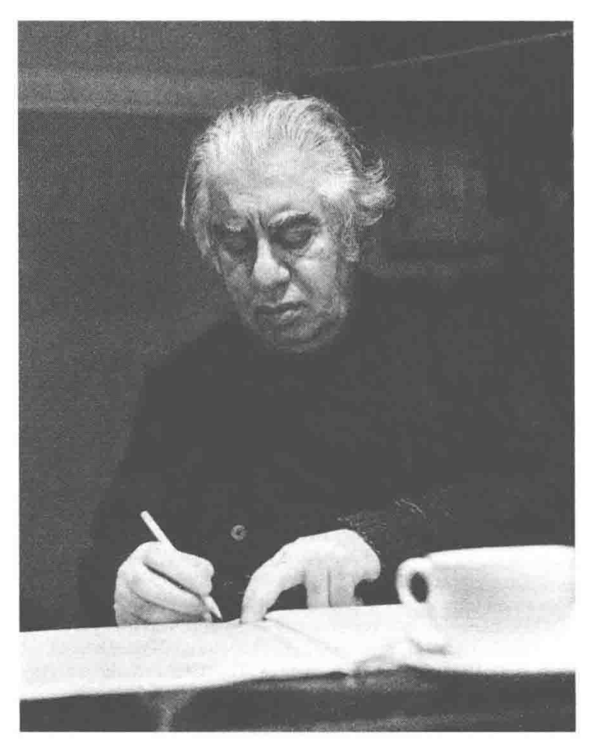
Vasilenko and harmony with Georgy Konyus. He was accepted into the Composers' Union in 1932, and although he served for a while as deputy chairman of its organizing committee (1939–48), Zhdanov's denunciation of him in 1948 as a formalist effectively curtailed his activities in officialdom until 1957 when Khachaturian was appointed board secretary of the union, a post he held until his death.

Khachaturian wrote over 50 works during his student years. These range from the *Pesnya-poèma* ('Song-Poem') for violin and piano (1929), written under the influence of hearing an ensemble of Armenian *ashugh* in Moscow, the *Seven Fugues* for piano (1928), to which seven *recitatives* were added in 1966 and the famous *Toccata* for piano (1932), to the Trio for clarinet, violin and piano (1932) which, on Prokofiev's recommendation, was performed and published in Paris. In 1933 he wrote the orchestral *Tantseval'naya syuita* ('Dance Suite') based on Armenian, Azerbaijani, Georgian and Uzbek themes and he married his conservatory classmate Nina Makarova (1908–76). Although his graduation piece, the First Symphony, demonstrates that his originality and artistry was developing rapidly, it was the Piano Concerto (1936) that first possessed the brilliance of colour, vitality and synthesis of symphonism and improvisation characteristic of his mature style. While this work became the basis for the genre of instrumental concerto in Armenian music, Khachaturian was the first composer in the country to write music for films with sound; he retained an active interest in cinema until the end of his life. Many of his film scores were made into orchestral suites: for example, material from the documentary *V.I. Lenin* became the *Oda pamyati Lenina* ('Ode in Memory of Lenin').

During the years leading up to World War II Khachaturian enjoyed the friendships of a wide range of people including the writers Romain Rolland, Gor'ky and Shahinian, the artist Sar'ian, as well as the performers Oborin and Oystrakh (for whom he wrote concertos) and composers including Prokofiev, Shostakovich and Spendiarian. Later on, this circle encompassed Boulanger, Chaplin, Hemingway, Karajan, Messiaen, Rostropovich, Rubinstein, Sibelius, Stravinsky and Szeryng. He stayed in Yerevan in 1939 and the visit stimulated the composition of the ballet *Schast'ye* ('Happiness'), while the next two years saw the production of the Violin Concerto and the incidental music for Lope de Vega's *The Widow of Valencia* and Lermontov's *Maskarad*. After the USSR entered the war he wrote the ballet *Gayane* (in which he used some of the *Schast'ye* material) and the Second Symphony both of which, like the Violin Concerto, received state prizes. These two works represent the summation of the two main lines of Khachaturian's writing: the neo-folkloristic style and dramatic romanticism. The most important works of the postwar years include the Cello Concerto (1946), the Third Symphony (1947) and the ballet *Spartacus* (1950–54) which was first performed at the Kirov Theatre in Leningrad in 1956 and in a revised form at the Bol'shoy in Moscow in 1968.

Khachaturian began conducting in 1950 and made appearances with programmes of his own works in over 30 countries. In the same year he was appointed to teach composition at the Gnesin Institute and the Moscow Conservatory; his pupils included Ėshpay, Gabunia, Khagagortian, Rïbnikov and Vieru. The 1960s saw the composition of three concerto-rhapsodies for violin (1961), cello (1963) and piano (1968), all with orchestra and then in the 1970s he wrote solo sonatas for the string instruments. By this time, his birthday was celebrated in Moscow, St Petersburg, West Berlin, Paris and in many Caucasian towns. He received official recognition throughout his career, from the Order of Lenin in 1939 to Hero of Socialist Labour in 1973.

Khachaturian was the first composer to place Armenian music within an international context. By synthesizing the musical achievements of his age with Armenian traditions such as peasant song, urban instrumental folklore, the art of the *ashugh*, the ornamental style of medieval monody and the purism of national idioms of Komitos, he created a new aesthetic. The various folk trends which impacted on his style were responsible for the development of the principles of improvisation, virtuosity, metrical and rhythmic variation, polythematicism, and use of monologue which dominates the trilogies of instrumental concertos. One commentator has remarked upon the metaphoric qualities within the first of these trilogies, stating that the Violin Concerto 'has the freshness of the morning', the Piano Concerto 'the burning rays of the midday sun' and the Cello Concerto 'the dusky light of sunset' (Khubov, 1962, p.133). Likewise, the concert rhapsodies that constitute the second trilogy are unified by their sharing of a formal design which consists of an 'introduction, solo cadenza, a slow theme with homophonic development, a fast theme with polyphonic development and a coda in which both themes are combined' (Tigranova, 1973, p.123). The extrovert manner of Khachaturian's style which is exemplified in these works finds an introverted counterpart in the instrumental sonatas, which are imbued with a reflective, almost Baroque spirit. Although he did not regain the popularity he enjoyed with works written in the 1940s



Aram Khachaturian, 1977

and 50s, Khachaturian did remain loyal to two main idiomatic features, namely the direct and diffuse employment of variation technique and form, and the free treatment of sonata, suite-like and other forms reliant on contrast. In his melodic writing, he developed motifs from old Armenian rhetoric and hymnal monody and he employed many dance melodies as a basis for motoric rhythmic writing. His use of many folklore sources, especially of the *ashugh* tradition, had an impact on rhythmic diversity. Khachaturian's use of rhythm was determined by a dynamic attitude towards the relationship between metre and rhythm and that between periodicity, accented groups and aperiodicity. Polymetric and multi-layered structures were widely employed in ballets and symphonic works. The need to differentiate such layers brought about Khachaturian's polyphonic thinking which ranged in context from classical polyphony to *ostinato* approaches. The *ashugh* influence was responsible for the virtuosic writing common in his instrumental works and informed the hedonistic optimism that his music is often held to express. Khachaturian stated that his harmonic language came from 'imagining the sounds of folk instruments with their characteristic tuning and resulting range of overtones' (*Sovetskaya Muzïka* (1952), no.5), which explains his widespread harmonic use of seconds, fourths and fifths, all associated with the tuning of the *saz*, and also his avoidance of chord structures based on thirds. His often garish orchestral writing combines European tradition with Eastern soundworlds; the orchestra is frequently augmented by folk percussion instruments and many other eastern instruments are actually imitated. His virtuosic versatility in orchestration garnered praise from Shostakovich, and the inventive brilliance of the timbre he achieved place him in direct line of succession from various early 20th-century composers, Ravel in particular. Khachaturian's music was one of the bridges that most effectively connected European and Eastern traditions during the 20th century.

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SVETLANA SARKISYAN

Khachaturyan, Karen (Surenovich) (*b* Moscow, 20 Sept 1920). Russian composer, nephew of ARAM KHACHATURYAN. He studied under Shebalin, Shostakovich and Myaskovsky at the Moscow Conservatory, where he was later appointed professor heading the orchestration department. He is an Honoured Representative of the Arts of the RSFSR, a People's Artist of the RSFSR and a laureate of the State Prize. He carries on the traditions of Shostakovich, especially in his early works. His style is characterized by economy of means, while thematic material often has an instrumental character. His orchestral writing is expressive and varied; initial rhythmic impulses play a major role, as do *ostinati* in dynamic terms. He has used serial techniques and elements of Armenian folklore are also encountered. He makes wide use of polyphonic forms and polyphony as a means of development. His ballet *Chippolino* ('Cippolino') has enjoyed great success and the Russian performers of his work include Leonid Kogan, David Oystrakh, Kirill Kondrashin, and Gennady Rozhdestvensky.

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GALINA GRIGOR'YEVA

Khadzhiyev, Parashkev (*b* Sofia, 27 April 1912; *d* Sofia, 28 April 1992). Bulgarian composer. He was taught initially by his parents, both leading figures in the early years of Bulgarian opera; he then studied composition with Vladigerov and the piano with Stoyanov at the State Music Academy in Sofia (1933–5) before completing his studies in Vienna (with Joseph Marx) and Germany. In 1940 he became a lecturer at the Sofia Academy.

Khadzhiyev was one of the most prolific Bulgarian opera composers and one of the most frequently staged. His spontaneously emotional side and inborn theatrical sense are evident in both dramatic and humorous contexts, and in writing for children he proved especially effective. The individuality of his musical language rests above all on his characteristic melodies, built on elements of Bulgarian folk music. His output also contains certain chamber pieces that have been highly influential in Bulgaria, namely the first and second string quartets and sonatas for violin and piano. The latter in particular are among the finest examples of Bulgarian chamber music. Other well-known works include *Mladezhka tantsova syuita* ('Youth Dance Suite', 1952), the Concertino for violin and orchestra (1942) and several of the songs for children.

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for fuller list see GroveO [Hadjiev]

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Other: Sluzhbogontsi [Careerists] (musical), perf. 1972; Cyrano de Bergerac (musical), perf. 1974; over 100 radio operettas for children; film scores

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Orch: Skitsi [Sketches], 1940; Vn Conc., 1941; Concertino, vn, orch, 1942; Fl Conc., 1945; Mladezhka tantsova syuita [Youth Dance Suite], 1952

Chbr: Sonata no.1, vn, pf, 1940; 3 piesi [3 Pieces], wind qnt, 1942; Sonata no.2, vn, pf, 1946; Sonata no.3, vn, pf, 1946; Str Qt no.1, G, 1948; Album, children's pieces, pf, 1951; Str Qt no.2, c, 1953; 3 albuma leki piesi za detsa [3 Albums of Light Music for Children], 1958–61; Sonata no.4, vn, pf, 1978

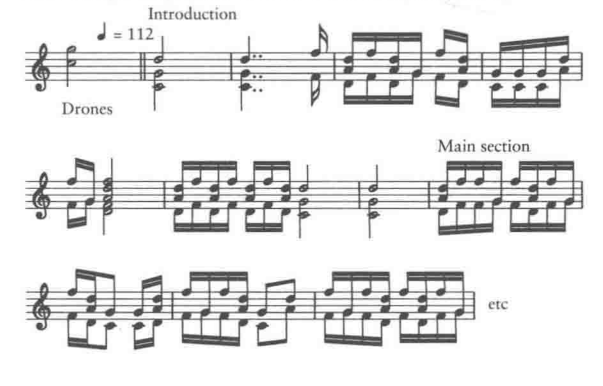
Principal publishers: Nauka i iskustvo (Sofia), Muzika (Sofia)

MAGDALENA MANOLOVA

Khāen [kaen, khene, khen]. Bamboo free-reed mouth organ of LAOS and north-east THAILAND. It consists of bamboo pipes grouped together in two rows and graduated from longest to shortest. The free reeds of a copper-silver alloy are mounted in the pipe walls inside a carved wooden windchest called *tao* ('gourd'). The openings around the windchest are caulked with a kind of insect waste called *khisut*. Finger-holes are burnt above the windchest so that all the fingers may be used to open and close the holes. *Khāen* are made in four sizes: *khāen hok* ('six'), a child's toy with six pipes; *khāen jet* ('seven') with 14 pipes; *khāen paet* ('eight') with 16 pipes; and *khāen kao* ('nine') with 18 pipes. By the 1970s *khāen paet* were nearly universal, measuring approximately one metre in length, although instruments measuring two to three metres were common before about 1950. Although found throughout north-east Thailand and Laos, *khāen* making is centred in Roi Et province and especially in the sub-district town of Sī Kaeo. *Khāen* are properly held tilted to the left or right with the hands cupped over the windchest. The 16 pipes of the *khāen paet* play 15 pitches (one doubled at the unison) within a range of two octaves consisting of semitones and whole tones averaging 100 and 200 cents respectively. Although there is certainly no Western influence, the pitches may be compared to the piano's naturals from *a* to *a''*, but their physical arrangement follows no recognizable pattern. Instead the pipes have been arranged to facilitate fingering and to avoid the technical problem of playing three consecutive pipes. Inhaling and exhaling produce identical pitches, but pipes sound only when fingerholes are covered.

Whether playing solo or accompanying a singer, *khāen* players, who are virtually always male, have at their disposal three pentatonic modes (*lai*) for each of the region's two commonly known scale systems, called *san* (expressible as G–A–C–D–E or 5–6–1–2–3) and *nyai* (A–C–D–E–G or 6–1–2–3–5). The *san* modes are called *sutsanaen* (G–A–C–D–E), *po sai* (C–D–F–G–A) and *soi* (D–E–G–A–B) while the *nyao* modes are called *nyai* (A–C–D–E–G) and *noi* (D–F–G–A–C); the third *nyao* mode (E–G–A–B–D) lacks a name. Each mode requires that one or two drones be played either by closing finger-holes with either the fingers or bits of *khisut* wax. Notes are played singly, in octaves, or in combination with other notes (ex.1). *Khāen* players choose a mode according to the singer's range. Besides modal improvisation in each *lai*, most competant players also render programmatic pieces such as *Māeng phu tom tok* ('Bees around the flowers'), *Lom phat sai khao* ('The wind through the hills') and *Lai rot fai* (an imitation of a steam engine). Most *khāen* players in Laos improvise on one of that country's dozen or so regional vocal accompaniment patterns, rarely naming their playing by its mode. Schools in north-east Thailand sometimes organize *khāen* ensembles (*khāen wong*) to play central Thai classical songs. (For illustration *see* LAOS, fig.1.)

Ex.1 *Khāen* piece in *po sai*; rec. and transcr. T. Miller (Miller, 1985)



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TERRY E. MILLER

Khagagortian, Eduard (Aramovich) (*b* Tbilisi, 15 July 1930; *d* Moscow, 3 Jan 1983). Armenian composer. He learnt the violin in Tbilisi music schools before he studied composition with Egiazarian at the Yerevan Conservatory (graduating in 1954) and then with Aram Khachaturian at the Moscow Conservatory (graduating in 1964). He was later Khachaturian's assistant at the conservatory and the Gnesin Institute. He became a board member of the Composers' Union in 1964 and was deputy to the chairman of the board of the Moscow branch in 1970. In 1973 he became deputy editor of the publishers *Sovetskiy kompozitor* and was nominated Honoured Representative of the Arts of the RSFSR in 1979. He is considered to have made a signifcant contribution to the musical culture of the former USSR. He is a composer with an outstanding lyrical and dramatic gift, and this, coupled with his expertise in the area of folk music (of which he made several recordings) defined his compositional style. His ability to think on the broadest scale and his mastery of orchestral colour attracted him to the writing of symphonic works and music for the theatre and for film.

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YELENA DOLINSKAYA

Khaikin [Khaykin], **Boris (Ėmmanuilovich)** (*b* Minsk, 13/26 Oct 1904; *d* Moscow, 10 May 1978). Russian conductor. He studied at the Moscow Conservatory with Nikolay Malko and Konstantin Saradzhev (conducting) and A.F. Gedike (piano), graduating in 1928. His artistic principles as an opera conductor were formed under the influence of Stanislavsky, at whose opera theatre he was conductor (1928–35), preparing productions of *Il barbiere di Siviglia* and *Carmen*. In 1936 he replaced S.A. Samosud as principal conductor and artistic director of the Maliy Opera Theatre, Leningrad, where he followed his predecessor's example in promoting Soviet opera: he conducted (among other things) the première of Kabalevsky's *Colas Breugnon* and the first Leningrad performance of Dzerzhinsky's *Virgin Soil Upturned*, as well as notable productions of operas by Rimsky-Korsakov, Musorgsky and Tchaikovsky. In 1943 Khaikin became principal conductor and artistic director of the Kirov Theatre, where he conducted the première of Prokofiev's *The Story of a Real Man*. He also staged Kabalevsky's *The Family of Taras* and Dzerzhinsky's *Prince-Lake*. In 1954 Khaikin became conductor at the Bol'shoy Theatre, where he continued to champion Soviet music.

Khaikin's conducting was distinguished by fine artistry, secure taste and a sure understanding of style; and in his opera performances he used the drama inherent in the music to heighten the characterization on stage. He conducted abroad: *Khovanshchina* in Florence (1963), *The Queen of Spades* in Leipzig (1964); and he made successful appearances as an orchestral conductor (he took part in the Leningrad PO's tour of Italy in 1966). He taught at the Leningrad Conservatory (1935–53), and in 1954 became professor of conducting at the Moscow Conservatory; among his pupils were Kirill Kondrashin and Edgar Tons.

I.M. YAMPOL'SKY/R

Khain, Johannes. *See* KHUEN, JOHANNES.

Khaïrat, Abu-Bakr (*b* Cairo, 10/27 April 1910; *d* Cairo, 25 Oct 1963). Egyptian composer and architect. As a child he had direct contact with the masters of traditional music who often visited his father's home. He began violin lessons at the age of five with a Turkish teacher, but he became more interested in the piano, which he continued to study for many years, later giving the first performance of his Piano Concerto in C minor op.10. However, architecture was his chosen profession, and after graduating from the university he received a scholarship to study this in France, where he also had private lessons in the piano, harmony and composition with Conservatoire teachers. Back in Egypt he had a successful career as an architect: he designed the complex of the Academy of Arts, comprising the ballet, cinema and drama institutes, the conservatory and the Darwish concert hall. He also continued to compose. His early works are in a romantic style without specific Egyptian features, but he then searched for a national idiom, interesting himself in some aspects of urban folk music. This resulted in, among other works, the colourful Second Symphony 'La folklorique' in G minor op.21, where in the second movement he used the tune of a 'stick dance' and in the third the 'handkerchief dance' popular at Alexandrian weddings. He came closer to the Egyptian spirit in choral orchestral works, such as *Lamma bada* (performed under Münch at the opening concert in the Darwish hall), a polyphonic version of the ancient monodic *mūwashshaḥ*.

Among Khaïrat's other nationalist compositions are the *Suite folklorique*, the Third Symphony and the overture *Isis*; works without obvious Egyptian traits include the piano concerto, the *Poem* op.18 for piano, the piano sonatas, the Sextet for flute and strings, and other chamber pieces. Khaïrat belonged to the first generation of Egyptian composers to draw on Western methods, a generation whose enthusiasm often exceeded their expertise, though their role as pioneers is unquestionable. Western rhythmic and melodic influences are present in Khaïrat's style, but his melody has an obvious national flavour, particularly when it is derived from folk music or traditional modes such as the *higaz* (with augmented 2nd). He was the first Egyptian composer to use sonata form, facing the problem of adapting the scheme to essentially lyrical oriental material; sometimes, as a result, the development section is curtailed. Founder-director of the Cairo Conservatory (1959–63), he received the state prize for composition and other honours. His orchestral music was performed in the USSR, Romania and Yugoslavia, and some of it was recorded in the 1960s.

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Choral: Ya nasmat al subh (cant.), op.31, chorus, orch; Aih el-ebara [What is the Matter?] (S. Darwīsh, Ṣ. Jaheen), chorus, orch; Ḍaraa'ah Invocation (A. 'Atahiya), op.32, chorus, orch, 1961; Lamma bada yatathanna [When my love with coquetry appeared] (ancient mūwashshaḥ), chorus, orch, *c*1959

Orch: Pf Conc. no.1, c, op.10, 1944; Sym. no.1, f, op.20; Sym. no.2 'La folklorique', g, op.21, 1955; Isis, ov., D, after T. El-Hakim, 1956; Sym. no.3, C, op.23, 1958; Al-Mutatābia'a al sha'abiyyah [Folk Suite], c, op.24; Sonata, a, op.27, vn, str; Pf Conc. no.2, f, op.33, 1962

Solo vocal: 'Naẓratun wāḥidatun' [Only One Look] (M. Khaïrat), op.28, S, pf

Chbr and solo inst: Lyric Studies, ops.2, 3, 4, 9, 12, 13, 15, pf; Poem, f♯, op.18, pf; Concert Study, op.19, pf; Suite, cl, pf; Sextet, fl, str qnt

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SAMHA EL KHOLY

Khalīl ibn Aḥmad, al- (*b* Basra, *c*718; *d* Basra, *c*790). Arab philologist. He is regarded as the father of Arab lexicography and the sciences of prosody and musical metrics. His writings on music include *Kitāb al-nagham* ('Book on the "notes"') and *Kitāb al-īqā'* ('Book on metre and rhythm'). These works are lost, but seem to have been influential on the musical teaching of Isḥāq al-Mawṣilī and his school. The sources of al-Khalīl's musical theory are not known. Besides the Arab tradition, with its Syriac-Byzantine and Persian elements, Indian views may have influenced his theory of musical metrics. He probably had no knowledge of the classical Greek music theorists and no practical knowledge of music; his works on musical theory were judged by scholars such as al-Naẓẓām (*d* 845) and al-Jāḥiẓ (*d* 868) less favourably than his philological

writings. As with Isḥāq al-Mawṣilī, his name is linked with the view which was current in antiquity and fundamental to Arab teaching: that musical metrics is a sister discipline to prosody. The revival of this view in the West in medieval times does not preclude its transmission by the Arabs.

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ECKHARD NEUBAUER

Khaml, Antonín. *See* KAMMEL, ANTONÍN.

Khan, Abdul Karim (*b* Kirana, 11 Nov 1872; *d* 27 Oct 1936). North Indian (Hindustani) vocalist. He spent his early life among families of *sāraṅgī* players and *khayāl* performers. He studied with his father, Kale Khan, a court musician at Bharatpur, and with his cousin-brother Nanne Khan, formerly a court musician at Bidar. He also learnt from the *sāraṅgī* playing of other members of his family.

His first position was teaching the household women at the Baroda court. He was influenced by Maharaja Sayajji Rao of Baroda who was fascinated by musical notation and by the possibility of teaching Indian music in institutions rather than through the traditional *guru-śiṣya* system. Abdul Karim's methodical inclination led him to work with two individuals who wanted to discover the basis of scale-building in Indian music. He sang for Rao-Bahadur K.G. Deval, who published his conclusions in *The Hindu Musical Scale and the Twenty-Two Shrutees* (Pune, 1910), and assisted Ernest Clements, a scholar of Western music, who published *Introduction to the Study of Indian Music* (New York, 1913). When Clements began experimenting with a fixed-*śruti* harmonium, Abdul Karim's interest declined.

As a young singer he toured Maharashtra and Karnataka, spending periods in Sholapur and Kolhapur. In 1910 he began a music school in Belgaum, the Arya Saṅgīt Vidyalaya, offering individual *guru-śiṣya* training. He subsequently opened a branch of the school in Pune with his renowned Kirana cousin Abdul Wahid Khan and another in Bombay which offered collective classroom teaching. After a period in Mysore, Abdul Karim settled permanently in Miraj in 1927, teaching and touring to give concerts.

Abdul Karim Khan's singing voice was high, sweet and pliant. In performing *khayāl*, he cultivated elongation of pitches and *mīṇḍ* (possibly from *sāraṅgī* style), emphasizing pitch over rhythm and speed. Designated as his musical heir, Balkrishnabuwa Kapileshwari continued his teacher's work on music theory and wrote his biography (1972). Other important students were Roshanara Begum, Behre Buwa and Sawai Gandharva.

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BONNIE C. WADE

Khan, Ali Akbar (*b* Shivpur, East Bengal [now Bangladesh], 14 April 1922). Indian *sarod* player. The global expansion of the classical music of North India in the late 20th century is associated with two pioneering artists: the *sarod* player Ali Akbar Khan and his brother-in-law, the *sitār* player Ravi Shankar. While neither was the first Indian artist to tour the West, their touring and teaching was of premier importance in popularizing Hindustani classical music among Western musicians.

Ali Akbar Khan is the son of Allauddin Khan, who was widely respected for his fusion of many separate regional styles into a modern concert style which influenced many instrumentalists and established instrumental music on a par with long-respected vocal traditions. Allauddin Khan taught this style to several musicians including his son Ali Akbar, Ravi Shankar, the flautist Pannalal Ghosh and the *sitār* player Nikhil Banerjee.

When Ali Akbar was born, his father was court musician to the Maharaja of Madhya Pradesh. The family home, the Madina Bhavan, was an ashram for music. Ali Akbar was taught the traditional literature of rāga and tāla in Hindustani style and was expected to practise for several hours every day. During his teens he studied side by side with Ravi Shankar, and when they emerged as young artists in the 1940s, they astounded their audiences with the brilliance of their technique as well as the depth of their knowledge. After a short period as a music director of All-India Radio in Lucknow, Ali Akbar became court musician to the Maharaja of Jodhpur. Following the dissolution of the court system, Ali Akbar moved to Bombay and was music director for several films, winning awards for the scores of *The Hungry Stones* and *Devi*.

The development of his classical concert career was assisted by his recording of the rāga *Chandranandan*, which he composed in the recording studio, 'and then I had to get the recording to learn how the rāga went', as he describes the creation of one of his signature rāgas. He decided to concentrate on the classical music of his training, and in 1955 he founded the Ali Akbar College of Music in Calcutta to pass on the teachings of his father. Later that year Yehudi Menuhin invited him to come to the United States to record and appear on television. The recording was the first long-playing recording of Indian classical music and convinced Ali Akbar that there was interest in the West for Hindustani classical music. After several tours, he began to teach near San Francisco in 1965. Word of his teaching spread rapidly after the beginning of the Beatles' association with the music of Ravi Shankar, and in 1968 he founded the Ali Akbar College of Music in Berkeley (later in San Rafael). He taught a new generation of musicians including his sons Ashish, Alam and the late Dhyanesh Khan and the Western students George Ruckert, Ken Zuckerman,

James Pomerantz, Bruce Hamm, Daisy Paradis, Peter van Gelder and Richard Harrington; the *sarod* player Zuckerman has opened a branch of the Ali Akbar College in Basle.

Ali Akbar Khan was awarded many titles and honours including the Padma Bhushan, which he received in 1988. Other awards included the McArthur Fellowship, the Shiromani Hall of Fame Award and a fellowship from the NEA. He received honorary doctoral degrees from Rabindra Bharati University and the California Institute of the Arts. During the 1990s he continued to record, perform and teach from his base at the Ali Akbar College in California.

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GEORGE RUCKERT

Khan, Alladiya (*b* Jodhpur, *c*1855; *d* 1946). North Indian (Hindustani) vocalist. He was the originator of the Alladiya Khan *gharānā* of *khayāl*. He came from a family of Hindu-Gaud Brahmans who converted to Islam in the 18th century and studied with his court-musician father, Khwaja Ahmed Khan, and an uncle (either Daulat Khan of Jodhpur or Jehangir Khan, scholar and court singer of Dagar-style *dhrupad* and *khayāl* at Uniara). However, Alladiya was inspired by the Gwalior-style *khayāl* singing of Mubarak Ali Khan, a court musician in Jaipur. Alladiya spent his early career in the Deccan and in Bombay; he worked at the Kolhapur court from 1914 to 1929 and thereafter lived in Bombay until his death.

When he was about 40, serving at Ambetha, the prince required him to sing every morning, afternoon and night successively for a number of days. The near-ruin of his voice meant that he could no longer emphasize *ālāp* of *dhrupad*, so he developed a distinctive style of *khayāl* akin to *dhrupad*, cultivating both rāga and rhythm fully and keeping the textual and musical composition more intact than many *khayāl* singers would. His style was also said to be 'difficult'. He knew many drum compositions and would create texted melodic passages (*bol-bāṭ*) to match the rhythm, instantly, in any rāga. He sang in fairly slow tempo, usually in *Tīntāl*, good for rapid, melismatic *tān*. He sang in unknown rāgas, many of them combinations of two rāgas with complex structures. He was also famed for singing *sādrā* (compositions in *Jhaptāl* in *khayāl* style) and the rhythmic fast genre *tarānā*.

Two disciples who achieved national prominence make the Alladiya Khan *gharānā* exceptional, KESARBAI KERKAR and MOGHUBAI KURDIKAR, acclaimed women vocalists who successfully persevered in a musical world dominated by men.

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BONNIE C. WADE

Khan, Allauddin (*b* Shivpur, Tripura, ?1881; *d* Maihar, Madhya Pradesh, 6 Sept 1972). Indian instrumentalist (principal instruments SAROD and violin). He was the son of Sadhu Khan, a farmer and an amateur musician who learnt the *sitār* from the *rabāb* player Kazim Ali Khan; Allauddin's brother Aftabuddin played the *tablā*. His remarkable life story has contributed to his legendary status and is also the subject of some controversy; he is believed by some to have lived to the age of 110, although the conjectural birth date of 1881 is more likely.

He ran away from home as a child in order to pursue a musical career. Having reached Calcutta, he received training in vocal music from Gopal Chandra Bhattacharya, alias Nanu or Nulo Gopal. Following Gopal's death he switched to instrumental music, learning the violin from the Hindu thinker Swami Vivekanand's brother Amritlal Dutta, alias Habu Dutta; the clarinet, Western music and staff notation from Lobo Prabhu, band master at Eden Gardens, Calcutta; the *mṛdaṅga* and the *tablā* from Nandlal Babu, alias Pandit Nandlal; and other instruments including the *śahnāī*. He eventually took up the *sarod* under Ustad Ahmad Ali Khan, who took him to the Rampur court of Nawab Bahadur Hamid Ali Khan, then a great centre for classical music. There he became a disciple of the *bīn* and *rabāb* maestro Ustad Wazir Khan, under whom he further developed his mastery of the *sarod*, and also learnt from other notable musicians.

In 1918 he was recruited to be the *guru* of Maharaja Brij Narain Singh of Maihar. He remained based in Maihar for the rest of his life, where besides teaching the Maharaja he sponsored and directed the Maihar Band and ultimately became chief court musician. He also made a number of commercial recordings and toured as a concert artist. In 1935 he toured Europe with Uday Shankar's dance troupe and met Uday's younger brother Ravi Shankar, who was to become one of his most famous disciples. Other famous pupils include two of his five children, Ustad Ali Akbar Khan (*sarod*) and Annapurna Devi (*sitār* and *surbahār*), as well as the *sitār* player Nikhil Banerjee, the flautist Pannalal Ghosh and the *sarod* players Timir Baran and Sharan Rani.

He was one of the most important figures behind the rise in the status and popularity of instrumental music in India over the 20th century, due to a number of significant technical and stylistic innovations such as the development of *dhrupad*-style instrumental *ālāp* and the use of a wider range of *tāl* than had previously been used in instrumental music. Some of his followers name a musical tradition in his honour as 'Maihar *gharānā*' or 'Allauddin *gharānā*'. Universally known as *Bābā* (father/grandfather), he is regarded as a personification of the synthesis of Hindu and Islamic traditions in the subcontinent, being both a devout Muslim and a devotee of the Hindu goddess

Sharada Ma. His many honours include the President's Award (1952), the Padma Bhushan (1958) and the Padma Vibhushan (1971).

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MARTIN CLAYTON

Khan, Amir (*b* Kalanau, 1912; *d* 31 Dec 1973). North Indian (Hindustani) vocalist. Resident most of his life in Indore, he was an exceptional self-styled Hindustani vocalist. Rather than receiving formal instruction, he grew up with the music of various artists including his father, Shri Mir Khan (a *sāraṅgī* player of the Dhanadhtha *gharānā* and a court musician at Indore), the vocalist Rajab Ali Khan (a court musician at Dewas), the *vīṇā* player Murad Khan, the vocalists Amanat Khan and Aman Ali Khan of Bombay and particularly the Kirana *gharānā* vocalist Abdul Wahid Khan.

Amir Khan's improvisatory *khayāl* style was marked by a slow-speed *ālāp*-style singing, emphasizing the rāga with little acceleration of the tāla and rhythmic play. He made extensive use of the mellow lower register of his voice. He was unusually careful about enunciating the text, including final consonants, and he had a distinctive manner of introducing a sudden fast ornament on a pitch in a relatively reposeful melodic context as a way of indicating the approach to a melodic cadence. In *khayāl*, he also liked to improvise melody to *sargam* (pitch syllables); he even ornamented pitches sung to *sargam*. His *tān* were varied, including passages starting in the lower register and rippling into the high register. He sang easily in the three octaves required of the best singers. Because his *vilambit laya* was so slow, *khayāl* sung at a moderate speed offered a striking contrast; he liked to pair a composition of moderate speed with a fast one or with a *tarānā*. Occasionally he sang a sequence of compositions using the three speeds, with a change of rāga for musical interest.

One of India's finest 20th-century musicians, Amir Khan was a fellow of Bihar's Sangeet Natak Akademi, received the President's award from the Sangeet Natak Akademi (New Delhi) in 1967 and was named Padma Bhushan in 1971 by the President of India.

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BONNIE C. WADE

Khan, Amjad Ali (*b* Gwalior, 9 Oct 1945). Indian *sarod* player. He learned from his father Ustad Hafiz Ali Khan (1888–1972), court musician at Gwalior and a disciple of the *bīn* and *rabāb* maestro Ustad Wazir Khan; he also studied briefly with the vocalist Krishnarao Shankar Pandit. His family traces its history back through Hafiz Ali Khan's father Nanhe (or Nanne) Khan and grandfather Ghulam Ali (*d c*1850), a musician associated with the court of Rampur and regarded by many as the first player of the *Sarod*. Amjad's great-great-grandfather Ghulam Bandagi Khan Bangash was a soldier-equestrian from Afghanistan who established the family in India and played the *rabāb* as a hobby.

He is an extremely gifted and popular concert and recording artist, one of the leading instrumentalists of his generation. His sons Amaan Ali Bangash and Ayaan Ali Bangash have followed in his footsteps and are both talented *sarod* players. His many honours include a UNESCO Award (1970), the Padma Shri (1975) and the Padma Bhushan (1991). In 1994 he was appointed honorary visiting professor of Indian music, University of York.

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MARTIN CLAYTON

Khan, Bade Ghulam Ali (*b* Lahore, *c*1901; *d* 23 April 1968). North Indian (Hindustani) vocalist. He was born into a family of musicians and studied with his uncle, Kale Khan; like Kale, he remained independent without court appointment. In 1940 he achieved immediate fame with an appearance at the All-India Music Conference at Calcutta, and throughout the rest of his life he appeared in concerts and made recordings and radio broadcasts. He performed *khayāl*, *ṭhumrī* and *bhajan*.

At Partition (1947), when Lahore, his ancestral home, became part of Pakistan, he became a citizen of that new country. He continued to perform in India, however, and after 1957 acquired Indian citizenship. Known as '*bade*' because he was both 'large' physically and 'great' musically, Ghulam Ali willingly performed for general audiences to popularize the classical music of the élite. In 1962 he was designated Padma Bhushan by the Government of India and received the President's Award for

Hindustani Vocal Music from the Sangeet Natak Akademi, New Delhi.

In Punjabi manner, Ghulam Ali accompanied himself on the *svarmaṇḍal*. His voice was sweet and elastic, easily traversing a three-octave range. Exquisite *khayāl* performances featured expressive, slow exploration of the rāga on the composition text, skilfully crafted *bol-tān* and a wide variety of types of *tān*. He created slow, expressive melody to the *sargam* syllables, a hallmark of the Patiala *gharānā* style, but he also used *sargam* for rhythm and speed. He made more use than most vocalists of the rhythmic cadence called *tihāī*. He was highly praised for the intense sincerity and emotion of his singing.

The Patiala *gharānā* style has continued through Ghulam Ali's son, the late Munnawar Ali Khan, and his grandson, Raza Ali Khan, as well as disciples from outside his family.

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BONNIE C. WADE

Khan, Bundu (*b* Delhi, 1880–86; *d* Liyapatabad, Pakistan, 1955). Indian *sāraṅgī* player. His father was Ali Jan Khan, but Bundu received most of his early musical training from his mother's father Abdul Ghani Khan, whose passion for the *sāraṅgī* earned him the nickname of Sangi Khan. Bundu Khan's devotion to the instrument was to become legendary. His most important teacher was probably his uncle Mamman Khan, and the relationship continued after Bundu Khan left Delhi and became a court musician to Maharaja Tukojirav of Indore, a position he held for more than 25 years. During this time he not only consolidated his reputation as the leading *sāraṅgī* player of the first half of the century but also developed his aspirations as a musicologist. He published a short-lived journal and other writings on rāga and collaborated with the famous scholar V.N. Bhatkhande on his huge compilation of rāgas and compositions. He later returned to Delhi, where he was employed by All India Radio. In 1948, shortly after the partition of India, he followed other members of his family to Pakistan. He was equally famous as an accompanist to the leading singers of his age and as a soloist, and he developed a technique to imitate other instruments as well as the voice. Among his pupils were several other famous *sāraṅgī* players including his son Umrao Khan, Abdul Majid Khan and Mohammad Sagiruddin Khan.

NEIL SORRELL

Khan, Faiyaz (Husain) (*b* Agra, 1881; *d* 5 Nov 1950). North Indian (Hindustani) vocalist. He was trained by Ghulam Abbas and his brother Kallan Khan and by Fida Husain Kotavala, his paternal uncle. Ghulam Abbas was systematic in his teaching, requiring Faiyaz to memorize a large number of melodies and to listen analytically to important contemporary musicians. According to Agra *gharānā* tradition, he studied *dhrupad* as well as *khayāl*. In 1906 he won his first gold medal, singing in Mysore at the Dussehra festival; from that time he cherished winning and wearing medals. In 1911 the ruler of Mysore dubbed him *Aftab-i-musīqī* (Urdu: 'Sun of Music'), by which title he was known thereafter. In 1911 Faiyaz became an honoured musician at the Baroda court. Singing at the invitation of other princes, he won a musical competition in 1921, receiving from the Maharaja of Indore a large monetary prize or, according to a second account, a precious bejewelled necklace. He travelled widely and participated in music conferences arranged by the scholar Vishnu Narayan Bhatkhande. At the Lucknow conference in 1925 the title *Saṅgīt cūdāmaṇi* was conferred on him, and in Allahabad he earned the titles *Saṅgīt bhāskar* (Hindi: 'Sun of Music') and *Saṅgīt saroj* ('Musical Lotus'). He sang on major radio stations and made commercial recordings, and became known all over India.

His musical style was unmistakably that of the Agra *gharānā*. He had a powerful low-pitched voice with a range of over two and a half octaves and was skilled in *laykārī*. From his *dhrupad* training, he introduced into *khayāl* the singing of *ālāp* and *non-tom* before beginning the composition; this became part of Agra *gharānā khayāl* style. Unlike other Agra *gharānā* musicians he performed lighter genres; *ṭhumrī*, *dādrā* and *ghazal*. His repertory was enormous, and he was a gifted composer, using the *mudrā* (pen name) Prem Piya.

A charismatic performer and an exceptionally fine musician, Faiyaz Khan played an important role in popularizing classical music among growing urban audiences. Although he never liked to teach, many members of the family as well as others learnt from him. His death marked the near-end of the tradition of princely patronage.

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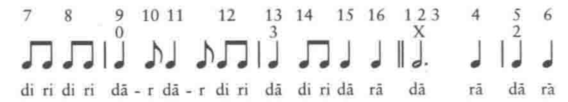
BONNIE C. WADE

Khan, Ghulam Raza [Khān, Ghulām Razā] (*fl* mid-19th century). Indian *sitār* player and singer. He was a musician of the *ḍhāṛī* class, a hereditary professional musician. His father Natthu Khan alias Ghulam Ali Khan was a musician employed by Nawab Ahmad Ali Khan of Rampur (reigned 1822–40). Ghulam Raza Khan established himself as a

leading musician in the court of Nawab Wajid Ali Shah of Lucknow (reigned 1847–56), but was banished from court in 1850. He ultimately settled in Patna with his son Ali Raza, also a renowned *sitār* player.

He gives his name to a type of instrumental composition, the *razākhānī gat*, and more generally to a style of playing, the *razākhānī* or Purab (eastern) *bāj* (*see also* KHAN, MASIT). Modern *razākhānī gat*s are normally set in the 16-beat Tīntāl, played at medium-fast or fast tempo and based on stereotypical patterns of strokes (*bols*) (ex.1).

Ex.1 Typical *rāzākhanī gat* pattern in Tīntāl



X = sam (beat one); dā/di = inward stroke; rā/ri = outward stroke
♩ = 1 *matra*

This type is one of the staples of contemporary *sitār* and *sarod* technique in virtually all traditions. Earlier published *razākhānī gat*s show a variety of stroke patterns, thus it is not clear at which point this type became dominant. Moreover, none is explicitly credited to Ghulam Raza Khan; some believe that this composition type and playing style was developed by his son Ali Raza, while others believe that it was created by Masit Khan.

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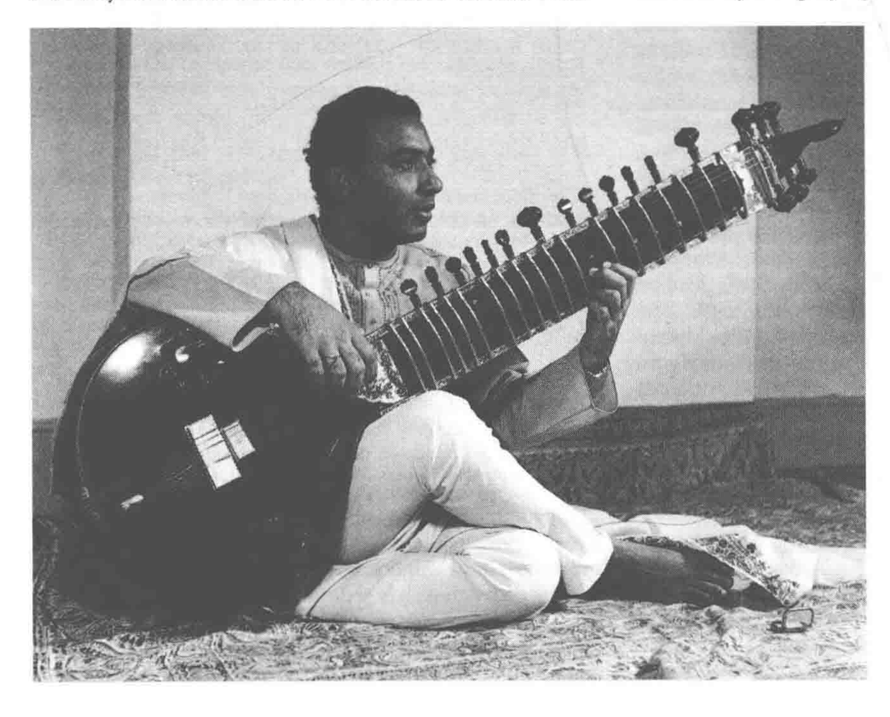
MARTIN CLAYTON

Khan, Imrat (*b* Calcutta, 17 Nov 1935). Indian *sitār* and *surbahār* player and composer. His family has played a unique and distinguished role in the history of North Indian classical music. His grandfather Imdad Khan (*c*1848–1920) and his father Enayat Khan (1895–1938) were the foremost *sitār* and *surbahār* players of the 19th and early 20th centuries. His elder brother is the renowned *sitār* player Vilayat Khan, from whom he received his training in *sitār*. He studied the *surbahār* with his uncle Wahid Khan and vocal music with his maternal grandfather Bande Hasan Khan. By the end of the 20th century Imrat Khan was acknowledged as the greatest living exponent of the *surbahār*, a bass version of the *sitār* developed by his great-grandfather Sahabdad Khan (see illustration). It has a low and resonant tone suited to the exploration of the most subtle nuances of a rāg and is played solo without *tablā* accompaniment.

In 1956 Imrat Khan joined the Indian cultural delegation to the Soviet Union. Since then he has become famous as an ambassador for Indian music and has established an international reputation as a master of both *sitār* and *surbahār*. In 1971 he was the first Indian musician to perform at the Henry Wood Promenade concerts. Imrat Khan has played his own compositions for many films and has made numerous recordings both in India and abroad. In 1988 he was presented with the Sangeet Natak Akademi Award. He has taught at many colleges and universities throughout the world. His four sons are internationally known performers: Nishat (*b* 1960) plays the *sitār*, Irshad (*b* 1963) the *sitār* and *surbahār*, Wajahat (*b* 1964) the *sarod* and Shafaatullah (*b* 1965) the *tablā*.

GERRY FARRELL

Khan, Masit [Khān, Masīt] (*fl* early 19th century). Indian *sitār* player. He was descended from the most famous of all Indian musicians, the Mughal Emperor Akbar's court musician Tansen, through the *rabābiyā* line of Tansen's son Vilas Khan. Although accounts of his immediate ancestors differ, he is believed to have been the son of Firoz Khan alias Adarang, the pioneer of *khayāl* singing. He was succeeded by his son Bahadur Khan (*d c*1841) and his sister's son Dulha Khan, who were prominent *sitār* players in early 19th-century Delhi. By far the most famous of the early *sitār* players, he was based in Delhi, thus the style of playing which he pioneered is known as
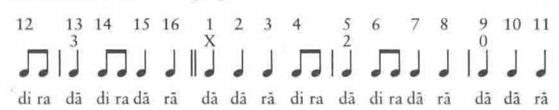


Imrat Khan playing the surbahār

either the *masītkhānī bāj* or Delhi *bāj* (*see also* KHAN, GHULAM RAZA).

His major contribution to the *sitār* repertory was the introduction of the *gat-toḍā*; *toḍā* refers to the improvised extension or development of the *gat*). His *gat* compositions combined fixed stroke patterns with rāg melodies inspired by or borrowed from *dhrupad* (vocal) compositions; they were generally set in the 16-beat Tīntāl and played at a medium-slow tempo. The stroke pattern now regarded as standard for a *masītkhānī gat* is shown in ex.1. This is

Ex.1 Standard *masītkhānī gat* pattern in Tīntāl



X = sam (beat one); dā/di = inward stroke; rā/ri = outward stroke
♩ = 1 *matra*

one of the bases of contemporary *sitār* and *sarod* technique in virtually all traditions. Most modern instrumentalists play these compositions at a much slower tempo than would have been common in Masit Khan's time, and consequently this basic stroke pattern is frequently elaborated.

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MARTIN CLAYTON

Khān, Muḥammad Jum'a (*b* Al Mukalla, *c*1903; *d* Al Munkalla, 1963). Yemeni instrumental performer. He was born to a Yemeni mother and a Punjabi father who was a soldier in the army of sultan Qu'ayti. As an adolescent Khān joined the sultan's musical ensemble, in which he played Western instruments and became familiar with a repertory of Western military band music and Indian music. At the same time he learnt the *qanbūs* (lute) with Sa'd Allāh Faraj, who had been a pupil of the distinguished Yafi musician Sulṭān al-Shaykh 'Alī (*d* *c*1903).

On being placed in charge of the sultan's ensemble, Khān began to introduce tunes from Hadramawt into its repertory and brought Arab influences into its work. He learnt to play the *'ūd*, which superseded the Yemeni *qanbūs* in the 1930s, and began to draw on various sources of Hadramawt popular song from both the coast and the interior. These included religious chant, such as *Yā man tahall bidhikrihi* ('Thou whose Name it is Permitted to Speak', a poem by the Sufi al-Burā'ī), and *dān* poetry such as *Dhā fazl naṣmeh* ('This is my First Verse'). He also composed settings for classical Arab poetry and the work of modern poets such as al-Maḥḍār. To this Yemeni inheritance he added certain elements of Indian origin, particularly melodic features, creating a new repertory now known as *'awādī*. With his own ensemble he made about 100 78 r.p.m. recordings for several recording companies in Aden and for Aden Radio. He was a significant figure in the development of the urban music of Hadramawt and left an important artistic heritage for musicians such as Abū Bakr Bal-Faqīh and Muḥammad Bin Shāmikh.

JEAN LAMBERT

Khan, Vilayat (*b* Gauripur, Bengal [now Bangladesh], 28 Aug 1924). Indian *sitār* player and composer. He was born into a distinguished family of professional musicians that traces its lineage back to the 16th-century court musician Tānsen and has played a central role in the development of North Indian classical instrumental music. His grandfather Imdad Khan (*c*1848–1920) and father Enayat Khan (1895–1938) were the foremost *surbahār* and *sitār* players of the 19th and early 20th centuries. They brought many innovations to *sitār* performance and Imdad Khan was one of the first *sitār* players to be recorded. Vilayat Khan is the elder brother of Imrat Khan. His initial training in *sitār* was with his father. After his father's death he continued his studies with his mother Bashiran Begum and his maternal grandfather the vocalist Bande Hasan Khan. A child prodigy, performing widely at the age of 12, he has since become a major figure in the world of music with a reputation as one of the greatest exponents of *sitār* performance in the 20th century. He has toured worldwide and has made numerous recordings both in India and abroad. His recordings of rāga *Yaman* and rāga *Darbārī* are considered classic performances and have been reissued many times. His compositions have included several film scores, notably that for Satyajit Ray's *Jalsa ghar* ('The Music Room').

Although firmly rooted in tradition, Vilayat Khan's style of playing is innovative in many respects. He has developed new tunings for the *sitār* and the *gāyakī* (vocal) style, which emphasizes brilliance of tone, clarity of line, complexity of *bol* and the technique of *mīṇḍ*. The formal and expressive aspects of *gāyakī* style are influenced by vocal forms such as *khayāl* and *ṭhumrī*, and Vilayat Khan is an accomplished vocalist. By continuing the development of a vocal style in *sitār* performance he has continued in the tradition of his father and grandfather. This style of playing is now recognized as a distinct genre of *sitār* playing, followed by students throughout India and the world. He has taught many of India's eminent *sitār* players including his own son Shujat Hussain Khan (*b* 1960), Arvind Parikh (*b* 1927) and Kalyani Roy (*b* 1931).

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GERRY FARRELL

Khandoshkin, Ivan Yevstafyevich (*b* 1747; *d* St Petersburg, 29/30 March 1804). Russian violinist and composer. A pupil of Tito Porta, he was the finest Russian violinist of the 18th century. From 1765 he was a musician at the Russian court and taught the violin at the Academy of Fine Arts; later he was court Kapellmeister. In 1783 he was on the staff of Knipper's Free Theatre, St Petersburg and in 1785 was invited by Potyomkin to become director of his projected music academy at Yekaterinoslav. This enterprise failed, and in 1789 Khandoshkin returned to St Petersburg, where he continued to perform until his death. Besides three unaccompanied violin sonatas modelled on the works of Bach, Khandoshkin composed

several sets of variations on Russian folktunes, which display his own extraordinary virtuosity. A viola concerto, published in 1947 and attributed to Khandoshkin, is now thought to be spurious.

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GEOFFREY NORRIS/R

Khandzta, Grigol of [Handzt'a, Gregory of]. *See* GEORGIA, §II, 2.

Khanon" [Khanin] **(Solov'yov-Savoyarov), Yury Feliksovich** (*b* Leningrad, 1965). Russian composer and pianist. Although he entered the Leningrad Conservatory in order to study composition, his traits both as artist and individual caused his expulsion; he was, however, accepted back in 1985 and thanks to the tact and personal intervention of Vladimir Tsïtovich – with whom he studied orchestration – he graduated in 1988. Khanon" soon disassociated himself from social institutions and artistic groups. His works were occasionally heard in Leningrad, Moscow and Sverdlovsk in concerts where Khanon" also performed works by Satie, who was then little known in Russia. These concerts were covered by the press but the musical establishment ignored them; despite a further concert cycle in 1991 entitled, in parody, 'Khaninskiye chteniya' ('Khanon"'s Readings'), he has not made any attempt to promote or popularize his work. Many of his pieces have never been performed; since 1994 his lifestyle has been a closed book.

Although Khanon" calls Satie and Skryabin his teachers, it is not the music of these composers that attracts him but their tendency to link – some would say subordinate – their music to an idea. According to Khanon", a composer is an ideologist with regard to his musical material. Elements of play (both semantic and phonetic), paradox, the absurd and nonsense (word inversion and invention, pseudo-quotation and limerick) all lend Khanon"'s aesthetic a desire to outrage the listener. He has not followed a single contemporary strain of composition and has founded two trends: 'ėkstremal'naya muzïka' ('extreme music') in 1988 and 'srednyaya muzïka' ('average music') in 1990. For a while, Khanon" achieved notable success with film music – for his score to Aleksandr Sokurov's film *Dni zatmeniya* ('Days of the Eclipse') he received the 1988 Felix Prize. Despite this beginning of European fame, he then gave up working with the film industry and did not reply to any of the commissions sent to him. Instead, he continued to work on pieces in canonic form, giving his works the suffix 'oc.' or *opus canonicus*. The orchestra he employs in several of his works consists of 37 players; it is frequently treated in the manner of a Baroque ensemble. Khanon"'s literary works are numerous and as original in form as his music: *Skryabin kak litso* ('Skryabin as a Person') is written in the style of a memoir with actual events of the composer's biography interspersed with stylized fictitious narrative. 2124 copies of the book were published by a publisher called Tsentr sredney muzïki ('The Centre for Average Music') at the author's expense; in appearance, the volume resembles a 19th-century exclusive edition. Khanon" has one of the largest collections in Russia of Mexican palms and South African stapelias. As a pianist, he has recorded preludes by Skryabin in specially formulated order as well as works by Satie and himself.

WORKS

(*selective list*)

oc. – *opus canonicus*

Dramatic: Shag vperyod: dva nazad [One Step Forward and Two Back] (ballet,1, Khanon"), oc.24, 1986; Shagrenevaya kost' [Os de chagrin] (ballet, 3, op-entr'acte, Khanon" and N.Kholyavko, after H. de Balzac: *Peau de chagrin*), oc.37, 1989; Shagrenevaya kost' [Bone of Sorrow] (op-entr'acte, 1), oc.38, 1990; Treskunchik (ballet, 1, Khanon"), oc.43, 1990; Tusklaya zhizn' [A Dull Life] (op, 1, Khanon"), oc.54, 1993; Zizhel' [Giselle] (ballet, 2, Khanon"), oc.55, 1993; La forza del destino (op omonima, 2, Khanon"), oc.59, 1995 [based on Verdi's op]; Norma (op incognita, 2, Khanon"), oc.65, 1997 [based on Bellini's op]

Inst: Kontsert dlya dirizhyora s orkestrom [A Conc. for Conductor and Orch], oc.16, org, pf, small orch, 1985; Ubogiye notï [Wretched Notes], oc.18, pf, str orch, 1985; Nekiy kontsert [A Certain Conc.], oc.31, pf, orch, 1987; Simfoniya sobak [A Sym. of Dogs], oc.35, small orch, 1989; Smutnïye p'yesï, neyasnogo proiskhozhdeniya [Murky Pieces, of Obscure Origin], oc.42, pf, 1990; Sredniy temperirovannïy klavir [The Average Tempered Clavier], oc.39, pf, 1990; Srednyaya simfoniya [An Average Sym.], oc.40, orch, 1990; Udovletvoritel'nïye p'yesï [Satisfactory Pieces], oc.56, pf, 1994; Restorannïye p'yesï [Restaurant Pieces], oc.57, pianola, 1995; 3 ėkstremal'nïye simfonii, oc.60, orch, 1996; Okostenevshiye prelyudii [Ossified Preludes], oc.67, pf, 1998

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Songs: Kamennoye litso [A Face of Stone] (30 teaching songs, F. Tyutchev), oc.41, 1v, pf, woodblock, 1990; Beseda s publikoy [A Talk with the Public] (30 similar songs, Khanon"), oc.51, 1v, pf, 1991; Malen'kiye detskiye p'yesï bol'shogo soderzhaniya [Small Children's Pieces with a Big Message], oc.46, opt. 1v, pf, 1991; Pesni vo vremya yedï [Songs Whilst Eating] (Khanon"), oc.49, Bar, pf, 1991

Film scores

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'Lobzan'ya panter i gien: rasskaz o A.N. Skryabine' [The kisses of panthers and hyenas: a story about Skryabin], *Ogonyok* (23 Dec 1991)

'Aleksandr Nikolayevich: Yanvarskiye tezisï, k 120-letiyu so dnya rozhdeniya A.N. Skryabina' [January theses, for the 120th anniversary of the birth of Skryabin], *Smena* (7 Jan 1992)

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'Moya malen'kaya pravda o toy voyne: rasskaz' [My little truth about that war: a short story], *Mesto pechati* (1994), no.5, pp.24–8

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LYUDMILA KOVNATSKAYA

Khap. Central and northern Lao term for vocal music (the southern Lao equivalent is *lam*), used particularly to designate melodies that are generated from the speech tones of the text; *see* LAOS, §1.

Kharja. *See* ZAJAL.

Kharkiv (Russ. Khar'kov). Ukrainian city. It is the second largest city in Ukraine. It is the historical capital of Sloboda Ukraine, an autonomous region settled in the 17th century with a Cossack tradition of self-government. The Ukrainian Cossacks founded Kharkiv in 1654 when they built a fortified settlement on the plateau between the Kharkiv and Lopan rivers. In the mid-18th century Kharkiv, because of its proximity to the Donets Basin and the trade routes between central Ukraine, Russia, the Caucasus and the Black Sea ports, began to play a major role in the administration of the Russian Empire and quickly became an important industrial, scientific and cultural centre. From 1920 to 1934 it was the capital of the Ukrainian SSR.

Formal education was established in Kharkiv when the Byelgorod seminary was transferred by Prince Golitsyn to Kharkiv in 1726, and became a college in 1734. Under M. Kontsevych music courses were established and in 1773 the composer Artemy Vedel taught there (at which time classes in vocal and instrumental music were initiated). Music culture in the early days revolved around opera, serf-orchestras and various ensembles operated by the wealthy families. In 1780 a theatre was built which, in addition to plays, began to stage operas by Mozart, Paisiello, Cimarosa, Spontini, Spohr, Cherubini and works by Russian composers, such as M.M. Sokolovs'ky's *The Miller who was a Wizard, a Cheat and a Matchmaker* (1779). Formal concert life started in 1810 when I. Vitkovsky, a former pupil of Haydn and now teacher at the newly established university, conducted Haydn's *The Seasons*, soon followed by *The Creation*.

The formation of the Kharkiv University in 1805 along with a university press made Kharkiv an important educational and publishing centre in Ukraine and the Russian Empire. Among teachers of music theory at the university were I.S. Ryzhs'ky, a philologist and the first rector, the theorist and composer Gustav Hesse de Calve, who wrote a two-volume *Theory of Music* (1818) and I. Lozins'ky, who published a book on violin method. Important ethnographic studies were initiated, student collectives regularly performed Ukrainian folk music, and a famous bandura performing school was established. From the 1810s Kharkiv was a leader in the Ukrainian linguistic, ethnographic, historical and literary renaissance. Among the significant cultural leaders who studied or worked in Kharkiv, many of them members of the Kharkiv Romantic School, were P.P. Sokal's'ky, composer and ethnomusicologist, and his nephew, the composer and pianist V.I. Sokal's'ky (1863–1919). But by 1848 all publications and even lectures were subject to censorship. This culminated in the Ems Ukase of 1876, which essentially forbade the development of Ukrainian culture. During the difficult years between 1848 and 1905, Kharkiv hosted many clandestine organizations of different nationalistic and political outlooks. Despite the adverse conditions, music in Kharkiv profited immensely at this time from the many activities initiated by the organizer and conductor I.I. Slatin and the activities of the Russian Musical Association (the Kharkiv branch was established in 1868). It was Slatin who gave the première of V.I. Sokal's'ky's Symphony in G minor in 1894. A yearly season of ten symphony and ten chamber music concerts was inaugurated and many musical luminaries made regular appearances, among them Tchaikovsky, Nikisch, Glazunov, Rubinstein and Skryabin.

A permanent opera company was established in Kharkiv in 1874 and was the first to stage Lysenko's *Christmas Eve* (1883). In 1918 the company became the National Opera and in 1920 the Russian State Opera. In 1925 it emerged as the Ukrainian State Capital Opera, the first Ukrainian opera theatre with a resident company. In 1931 the theatre became the Kharkiv Theatre of Opera and Ballet; in 1934 'Academic' was added to the title and finally in 1944 the Lysenko Kharkiv State Academic Theatre (of Opera and Ballet) was born. In 1924 the first Ukrainian-language opera, Lysenko's *Taras Bulba*, was given its première. A relatively short period of experimentation came to a halt when Moscow declared the new dogma of socialist realism. By 1934 the company had produced 32 operas and 11 ballets, including new works such as Lyatoshyns'ky's *The Golden Ring*, Valentyn Kostenko's *Karmelyuk* and Lysenko's *Taras Bulba*. That tradition continued well into the 1980s. Among the notable opera and ballet premières were *The Break* by Volodymyr Femelidi, *The Communist* by Dmytro Klebanov and Vitaly Hubarenko's *The Stone Guest*.

The Philharmonic Society was established in 1928, and includes a symphony orchestra, an orchestra of folk instruments, a popular music orchestra and various chamber and vocal ensembles. There is also an orchestra in residence at Kharkiv Radio and Television.

The educational centre of the city's life in the 20th century was the conservatory. Kharkiv Music School was established in 1883, and in 1917 it became the Kharkiv Conservatory, then the Music Academy (1920), Music Institute (1921), Music and Drama Institute (1923), Kharkiv State Conservatory (1934), and then, in 1963, the Kharkiv Kotlyarevsky Institute of Arts. In 1998 the word 'State' was added: Kharkivs'ky Derzhavnyy Instytut Mystetstv. The outstanding teacher who in 1922 founded the composition faculty at the Kharkiv Music Institute was Semyon Bogatyryov. Under his tutelage there developed the first group of Ukrainian composers, among them Mykhailo Tits, Dmytro Klebanov, Yuly Meytus, Andry Shtoharenko and Mykola Kolyada. Another notable musician associated with the Institute was David Oistrakh, who began his career by winning the Ukrainian Violin Competition in Kharkiv in 1930. In the 1950s and 60s Klebanov was a crucial figure. Among his students was Valenty Bibyk, who in the 1970s and 80s, as composer and teacher, rejuvenated the musical scene and influenced the next important generation of Kharkiv

composers, such as Oleksandr Shchetyns'ky, Oleksandr Grinberg and Aleksandr Gugel'.

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VIRKO BALEY

Kharlap, Miron Grigor'yevich (*b* Łódź, 12/25 Jan 1913; *d* Moscow, 17 Nov 1994). Russian musicologist. He studied the piano under V.N. Argamakov at the Moscow Conservatory, graduating in 1931, and from 1935 to 1973 assisted at the conservatory as a accompanist for conducting classes. He also worked in the research department at the conservatory (1945–50). Despite not receiving a specialist musicological or philological education, he gained recognition for his research in these fields, with his attention being devoted primarily to questions concerning rhythm in music. He studied the evolution of rhythm, particularly the process that turns folk poetry and its musical expression into musical form, and compared the notation of musical measures with other systems of rhythm, including that of classical verse. Within this research he studied in particular the rhythmic language of Beethoven. He also examined the connection between mode and rhythm and developed the concept of the 'intonational foot', which is the rhythmic unit within folk poetry that possesses a pair of emphases, one high and the other low, both of equal importance. In this way he showed that in folklore the rhythm of poetry is dependent on the rise and fall of the intoned melody and is a function of both music and speech.

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IRINA BARANOVA

Khayāl (Pers.: 'thought, fancy'). A type of vocal composition in North Indian art music and the style in which such compositions are performed (*see* INDIA, §III, 5(i), (iii)(b). The song comprises two rhyming lines of verse, in Hindi, usually on secular themes. They are set to any of the more 'serious' classical modes (the lighter ones being more suitable for *ṭhumrī*) and to an appropriate metre (*see* INDIA, §III, 4(iv)). Performance does not normally begin with an elaborate *ālāp* (unlike in *dhrupad*) but with the composition itself, sung by a solo singer (male or female), accompanied by the drone lute *tambūrā* (or *tānpurā*), the paired kettle-drums *tablā*, and by the bowed lute *sāraṅgī* or the harmonium; elaborate melodic and rhythmic improvisation may then follow. A slow-tempo *khayāl* may be followed by a fast *khayāl* in the same rāga. The style is more highly ornamented than that of *dhrupad*, with heavy use of *gamak* (*see* INDIA, §III, 3(i)(c)), and florid passage-work (*tān*). The *khayāl* style is also rendered on a variety of instruments including the *sitār*, *sarod* and *sāraṅgī*. Traditionally associated with the court of Hussain Shah Sharqi of Jaunpur (1457–76), *khayāl* was an established style in Delhi by the mid-17th century, and became the dominant style throughout North India during the 19th century. In the course of its development, techniques of improvisation were adapted from the *ālāp* and *laykāri* of *dhrupad*.

RICHARD WIDDESS

Khaykin, Boris. *See* KHAIKIN, BORIS.

Khentova, Sof'ya Mikhaylovna (*b* Vitebsk, 27 June 1922). Russian musicologist. She initially enrolled at the Moscow Conservatory, but the war interrupted her studies and she was evacuated to Gor'kiy, where she worked as a journalist on local newspapers and made appearances as a concert pianist. Returning to the Moscow Conservatory in 1944, she studied with Lev Oborin, and completed her education at the Leningrad Conservatory, where she studied with Grigory Buze from 1947 to 1949. She was a piano teacher at the special music school attached to the Leningrad Conservatory from 1949 to 1954. She took the Candidate of Arts degree at the Conservatory in 1954, and became senior lecturer in 1957 and professor in 1968.

Khentova's early academic interest was in the methodology and history of performance. She also wrote a number of monographs on pianists such as Gilels, Van Cliburn, Richter and Artur Rubinstein. However, in 1947 she came into contact with Shostakovich, on whom she later wrote prolifically, and her work on the composer earned her the doctorate in 1984. She has edited Shostakovich's film score *Skazka o pope i rabotnike yego Balde* (Leningrad, 1981), and translated a number of books into Russian. Her own books have been translated throughout the Russian Republics, Eastern and Central Europe and Japan.

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Muzïkanti o svoyom iskusstve [Musicians on their own art] (Moscow, 1967)
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Zhizn' voploshchonnaya v muzïke [A life embodied in music] (Leningrad, 1972)
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MARINA MOISEYEVNA MAZUR

Khessin, Aleksandr Borisovich (*b* St Petersburg, 19 Oct 1869; *d* Moscow, 3 April 1955). Russian conductor and teacher. He studied composition under Solov'yov at the St Petersburg Conservatory, and conducting under Nikisch in Leipzig and Mottl in Karlsruhe. He was principal of the Moscow Philharmonic School (1905), and in 1910 became musical director and chief conductor of the Sheremetev Concert Society. He conducted concerts from 1910 to 1912 in London, Paris and Berlin, including the European première of Skryabin's *Le poème de l'extase*. From 1915 to 1917 he conducted opera at the People's House in Petrograd, and at the Mariinsky (later Kirov) Theatre (1918–19). He helped to organize the Moscow Philharmonia in 1922, and in 1924 began teaching at the Moscow Institute of Dramatic Art. From 1935 to 1941 he was director (and from 1936 to 1938 artistic adviser) of the opera studio at the Moscow Conservatory; he also taught the class in opera training, and was appointed professor in 1939. Khessin's work as director of the Soviet Opera Company of the All-Russian Dramatic Society (1943–53) was significant; he introduced new Soviet operas to the Moscow public in concert performance (among them Prokofiev's *War and Peace*, Koval's *Sevastopol'tsï* and Kasyanov's *Foma Gordeyev*), and staged other operas not performed in the Moscow repertory, such as Gershwin's *Porgy and Bess*, Moniuszko's *The Haunted Manor*, Smetana's *Dalibor* and Taneyev's *Oresteia*. He wrote *Iz moikh vospominaniy* ('From my reminiscences', Moscow, 1959).

I.M. YAMPOL'SKY/V. LEDIN

Khierzinger. *See* KÜRZINGER family.

Khmer Republic. *See* CAMBODIA.

Khnes [Khness, Khnies], **Jurij.** *See* KNEZ, JURIJ.

Khoikhoi music. Music of the Khoikhoi or 'Hottentot' people of southern Africa. In 1497 Vasco da Gama, on landing at Cape St Blaise near the southernmost tip of Africa, was greeted with the music of four or five flutes. A band of over 100 flute players dancing in a circle was later reported by Meerhoff, in 1661, according to Godée-Molsbergen (1916). Unlike other southern and central African peoples, the Khoikhoi or 'Hottentot', as they later came to be called, were yellowish-brown in colour. They were pastoral nomads and spoke a language that was rich in 'click' consonants. Beaulieu, in 1620, noted that they also played musical bows, and in 1668 Dapper first described their unusual string-wind instrument, the GORA.

The origin of the name 'Hottentot' is uncertain. Maingard ascribed it to a dance-song refrain, citing Beaulieu who visited the Cape in 1620: 'leur salut ordinaire en nous rencontrant est de danser une chanson dont le commencement, les parties et la fin est "hautitou"'. The Hottentots refer to themselves by the name 'Khoikhoin' (sing. Khoikhoi). Historical writings distinguish four major groups, usually referred to as the Cape Hottentots, Eastern Hottentots, Korana and Nama (or Namaqua). Their total number in the 17th century is estimated at about 50,000. Their descendants became assimilated into the so-called Cape 'coloured' (mixed-race) population, and scarcely any remnants of their language and culture now survive in the Cape Province of South Africa. But it has been established that Khoikhoi dialects are still spoken among a few scattered groups living in South-west Africa, Botswana and southern Angola; these groups resemble the neighbouring San ('Bushmen') and were previously mistaken for San (Westphal, 1963). Ethnically and linguistically, Khoikhoi are unrelated to the Bantu or the San, but possible connections with the Sandawe and Hadzapi (Hatsa) of north-eastern Africa, who also use 'clicks', have been suggested.

1. MUSICAL INSTRUMENTS. From a number of eye witness accounts since the 15th century, it appears that the principal instruments used by Khoikhoi for ensemble performance were single-note flutes. A type of drum, made from a wooden or clay milk-pot over which a deerskin or sheepskin was tied (fig.1), was used by women for song accompaniment, and to accompany dancing. It was played with the fingers of the right hand, and some writers have noted that pitch was regulated by pressure on the membrane with the left thumb and forefinger.

Solo instruments comprised the *gora* and two other types of MUSICAL BOW. Among less important instruments



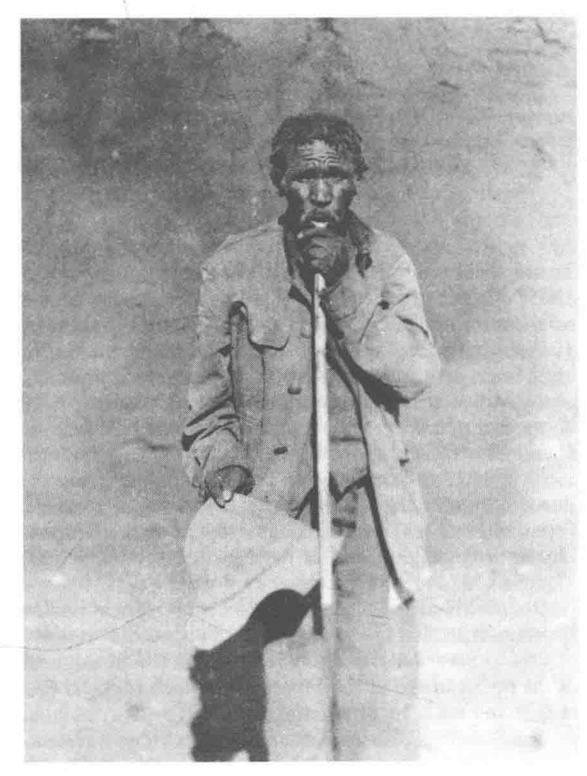
1. Khoikhoi woman playing a pot drum: drawing by Charles Bell, 1834 (MuseumAfrica, Johannesburg)

were the bullroarer and a signal whistle made from bone. Some early observers noted the use of animal horns and, in one case, a form of horn made from a hollow seaweed stalk. In the 18th century, imitations of the European violin were attempted, and a type of three-string lute, commonly known as the RAMKIE, was adopted from slaves from Malabar. This was later imitated by Bantu peoples throughout southern Africa. Khoikhoi-speaking groups in South-west Africa have to some extent adopted Western instruments such as the guitar, melodeon and harmonica. Those in Botswana use a few instruments borrowed from Bantu peoples, notably a lamellophone from the Nambzwa (Nambya or Shona) and a drum from the Mbukushu.

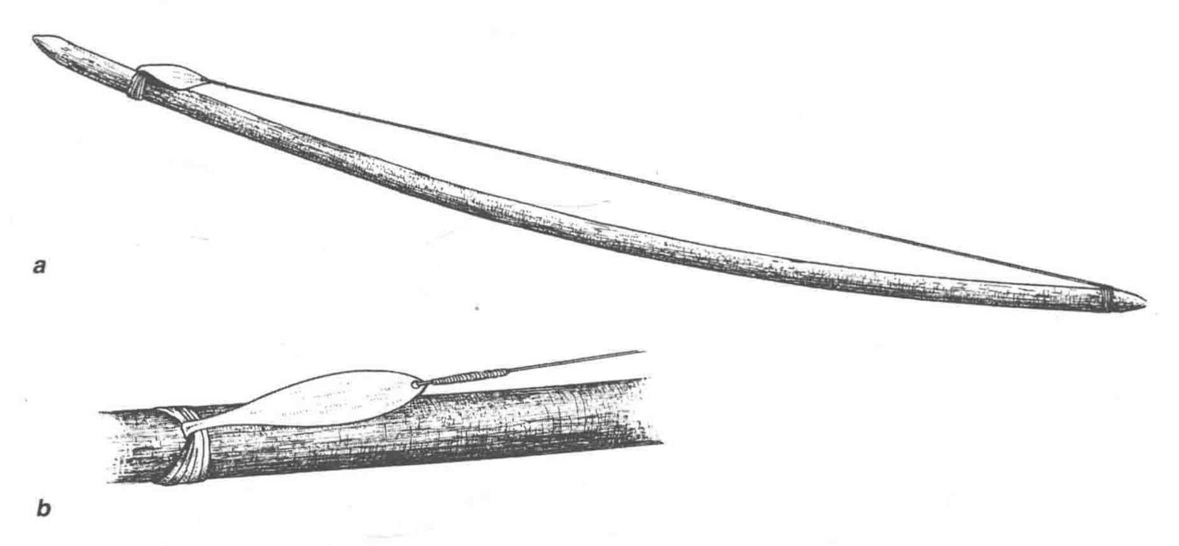
In former times, among the Nama and Korana Khoikhoi, flutes usually consisted of narrow reeds with a bore of about 1 cm, fitted with movable plugs of fibre, adjusted by means of a tuning-stick. In the absence of reed, flutes were sometimes made from the bark of acacia roots. The flutes were always played by adult males. Each player supplied only a single note, and these notes were sounded in alternation while dancing. The scale comprised four notes, representable as D, C, A, G, in descending order. When there were more than four players, octaves and unisons of these notes were added. The flute was blown by placing the open end on the hollowed tongue, which gripped it by suction and also formed a trough for directing the airstream across it. A Korana flautist is shown in fig.2. Kirby (1931, 1932 and 1934) has given a comprehensive description of these flutes and other early Khoikhoi instruments.

The *gora* is a unique form of mouth-resonated bow (fig.3), sounded by blowing on a quill attached to the bow-string. Two other types of musical bow used by the Nama and Korana have been described by Kirby in detail (1932 and 1934); he considered both to be adaptations of the ordinary hunting bow borrowed from the San early in the 17th century. One type was a simple, unbraced mouth bow played only by men. One end of the stave was held in the right-hand corner of the mouth, while the other was supported by the left hand. The string was then plucked by the right forefinger and the fundamental tone elicited; at the same time the player, by altering the shape of his mouth, could select and amplify certain higher harmonics, as in playing the jew's harp. Kirby has transcribed a melody based on the 3rd to 8th partials with the omission of the 7th partial. This form of musical bow and its playing technique are widely distributed in southern Africa. Another slightly larger type of musical bow was played only by women. Mouth resonance was not employed. Instead, the lower end of the stave rested on the ground, as shown in fig.4, or against a skin milk-bag, wooden dish or even a tin can, which served as a resonator. Some later accounts described a different technique from that depicted in fig.4: the player, sitting on the ground, placed the top of the bow against her left shoulder and, in addition to the fundamental obtained from the open string, produced a stopped note a tone higher by pressing her chin against the string. The 2nd harmonic partials of both these notes were also produced by touching the centre of the string with the left-hand forefinger. This technique appears to have been restricted to the Nama and Korana and to the Bantu-speaking Tswana, who most probably borrowed it from them. In Uganda, however, Trowell and Wachsmann have noted 'chin stopping' among the Acoli (Acholi) and the Alur, though a different type of bow is used.

2. FLUTE DANCES. There are a number of accounts of Khoikhoi flute-ensemble performances from 17th- and 18th-century observers; most refer to the Nama Khoikhoi. The first reference to flutes among the Korana was by Wikar in 1778 (according to Moritz, 1918), and it seems

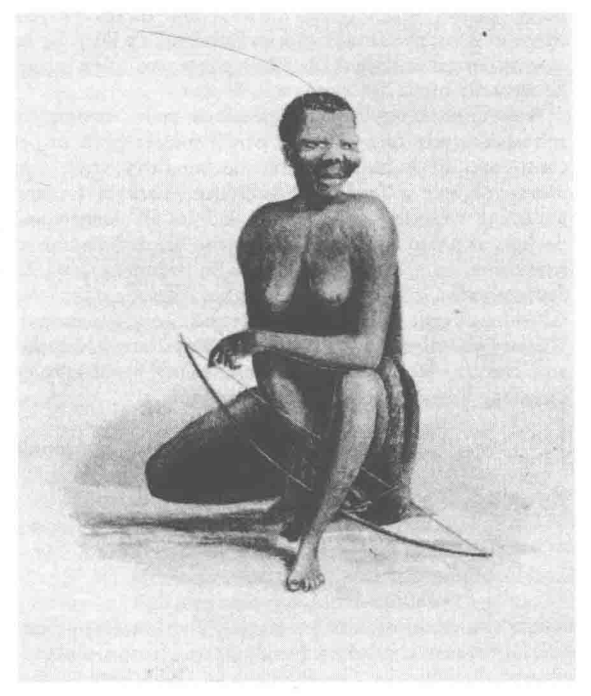


2. Korana flautist sounding a reed flute



3. *Gora: (a) complete instrument; (b) detail of quill*

that their flute dance was essentially the same. There is also evidence, from early in the 19th century, that certain San, and also some of the Bantu-speaking Tswana, had adopted the Khoikhoi flute dance, which is still performed among the Tswana. The Venda and neighbouring peoples of the northern Transvaal also have a flute dance, but there are basic differences, which suggest it was not derived from the Khoikhoi dance. Among the Nama and the Korana, flute dances were apparently the most important form of collective musical activity. They were performed on special occasions, such as when a chief wished to honour a distinguished guest. The dance usually lasted from before sunset until the following morning, and oxen were slaughtered for the dancers. Among the Korana there were occasional 'competitions' between villages in which the flute dance was important. Some 18th-century writers suggested a connection between the Nama flute dance and moon worship.



4. *Khoikhoi woman playing a musical bow: drawing by Charles Bell, 1834 (MuseumAfrica, Johannesburg)*

The flute players, who were always adult males, danced anti-clockwise round their leader who beat time in the centre with a stick. Women formed an outer circle (or inner circle, according to one report by Tachard in 1686), moving in the opposite direction while clapping their hands and dancing. L. Schultze described a Nama performance, seen in 1907, as follows: 'The dance movements of the men consist of small jumps, both legs being bent weakly at the knees, and the feet placed one before the other. The dancer moves slowly forwards and backwards in this manner, bent forward, his head bowed over his chest, and his lips on the reed. The women "chassez" forward with small, and often most graceful steps, swaying about, protruding their posteriors, and rocking their buttocks from the haunches, clapping their hands loudly before their faces, while they sing with an expression of the greatest excitement. There is no fixed number of dancers'. A detailed discussion of Khoikhoi flute dances is provided by Kirby (1934). He cited all the major documentary sources and supplemented these with the results of his own fieldwork.

3. VOCAL MUSIC. An early reference to song is given by Grevenbroek (*c*1689; ed. I. Schapera, 1933), who noted that women, among the Cape Khoikhoi, 'sing an old song, nearly always the same, and to accompany it they strike their hands on a skin which is stretched over a pot'. Kolb and Lichtenstein attempted transcriptions of songs. The use of intervals from the harmonic series resembling those produced on the *gora* has been noted, as has the use of a four-note scale matching the tuning of flutes in the flute dance. However, two of the six traditional Korana songs transcribed by Kirby (1932) are hexatonic. In recent field recordings of songs from Khoikhoi-speaking as well as San groups in South-west Africa, Botswana and southern Angola, the four-note 'flute-dance scale', representable as D, C, A, G, is common, but variants such as D, B, A, G and D, B, G, F also occur. In songs from this area, a form of yodelling is quite common, in which alternating vowel

qualities are used rather than words. In earlier literature, a similar feature may possibly account for Nama song texts such as that cited by J.E. Alexander (1838): 'He also sung in low chorus, "Uwahu", to the "ei, oh! ei, oh! ei, oh – oh! oh! oh!" and the clapping of the hands of the women'. However, there is considerable evidence that not all Khoikhoi song texts were sung on vocables, and it seems that speech-tones had a definite influence on melody when lexical texts were used.

Mention of communal dance-songs is infrequent in earlier literature, but these seem to be the most important form of collective musical activity today among Khoikhoi-speaking groups (often mistaken for San) in South-west Africa, Botswana and southern Angola. The flute dance appears to be no longer known, though the use of a four-note vocal scale resembling that of flute-dance music is common. It is possible that the music derives largely from San sources, since neighbouring San practices are very similar. Dance-song performances may either be recreational, connected with initiation, or for healing by inducing a state of trance in one or more participants. Women and girls, divided into groups around a central fire, sing and clap in hocket style while dancing. An outer circle of male participants enhances the rhythm with leg-rattles while dancing, but they do not sing. Additional percussion may be provided by striking on metal hoe-blades to yield rhythmic patterns.

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DAVID K. RYCROFT

Khoisan music. For the music of the Khoisan-speaking people of southern Africa, a semi-nomadic people with a tradition of hunting and gathering, *see* BUSHMAN MUSIC. They were historically referred to as 'Bushmen', a name that many still prefer. To avoid negative connotations associated with this term, the Nama name 'San' has also been used, though this is now considered by some to be even more derogatory.

The primary social unit of the people is a band usually consisting of between 20 and 50 members related either by blood or by marriage. They have no leaders or formal legal institutions, and their mode of social organization is among the most simple and egalitarian known.

Although once occupying much of southern Africa, the Khoisan are now confined mainly to BOTSWANA, NAMIBIA and ANGOLA. Few live in the traditional manner, as the encroachments of cattle farming and the modern world have forced many of them away from the old ways and on to the farms where they occupy only a menial and insecure position. Their once lively and coherent culture has been deeply eroded by the changing world around them.

Khokhlov, Pavel (Akinfiyevich) (*b* Spassky, Tambov, 21 July/2 Aug 1854; *d* Moscow, 20 Sept 1919). Russian baritone. He studied law in Moscow, also taking lessons in violin and piano, and in singing first with Yury Arnol'd (who upset his voice by making him study bass parts) and later with Aleksandra Aleksandrova-Kochetova. He made his début at the Moscow Bol'shoy as Valentin (19 Feb/3 March 1879), remaining with the company until his retirement in 1900; he also appeared at the Mariinsky in St Petersburg (1881, 1887–8), and sang in concerts in the provinces.

His rich, warm voice and generous artistry quickly made an impression, and he was particularly successful as Yevgeny Onegin (singing the role at the first Bol'shoy performance, 11/23 January 1881, and thereafter 138 times in Moscow alone) and as Rubinstein's Demon; he also appeared in Prague (1889) in these two roles, which he virtually made his own.

A scrupulous stylist, conscientious in his constantly refreshed study of a role, he was a master both of bel canto and of a more flexible declamatory style, and moreover had a fine stage presence. Various factors, including overwork and drink, led to an early vocal decline, as noted by Tchaikovsky, who liked and admired Khokhlov, in a letter to Yuuliya Shpazhinskaya of 23 September/5 October 1886. His other roles included Don Giovanni, Verdi's Renato, Di Luna and Giorgio Germont, Wagner's Wolfram and Telramund, Meyerbeer's Nélusko and Nevers, Weber's Ottokar, and many Russian roles including Boris Godunov and Prince Igor.

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JOHN WARRACK

Kholbio, Simon. *See* KOLB, SIMON.

Kholminov, Aleksandr Nikolayevich (*b* Moscow, 8 Sept 1925). Russian composer. He graduated from Golubev's class at the Moscow Conservatory in 1950. Secretary of the USSR Composers' Union, he holds the title Honoured Art Worker of the RSFSR and the State Prize. Operas,

cantatas and songs form the bulk of his output, all of them dealing with contemporary themes. Links with the Russian tradition are evident in Kholminov's melodic breadth, his use of Russian protracted song and in the epic, monumental quality of his work. He achieved popularity most decisively with the *Pesnya o Lenine* ('Song about Lenin'), which entered the 'golden fund' of Soviet popular song. The most significant of his operas is *Optimisticheskaya tragediya*, produced at the Bol'shoy in 1966. In this work Kholminov's characteristic closeness to the Russian popular song tradition is apparent.

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(*selective list*)

Ops: Optimisticheskaya tragediya (3, Kholminov, after V. Vishnevsky), 1964; Anna Snegina (2, A. Mashistov, after S. Yesenin), 1966; Shinel' [The Overcoat], Kolyaska [The Carriage] (both after N. Gogol'), 1971; Chapayev (3, Kholminov, after D. Furmanov), 1973; Dvenadtsataya seriya [The 12th Series] (1, V. Shukshin), 1976; Van'ka (1, A. Chekhov), 1979; Brat'ya Karamazovï [2, The Brothers Karamazov] (after F. Dostoyevsky), 1981; Goryachiy sneg [2, Hot Snow] (after Yu. Bondarev), 1984; Stalevarï [The Steel Melter Foremen] (2, Kholminov), 1987; Plodï prosveshcheniya [The Fruits of Enlightenment] (2, after L. Tolstoy), 1990

Cants.: Zdravstuy, rodina! [Hail, my Country!] (Yu. Kamenetsky), 1960; Lenin s nami [Lenin is with us] (V. Mayakovsky), 1967; Radi zhizni na zemle [For the Sake of Life on Earth] (V. Mayakovsky), 1975; Lenin, 1980; Tsveti, nasha rodina [Blossom, our Motherland] (M. Isakovsky, A. Prokof'yev, A. Tvardovsky), 1982; Perestupiv prorog voynï [Having Crossed the Threshold of War] (A. Tvardovsky), 1985

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GALINA GRIGOR'YEVA

Kholopov, Yury Nikolayevich (*b* Ryazan', 14 Aug 1932). Russian musicologist and music teacher. He studied with I.V. Sposobin (1948–54) at the Moscow Conservatory, where he also completed his postgraduate studies in 1960 with S.S. Bogatïryov after three years of military service (1955–8). He began teaching music theory at the conservatory in 1960 and was appointed senior lecturer in 1972 and professor in 1983; during this time he also taught at other music schools in Moscow. His students, who include prominent musicologists such as Saponov and Cherednichenko and composers such as Smirnov and Firsova, have acknowledged his influence. Having published over 600 items on a broad range of themes, he is internationally recognized as an outstanding scholar; his awards include the International Bartók Medal in 1981 and the State Prize of Russia in 1990 and he has been made an Honoured Representative of the Arts of the Russian Federation (1995) and a member of the Academy of Europe (1996).

Kholopov initially established his reputation as teacher by reforming the music theory courses he taught, abandoning biases which had built up during the 'struggle against formalism' and restoring the link to traditional theories of form. He also broadened the span of history under study to include the music of the pre-Middle Ages and the 20th century, and created new composition and piano exercises to aid the student's understanding of theory. Basing his exercises on original sources, his teachings increased a historical perspective in music theory by encouraging students to harmonise in styles ranging from the Baroque to the 20th century.

As a scholar who both generates and inspires original ideas, Kholopov met with much resistance from reactionary circles early in his career. Despite already having authored two books, he was not allowed to defend his *Kandidat*dissertation *Sovremennïye chertï garmonii Prokof'yeva* in 1966 due to severe, ideologically-based criticism. The work, remarkable for its scope and innovative approaches, was finally accepted ten years later and in the following year Kholopov defended the DSc dissertation *Ocherki sovremennoy garmonii* ('Essays on Contemporary Harmony'). In these two dissertations and in many other writings, Kholopov has sought to resolve the problems associated with contemporary harmony. He has broadened his field of inquiry in his later work to include modality in medieval and Renaissance music and the harmonic systems of Classical and Romantic music, offering fresh insights into the latter, which he relates to musical form (*Garmoniya: teoreticheský kurs*, 1988). In an attempt to grasp the essence of music, he has presented an overview of the entire history of musical thought to trace the 'invariable factor' linking music of all ages. In addition to his work as a scholar and a teacher, he has discovered and written about many young contemporary Russian composers, such as Denisov, Schnittke, Gubaydulina and Volkonsky.

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TAT'YANA S. KYUREGYAN

Kholopova, Valentina Nikolayevna (*b* Ryazan', 14 Dec 1935). Russian musicologist, sister of Yury Kholopov. She graduated from the Moscow Conservatory with a diploma in theory and composition (1954–9) having studied under L.A. Mazel', V.A. Zuckermann and R.I. Gruber, and completed a postgraduate degree there in 1962 and the *Kandidat* degree in 1968. In 1960 she began teaching music analysis at the conservatory and she was appointed senior lecturer in 1974 and professor in 1987. In 1991 she became head of the department of interdisciplinary studies for musicologists and in 1993 she was made dean of the faculty for teachers in higher education. She has also taught at the Gnesin Music College (1960–85) and lectured at conservatories in Gor'kiy (now Nizhniy Novgorod) (1962–3), Beijing and Shanghai (1991–2). Many of her pupils such as Stoyanova have had international careers and her achievements in teaching and research have earned her the Béla Bartók Prize (1981) and the Boris Asaf'yev Prize (1991).

Kholopova's earlier writings focus on the study of rhythm: in her dissertation of 1968 she examines the rhythmic style of 20th-century Russian composers in light of her theories on the relation of rhythm and metre, accent in music, the function of rhythm in musical form and the classification of rhythm types; in her study of 1983 she analyses how the rhythm of the Russian language helped to shape the assymetric rhythmic formulae characteristic of Russian music from ancient times to the present day, including *znamennïy* chant, 17th- and 18th-century choral concertos, opera and 20th-century music. A promoter of modern Russian composers, she has also authored monographs on Webern (with Kholopov, 1984), Schnittke (with Ye.I. Chigareva, 1990) and Gubaydulina (with E. Restagno, 1991). Her later writings have concentrated on musical aesthetics and semantics in an attempt to discover both what comprises the specific quality of music, and what relates music to other art forms (*Muzïka kak vid iskusstva*, 1990).

WRITINGS

Voprosï ritma v tvorchestve kompozitorov XX veka [Question of rhythm in the works of the 20th-century composers] (diss., Moscow Conservatory, 1968; Moscow, 1971)
'Russische Quellen der Rhythmik Stravinskys', *Mf*, xxvii (1974), 435–46
'O prototipakh funktsiy muzïkal'noy formï' [On the prototypes of functions in musical form], *Problemï muzïkal'noy nauki*, iv (1979), 4–22
Faktura [Texture] (Moscow, 1979)
Muzïkal'nïy ritm [Musical rhythm] (Moscow, 1980)
Muzïkal'nïy tematizm [Musical thematicism] (Moscow, 1983)
Russkaya muzïkal'naya ritmika [Rhythm in Russian music] (Moscow, 1983)
Melodika [Use of melody] (Moscow, 1984)
with Yu.N. Kholopov: *Anton Verbern: zhizn' i tvorchestvo* [Anton Webern: life and work] (Moscow, 1984; Ger. trans., 1989; It. trans., 1990)
'"Klassicheskiy kompleks" tvorchestva Stravinskogo v kontekste russkoy muzïki' [The 'classical complex' in the work of Stravinsky in the context of Russian music], *I.F. Stravinsky: stat'i: vospominaniya*, ed. G.S. Alfeyevskaya and I.Ya. Vershinina (Moscow, 1985), 40–68
with Ye.I. Chigareva: *Al'fred Shnitke* (Moscow, 1990); Ger. trans. of chap. 7 in *Kunst und Literatur*, xxxvi/2 (1988), 250–71
'Rodion Schschedrin Werke der achtziger Jahre', 'Rodion Schschedrin im Gespräch mit Walentina Cholopowa', *Sowjetische Musik im Licht der Perestroika: Interpretationen – Quellentexte – Komponistenmonographien*, ed. H. Danuser, H. Gerlach and J. Köchel (Laaber, 1990), 221–7, 280–5
Muzïka kak vid iskusstva [Music as an art form] (Moscow, 1990–91/*R*)
with E. Restagno: *Gubaidulina* (Turin, 1991; Russ. trans. as *Sof'ya Gubaydulina*, 1996)
'Boris Tishchenko: rel'yefi spontannosti na fone ratsionalizma' [Contours of spontaneity against a background of rationalism],

'Impul'sï novatorstva i kul'turnïy sintez v tvorschestve Sergeya Slominskogo' [The impulse towards innovation and cultural synthesis in the works of Sergey Slominsky], 'Labirintï tvorchestva Romana Ledenyova' [Labyrinths in the works of Roman Ledenyov], 'Sekretï moskovskoy shkolï v "chistoy muzïke" Vladislava Shutya' [The secrets of the Moscow School in the 'absolute music' of Vladislav Shoot], *Muzïka iz bïvshego SSSR*, i, ed. V. Tsenova and V. Barsky (Moscow, 1994), 56–71, 41–55, 139–54, 208–21

'"Ėmotsional'naya forma" i Chaykovsky' ['Emotional form' and Tchaikovsky], *Muzïka* (1994), no.1, pp.3–17

'Ritmika Ėdisona Denisova' [Edison Denisov's use of rhythm], *Muzïka Ėdisona Denisova*, ed. V. Tsenova (Moscow, 1995), 24–38

'Victor Suslin: otkrïtiye shansov, propushchennïkh progressom' [Victor Suslin: the discovery of opportunities that progress let slip], *Muzïka iz bïvshego SSSR*, ii (Moscow, 1996), 229–54

with Yu.N. Kholopov: *Muzïka Antona Veberna* [The music of Anton Webern] (Moscow, forthcoming)

'Prepodaval li Vebern v Moskovskoy konservatorii, ili Razmïshleniya na puti iz Shankhaya v Parizh' [Whether Webern taught at the Moscow conservatory, or Reflections on the way from Shanghai to Paris], *MAk* (1998), nos.3–4, pp.8–13

Formï muzïkal'nïkh proizvedeniy [Forms of musical pieces] (Moscow, 1999)

TAT'YANA S. KYUREGYAN

Khrennikov, Tikhon Nikolayevich (*b* Yelets, 28 May/10 June 1913). Russian composer. He started to learn to play the piano at the age of nine, and to compose from the age of 13; his first teachers were Vladimir Agarkov and Anna Vargunina. In 1929 he moved to Moscow and was enrolled at the Gnesin Academy of Music and studied composition with Mikhail Fabianovich Gnesin; in 1932 he was accepted as a second-year student at the Moscow Conservatory. There he studied in Shebalin's composition class and the special piano class of Heinrich Neuhaus. During these years he became known for his First Piano Concerto op.1 (1932–3), which he performed a number of times, his First Symphony op.4 (1933–5), which he submitted as his graduation work in 1936, and also his incidental music for Shakespeare's comedy *Mnogo shuma iz nichego* ('Much Ado about Nothing'), which was put on at the Vakhtangov Theatre. It was in 1936, at the suggestion of the celebrated producer Nemirovich-Danchenko, that he began to compose the opera *V buryu* ('Into the Storm'); work on the opera and its staging went on for almost three years.

From 1963 he ran the composition class at the Moscow Conservatory. He has received numerous awards: Laureate of the USSR State Prizes (1942, 1946, 1951, 1967) and of the RSFSR (1979); the Order of Lenin (1963, 1971, 1973, 1983); the Order of the Workers' Red Banner (1966); Order of the Hero of Socialist Labour (1973); Laureate of the Lenin Prize (1974); People's Artist of the RSFSR (1954) and of the USSR (1963). In 1974 he was elected a deputy to the Supreme Soviet of the USSR.

It was during the 1930s that the characteristic features of Khrennikov's style were formed; over the next 60 years these features, which include lyricism and an attraction to popular theatrical genres, have not changed. From the very beginning his naive optimism was reflected in his music. Thanks to this, he was noticed and supported by Stalin and the Party officials headed by Zhdanov, the Secretary of the Central Committee, and by Shepilov, the deputy chief of the department of agitation and propaganda, which aimed to create enthusiasm for socialism in Soviet culture. In 1948 he was appointed Secretary of the reorganized Union of Composers and was given the task of implementing the Party's rigid policy of control of Soviet music. Thus, Khrennikov found himself in a position to openly criticize the most celebrated composers such as Prokofiev, Shostakovich and Myaskovsky. For a period of 43 years Khrennikov was repeatedly 're-elected' to the post of secretary, until, following the collapse of the USSR, the Union of Composers was dissolved (December 1991). During these years he did much to secure the grip of the Union of Composers on the musical life of the country. He guardedly supported international contact between musicians, and – paradoxically, considering his anti-modernist stance – was the initiator of the invitation made to Stravinsky to visit Russia in 1962. Occupying an executive post, Khrennikov was able to make personal use of the links the Union had with the authorities; nonetheless, for all the demagogy of his public statements and reports (the texts of which were partly written and controlled by the party bodies of the Union of Composers and of the Central Committee) he protected some members of the Union of Composers from the ultimate repression suffered by many members of the Union of Writers and the Union of Artists, whose administration enjoyed fewer political favours.

Though initially influenced by Shebalin and Hindemith (especially in his instrumental music), and later by Prokofiev (in his stage works) Khrennikov's mature style is deeply traditional. His tendency towards a popular musical language and towards melody (thanks to which he willingly and very successfully wrote film music) played an important part in his operas, though even in his operas on revolutionary themes, such as *Into the Storm* and *Mat'* ('Mother'), his characters possess a spiritual dimension and the music remains lyrical. Arias and monologues are quite often replaced by songs written in everyday folk style; actual folk melodies, however, are quoted very rarely (except in *Mother* where the melodies of three revolutionary songs are heard as the action unfolds). The use of turns of phrase associated with folksongs in the opera *Into the Storm* gave grounds for associating the work with the Soviet song opera. At the same time Khrennikov's opera was criticized for its tendency towards prosaic turns of phrase, for its lyricism, and for the lack of grandiose, heroic and revolutionary themes. His so-called comic operas undoubtedly have more in common with turn-of-the-century operetta than with any other model. There has been little development in their anachronistic formula of sentimental waltzes and other standard dance and song forms, their varied repetition of a limited amount of original material and their repertory of stock comic clichés.

After the 1960s Khrennikov returned to the concert platform, appearing as the soloist in his three piano concertos, successfully putting across the infectious emotion, the salient turns of phrase, and the energetic motion of the music. His delight in concert virtuosity, and the contacts he gained through his post with outstanding Russian performers (such as Leonid Kogan and Mstislav Rostropovich) served as stimuli for the composition of two violin concertos (1958–9, 1975) and a cello concerto (1964), which were heard internationally during the 1960s and 70s. His interest in the genre continued with the addition of a second cello concerto (1985) and a fourth piano concerto (1991). In his later works (e.g. the Third Symphony) he has striven towards a more sophisticated musical language, even to the point of using a 12-note theme. However, he is not at ease with serialism

(which he denounced vociferously in earlier years) and the results are unconvincing. The episodic layout of the Third Symphony is emblematic of this: its three movements (a short fugue, fully-fledged intermezzos, and a finale) are boldly optimistic and the attempts at an advanced language are at odds with its overall conception.

Since the end of the 1980s Khrennikov renewed his interest in creative work; some of these later compositions are characterized by a mood of philosophical self-absorption (the three Shakespeare sonnets) which is untypical of his earlier works, others show the natural continuation of the melodic openness, emotion, and natural and garish theatricality (the ballet *Napoleon Bonaparte*, 1995). In 1994 he published his memoirs *Tak ėto bïlo* ('That is how it was') which contained previously secret material from the Party archives.

WORKS
(*selective list*)

OPERAS

V buryu [Into the Storm] (4, A. Fayko, after N. Virta: *Odinochestvo* [Loneliness]), op.8, 1936–9, Moscow, Nemirovich-Danchenko Music Theatre, 10 Oct 1939; rev. 1952, Moscow, Stanislavsky-Nemirovich-Danchenko Music Theatre, 12 Oct 1952

Frol Skobeyev (comic op, 4, S.A. Tsenin, after D. Averkiyev), op.12, 1945–50, Moscow, Stanislavsky-Nemirovich-Danchenko Music Theatre, 24 Feb 1950; rev. as Bezrodnïy zyat' [The Low-Born Son-in-Law] (2), 1966, Novosibirsk, 29 Dec 1966

Mat' [Mother] (4, Fayko, after M. Gorky), op.13, 1952–7, Moscow, Bol'shoy, 26 Oct 1957

100 Chertey i odna devuska [100 Devils and One Girl] (operetta, 3, after Ye. Shatunovsky), op.15, 1962–3, Moscow, Operetta Theatre, 16 May 1963

Belaya noch' [White Night] (musical chronicle, 3, after Shatunovsky), op.17, 1966–7, Moscow, Operetta Theatre, 23 May 1967

Mal'chik-velikan [The Boy Giant] (children's op, 3, N. Shestakov), op.18, 1968–9, Moscow, Children's Music Theatre, 19 Dec 1969

Mnogo shumu. . . iz-za serdets [Much Ado. . .because of Hearts] (comic op, 2, B. Pokrovsky, after W. Shakespeare: *Much Ado about Nothing*), 1971–2, Moscow, Chamber Music Theatre, 11 March 1972

Doroteya (comic op, 2, Ya. Khaletsky, after R.B. Sheridan: *The Duenna*), op.27, 1982–3, Moscow Stanislavsky-Nemirovich-Danchenko Music Theatre, 26 May 1983

Zolotoy telyonok [The Golden Calf] (comic op, 2, Khaletsky and I. Sharoyev, after I. Il'f and Ye. Petrov), op.29, 1984–5, Moscow, Stanislavsky-Nemirovich-Danchenko Music Theatre, 9 March 1985

Golïy koro' [The Naked King] (comic op, 2, R, Rozhdestvensky and Sharoyev, after Ye. Shvarts), op.31, 1986–7, Leningrad, Malïy, May 1988

OTHER WORKS

Ballets: Nash dvor [Our Yard] (1, N. Kasatkina and V. Vasilyov), op.19, 1969; Lyubov'yu za lyubov' [Love for Love] (2, V. Bokkadoro and Pokrovsky, after Shakespeare: *Much Ado about Nothing*), op.24, 1976; Gusarskaya ballada [A Hussar's Ballad] (3, O. Vinogradov, after A. Gladkov), op.25, 1977–8, rev. 1979–80; Napoleon Bonaparte (2, A. Belinsky and A. Petrov), op.40, 1994–5; Kapitanskaya dochka [Captain's Daughter] (2, A. Petrov, after A.S. Pushkin), op.42, 1999, Omsk, Music Theatre, April 1999

Orch: Pf Conc. no.1, op.1, 1932–3; Sym. no.1, op.4, 1933–5; Sym. no.2, op.9, 1940–42, rev. 1944; Vn Conc. no.1, op.14, 1958–9; Vc Conc. no.1, op.16, 1964; Pf Conc. no.2, op.21, 1971; Sym. no.3, op.22, 1973; Vn Conc. no.2, 1975; Pf Conc. no.3, op.28, 1983; 3 Pieces, op.26, vn, orch, 1983; Vc Conc. no.2, op.30, 1985; Pf Conc. no.4, op.37, 1991

Vocal: Romansï (A.S. Pushkin), op.3, 1935; Romansï (S. Yesenin), 1935; Oda k 300-letiyu russkogo flota [Ode to the Tricentenary of the Russian Fleet], op.41, 1996; 3 soneta (Shakespeare), op.32, 1988; songs with pf, choral works with pf and unacc.

Chbr and solo inst: 5 p'yes [5 Pieces], op.2, pf, 1933; 3 p'yesi [3 Pieces], op.5, pf, 1934–5; Str Qt, op.33, 1988; 5 p'yes [5 Pieces], op.35, ww, 1990; Sonata, op.34, vc, 1990

Incid music: Mik, 1933–4, orch suite, op.3, 1934; Mnogo shumu iz nichego [Much Ado about Nothing], 1935–6, orch suite, op.7, 1936; Don Kikhot [Don Quixote], 1941, orch suite, op.10, 1941; also 22 film scores

Principal publisher: State Music Publishing House, Moscow

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ed. V. Rubtsova: *Tak ėto bïlo: Tikhon Khrennikov o vremeni i o sebe* [That is how it was: Khrennikov on time and himself] (Moscow, 1994)

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L. Kaltat: *T.N. Khrennikov* (Moscow, 1946)
L. Sinyaver: *Tikhon Khrennikov* (Moscow, 1947)
V. Kukharsky: *Tikhon Khrennikov* (Moscow, 1957)
T. Boganova: *Kinomuzïka T.N. Khrennikova* [The film music of Khrennikov] (Moscow, 1961)
Yu. Kremlyov: *T. Khrennikov: 'Mat'' opera* [Khrennikov: The opera 'Mother'] (Leningrad, 1961)
S. Ivanov: *Opera T.N. Khrennikova 'V buryu'* (Moscow, 1962)
M. Roytershteyn: *Skripichnïy kontsert T.N. Khrennikova* [Khrennikov's Violin Concerto] (Moscow, 1962)
Yu. Kremlyov: *Tikhon Khrennikov* (Moscow, 1963)
Yu. Korev: *T.N. Khrennikov i yego vtoraya simfoniya* [Khrennikov and his Second Symphony] (Moscow, 1965)
I. Martïnov: *Tikhon Khrennikov* (Moscow, 1967, 2/1987)
G. Orjonikidze: *Mnogo shumu iz nichego* [Much Ado about Nothing] (Moscow, 1967)
O. Levtonova: *Simfonii i kontsertï T. Khrennikova* (Moscow, 1972)
D. Person: *T.N. Khrennikov: noto-bibliograficheskiy spravochnik* [musico-bibliographical catalogue] (Moscow, 1973, 2/1987)
I. Martïnov, ed.: *Tikhon Khrennikov: stat'i o tvorchestve kompozitora* [Khrennikov: articles about his creative work] (Moscow, 1974)
L. Grigor'yev and Ya. Platek: *Yego vïbralo vremya* [The times chose him] (Moscow, 1983)
I. Vorontsova: *O stile i muzïkal'nom yazïke T.N. Khrennikova* [On the style and musical language of Khrennikov] (Moscow, 1983)
I. Shekhonina: *Tvorchestvo T.N. Khrennikova* [The works of Khrennikov] (Moscow, 1985, 2/1991)

VALENTINA RUBCOVA

Khristoskov, Petar (*b* Sofia, 8 March 1917). Bulgarian violinist and composer. He made his début at the age of ten. In 1936 he graduated from the class of Sasha Popov at the Sofia State Music Academy and from 1940 to 1943 he attended the Berlin Hochschule für Musik. During these years he made successful appearances in Berlin, Munich, Vienna and Salzburg. He was appointed leader of the Berlin Opera in 1943 but in the same year returned to Bulgaria, where he joined and later served as leader (1952–4) of the Sofia PO. From 1945 he taught at the Sofia State Academy. He has appeared regularly as a soloist in Asia as well as Europe, with his wife, the pianist Zlatka Arnaudova, and in a trio with Dimiter Nenov and Konstantin Popov. His compositions combine virtuoso writing, the non-diatonic quality of Bulgarian folk music and a contemporary means of expression involving chromatic use of harmony and inventive expressive melody.

WORKS
(*selective list*)

Orch: Vn Conc. no.1, op.6; Concertino, op.8, vn, orch; Vn Conc. no.2, op.9; Toccata, op.10, vn, orch; Conc. for Orch, op.16; Suite, str, op.17; Vc Conc. no.1, op.19; Pf Conc. no.1, op.23; Vc Conc. no.2, op.25; Pf Conc. no.2, op.28; Vn Conc. no.3, op.35; Double Conc., op.37, vn, vc, orch; Triple Conc., op.39, vn, vc, pf, orch; Double Conc. no.2, op.40, vn, vc, orch

Vocal-orch: op.20, S, A, orch; op.41, B, orch

Chbr and solo inst: 12 capriccios, op.1, vn; Moto perpetual, op.2, vn, pf, orchd; Suite, op.7, vn; Suite, op.13, vn; Improvisation and Presto, op.14, va, pf, orchd; Fantaziya, op.15, vc; 3 rapsodii, op.21, vn; 24 capriccios, op.24, vn; Prelude and Dance, op.34, vn

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D. Draganova: 'Tri tvorbi na Petar Khristoskov' [Three works by Khristoskov], *Balgarska muzika*, xxiv/8 (1973), 16–20

Ye. Geneva: 'Petar Khristoskov: izpalnitel, pedagogg' [Khristoskov: performer and teacher], *Balgarska muzika*, xxviii/4 (1977), 60–62

N. Kulaksazova: 'Petar Khristoskov: kompozitor', *Balgarska muzika*, xxviii/4 (1977), 62–3

G. Bliznev: 'Zhiznenostta na kaprichiite' [The vigorous capriccios], *Balgarska muzika*, xxxviii/2 (1987), 9 only

ANDA PALIEVA

Khristov, Dimitar (*b* Sofia, 2 Oct 1933). Bulgarian composer and theorist. He studied composition with Goleminov at the Bulgarian State Music Academy in Sofia until 1956; later, in 1963, he spent six months in the BRD, France, the Netherlands and the USA on a UNESCO scholarship. In 1960 he was appointed to teach counterpoint at the Sofiya Academy. Concurrently he worked at the Institute of Music of the Bulgarian Academy of Sciences, heading the department of music teaching and psychology there from 1973, and served as general secretary of the International Music Council (1975–9); as executive member of the ISME (1974–8) and of its research commission (1976–86); and as vice-president of the Union of Bulgarian Composers (1972–85). He was chief editor of the journal *Balgarska muzikoznaniye*, and in 1994 launched *Muzika: vcera–dnes* ('Music: yesterday–today'). In his compositions Khristov uses the most modern compositional techniques while basing his style on peculiarities of the folk music of the Shoppe region (western Bulgaria), namely diaphonic writing, parallel 2nds and a motorial principle of musical development. His later works are laden with spiritual or philosophical concerns.

WORKS
(*selective list*)

Ops: Igra [Play] (3, P.A. de Alarcón and R. Ralin), 1978; Zlata ribka [The Goldfish] (2, Ralin), 1984

Orch: Pf Conc. no.1, 1956; Sym. no.1, 1958; Sym. Episodes, 1962; Sym. no.2, 1964; Sym. no.3, 1968; Miniatures concertantes, 1970; Vc Conc., 1970; Vn Conc. no.1, 1970; Ov. with Fanfares, 1974; Pf Conc. no.2, 1983; Play for Violincelli, 1983; Perpetuum mobile in pianissimo, 1987; Grupi-Trupi [Groups-Troupes], 1988; Tikho adazhio [Silent Adagio], 1989; Cantilena sopra due toni, 1990; Merry-Go-Round of Suffering, 1991; Collapse in Silence, 1992; Blown Away by the Wind, 1993; Up High I Look for You, 1993; Pf Conc. no.3, 1993; Await your Pizzicati, 1994; It Streams, It Runs Out, 1994; I Rise in the Chaos, 1995; I Set It Ajar, I Peep In, 1996; Vn Conc. no.2, 1997; Vn Conc. no.3, 1998

Chbr and solo inst: 10 pf sonatas, 1962–98; Conc., 3 small drums, 5 insts, 1967; Str Qt, 1970; Qt, fl, va, hp, hpd, 1973; Yanuari [January] (I.D. Radichkov), spkr, perc ens, 1990; Toccata on All Souls' Day, pf, 1993; The Double Bass goes off to the Sky, 1994; Hoods after the Terrible Rain, pf, 1994; Fall out, fall off, drop off, wind qt; trios, pieces for solo vn, vc

Song cycles, choral works

Principal publishers: Modern, Nauka i izkustvo

WRITINGS

Sapadni khorizonti [Western horizons] (Sofia, 1966)

Kompozitsionni idei v fugite na Dobre temperovanoto piano ot J.S. Bakh (Sofia, 1968)

Khipoteza sa polifonichniya stroey [Hypothesis about polyphonic structure] (Sofia, 1970)

Kam teoretichnata osnova na melodikata [Theoretical foundations of melodic structure] (Sofia, 1973–89)

Kompositorat i obshtestvento sasnaniye [The composer and the social sciences] (Sofia, 1975)

with Manolov: *Textbook for Counterpoint* (1988)

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L. Koranlakov: 'Zanyakoi stilistichni cherti v tvorchestvoto na Dimitar Khristov i Krasimir Kyurkchiyski' [On aesthetical traits in the works of Khristov and Kyurkchiyski], *Balgarska muzika*, xxi/1 (1970), 47–61

S. Zakhariyeva: 'Dimitar Khristov na 50 godini: kompozitorat, obshtestvenikat, pedagogat, muzikovedat – koy ot tyakh?' [Khristov is 50: composer, public figure, teacher, musicologist – which of these is he?], *Balgarska muzika*, xxxiv/8 (1983), 13–17

Ye. Docheva: 'Teatralnite strasti na Dimitar Khristov' [The theatrical passions of Khristov], *Balgarska muzika*, xxxv/4 (1984), 20–24

I. Nikolova: 'Khudozhestveni postizheniya i v uchebnata literatura' [Artistic achievements in didactic literature], *Balgarska muzika*, xxxvii/3 (1986), 14–16

ANDA PALIEVA

Khristov, Dobri (*b* Varna, 14 Dec 1875; *d* Sofia, 23 Jan 1941). Bulgarian composer, choral conductor and writer on music. A self-taught musician by the time he completed his secondary schooling in Varna in 1894, he wrote several short pieces and conducted the school choir that he had founded as well as the choir of the music society Gusla. Until 1900 he earned his living by teaching music in a primary school, but with financial support from the Varna townspeople he was able to study composition with Dvořák at the Prague Conservatory (1900–03). On his return to Varna he resumed music teaching and conducting, but in 1907 moved to a secondary school post in Sofia and became choirmaster at the opera house, founded in 1908. He was director of the state music school in Sofia (1918–20) and in 1922 he joined the staff of the State Music Academy as lecturer, becoming professor (1926–33) and, for a short time, director. In 1928 he became the first Bulgarian musician elected to the Bulgarian Academy of Sciences. From 1935 to his death in 1941 he conducted the choir in the Aleksandr Nevsky Memorial Church in Sofia.

Khristov's compositions, based on Bulgarian folk music remain popular in Bulgaria, particularly his choral works. His theoretical study of Bulgarian rhythms was the first Bulgarian work on the country's traditional music.

WORKS
(*selective list*)

2 Balkanski suiti, orch, 1903, 1916; Festive Overture 'Ivailo', 1906; Tutrakanska yepopeya [Tutrakan Epic Song], orch, 1907

Choral works, incl. Balkanski pesni [Balkan Songs], 1912; Makedonski pesni [Macedonian songs], 1928; Dobrinka i slantseto [Dobrinka and the Sun], ballad, 1931; Fugue on a Balkan Song, chorus, orch, 1933; Izvorcheto peye [The Fountain Sings], 375 educational songs, 1936

25 songs, incl. Yergenski pesni [Bachelors' Songs], n.d.; Khaydushki pesni [Haiduk Songs], 1914; 66 chansons populaires des bulgares macédoniens, 1931; 110 folksong arrs.

Church music, incl. 2 liturgies, 1925, 1934

Folksong arrs. for chbr ens and for wind orch

Principal publisher: Bulgarian Academy of Sciences

WRITINGS

'Ritmichnite osnovi na narodnata ni muzika' [The rhythmic bases of Bulgarian folk music], *Sbornik za narodni umotvoreniya i narodopis*, xxvii (1913), 1–48

Tekhnicheskiyat stroyezh na balgarskata narodna muzika [The technical structure of Bulgarian folk music] (Sofia, 1928, 2/1956; Russ. trans., 1959)

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I. Kamburov: *Dobri Khristov* (Sofia, 1942)

V. Krastev: *Dobri Khristov* (Sofia, 1954; Russ. trans., 1960)

V. Krastev, ed.: *Muzikalno-teoretichno i publitsistichno nasledstvo na Dobri Khristov* (Sofia, 1971)

LADA BRASHOVANOVA

Khu, Emilios. *See* RIADIS, EMILIOS.

Khubov, Georgy Nikitich (*b* Kars, Turkey, 26 April/9 May 1902; *d* Moscow, 6 Nov 1981). Russian musicologist and critic. After completing his studies at the Moscow Conservatory (1926–31) he worked on the editorial staff of *Pravda* as a consultant musical sub-editor (1934–57) and held various important posts on the board of the Soviet Composers' Union; he was also editor of the journal *Sovetskaya muzïka* (1952–7). He then published several significant works, which appeared after years of exhaustive research; his monographs on Bach and Khachaturian, for instance, developed essays that he had published before the war. In his books on Borodin, Musorgsky and Khachaturian he examined the oriental motifs in Russian classical and Soviet music in detail.

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Musorgsky (Moscow, 1969)

IGOR' BÈLZA

Khuen [Khain, Kuen], **Johannes** (*b* Moosach, nr Munich, 1606; *d* Munich, 14 Nov 1675). German poet and composer. He became a student at the Jesuit school in Munich in 1623, taking the traditional courses and participating in the musical activities of the church and the court. He completed his studies in 1625 and became a member of the larger Marian congregation. Ordained a priest in 1630, he became a private chaplain at the Warttenberg Chapel, Munich, the following year, and in 1634 he received the benefice of the Three Kings at the Peterskirche there. He held these two positions for the rest of his life.

Khuen belonged to Jacobus Balde's circle in Munich. Khuen's output consists almost exclusively of religious poems, for which he also wrote music. Usually consisting of 12 stanzas and organized into cycles of 12 poems each, they appeared mainly in two large collections, the *Epithalamium Marianum* (1636, enlarged 4/1644) and *Tabernacula pastorum* (1650–55). The Virgin Mary as the patron saint of Bavaria was the focus of local devotional practice. Khuen built on the tradition of a litany-like religious folksong (*Ruf*), merging its elements with early Italian monody which had been disseminated through Khuen's predecessor at the Peterskirche, Georg Victorinus. Khuen also often used secular models, as found in *Tabernacula pastorum*. His poetic style, though indulging in the imagery of flowers, jewels and music, is naive and simple and harmonizes with his use of the Bavarian idiom. His development as a composer shows the gradual abandonment of traditional traits (modality, frequent triple metre) in favour of such characteristics of early monody as major–minor tonality and more expressive, rhythmically varied melody. Khuen's work far surpasses any previous Catholic religious poetry in the vernacular; he influenced poets such as Procopins von Templin, Albert Poissl, Abraham Megerle and Maria Antonia Walpurgis. German Romanticism savoured his provincialism, and Clemens Brentano included two of his songs in his *Des Knaben Wunderhorn* of 1808. A few of Khuen's songs are still sung in Bavarian Catholic churches.

WORKS

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all pubd in Munich

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3 schöne neue geistliche Lieder (1637)
Epithalamium Marianum, oder Tafel Music, dess himmlischen Frauenzimmers, mit neuen geistlichen Gesänglein gezieret (1636, lost; 2/1638, enlarged 4/1644)
Florilegium Marianum, der brinnendt Dornbusch (1638)
Die geistlich Turteltaub (1639)
Cor contritum et humiliatum, Engelfreud oder Bussseufftzer (1640)
Mausoleum Salomonis, der Potentaten Grabschrifft, Urlaub und Abschidt (1641)
Epithalamium Marianum, Tafel Music, Freudenfest, und Lustgarten Mariae . . . und dero gantzen himmlischen Frauenzimmer (1644)
Tabernacula pastorum, die geistliche Schäfferey (1650–55)
Munera pastorum, Hirten-Ambt, und anweisung der geistlichen Schäfferey getreulich vorzustehn (1651)
Gaudia pastorum, Schäffer Freud, oder Triumph der geistlichen Schäfferey (1655)
Marianum Epithalamium, Tafel Music, Ehren Mahlzeit, Lust-Garten, und Bluemen-Feld (1659)
Mausoleum Salomonis, 50 Klaglieder (1665)

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TRAUTE MAASS MARSHALL/STEPHAN HÖRNER

Khues [Khuess, Khüess], **Jurij.** *See* KNEZ, JURIJ.

Khumalo, (James Steven) Mzilikazi (*b* Vryheid, Natal, 20 June 1932). South African composer. A teacher and specialist in the Zulu language, he obtained the doctorate for his linguistic work in 1988 from the University of the Witwatersrand, Johannesburg, becoming the head of its African languages department in the same year. Largely self-taught as a composer, most of Khumalo's works are choral and set Zulu texts in Tonic Sol-fa notation. His commissions include a choral work for the enthronement of Archbishop Desmond Tutu in 1986. Among the many arrangements and transcriptions of his compositions is P.L. van Dijk's orchestration of *Five African Pieces*. An executive member of several professional musical organizations, Khumalo is also active as a choirmaster and adjudicator for choral contests in South Africa; he has received prizes for his adult choirs, his works and his studies of African languages.

DANIEL AVORGBEDOR

Khurtsia, Noko (Nikoloz) (*b* Menji, nr Senaki, 15 Feb 1905; *d* Tbilisi, 26 Oct 1949). Georgian traditional singer (tenor). He acquired the majority of his traditional folk repertory of his native Samegrelo (a region in western Georgia) from his family. In 1921 he was invited to sing in a choir by an influential Megrelian singer, Rema Shelegia. In the late 1920s and early 30s he organized and led choirs at Tbilisi University and Tbilisi Agricultural

University (where he also studied). From 1936 Khurtsia became a leading soloist and an artistic vice-director of the Georgian State Folksong and Dance Ensemble. With personal appearances throughout Georgia and in many republics of the then USSR, radio appearances and studio recordings, Khurtsia was regarded as the best performer of Megrelian songs. Some of his versions (such as the dance *Kharira* and the military song *Utus lashkruli*) remain very popular. He had a beautiful 'velvet' toned voice, a wide vocal range and a virtuoso technique.

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JOSEPH JORDANIA

Khusrau, Amir (*b* Patiyali, Etah District [now in Uttar Pradesh], India, 1253; *d* Delhi, 27 Sept 1325). Indian poet, scholar and musician. He was the son of a Turk who entered India under the early Delhi Sultanate as a military officer. Named Dehlavi ('of Delhi') and given the honorific title Hazrat ('excellence'), his Persian and Hindavi poems made him one of the most hallowed names in Indian literary history. The origin of Hindustani music has traditionally been attributed to him, but this is an exaggeration; he has also been credited with a number of more specific musical innovations in the field of instruments, genres and rāga. Among the most famous of these attributions are the invention of the *sitār*, which appears to be due to a confusion with an 18th-century musician of the same name, and of the vocal genre *khayāl*, which is almost certainly a misunderstanding over terminology. But there is evidence both from his own writings and in other historical sources that he was musically gifted and accomplished. He served as a high-ranking officer and poet at the courts of a number of successive rulers of the Khilji and Tughluq dynasties in the Delhi Sultanate; his writings have provided a great quantity of valuable primary source material for the history of this period. He became a disciple of the Sufi saint Nizām-ud-Dīn Auliyā, and many religious *qavvālī* texts and *ghazal* attributed to him have survived and are still sung.

See also INDIA, §II, 2(ii)(b).

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JONATHAN KATZ

Khyāl, Hafīzullah (*b* Kabul, 1931). Afghan singer and composer. He came from an upper-class family, part of the Mohammadzai (royal) clan which had previously had no involvement with music as a profession. In 1949 he gave his first broadcast as a singer. He became a schoolteacher, but resigned in 1953 and began a career at the radio station. There he occupied various staff positions as well as being employed as a singer and songwriter. He received some training in singing from Ustād Ghulām Husein (father of Ustād Sarāhang) in the context of music courses organized and held at the radio station. In 1965 he studied *thumri* and *ghazal* singing with Ustad Salāmat Ali Khān in Pakistan.

Khyāl became one of Afghanistan's most celebrated singers and composers of popular songs for radio broadcasting. As a songwriter he was prolific, and he won many prizes for his singing and compositions. He had many students; he coached them and wrote songs for them to record for Radio Afghanistan. The most famous were the women singers Mahwash, Jhila and Nahid, and the male singer Rahīm-e Ghafārī. In 1979 (following the coup d'état) he retired from Radio Afghanistan. He moved to New York in 1989 to continue his activities as a singer, teacher and composer.

ABDUL-WAHAB MADADI (with JOHN BAILY)

Khym [Chym, Kyhm], **Carl** (*b* Bohemia, *c*1770; *d* after 1819). Bohemian oboist and composer. He spent most of his life in Vienna as an oboe virtuoso and composer. On the title-page of his *Sextuor* op.9 he called himself 'Employé de sa majesté'. His known works include duets for clarinets (opp.1–2, 1798), flutes (op.6, 1800) and oboes (op.11 no.1, 1819), dances for keyboard, variations for keyboard and for strings (including a set on Mozart's 'Ein Mädchen oder Weibchen' from *Die Zauberflöte* for violin and viola, 1800), and the *Sextuor* for flute, clarinet, violin, two violas and cello (1803). He also arranged several of Beethoven's chamber works for string quintet and published songs from Dittersdorf's *Das rote Käppchen* in vocal score.

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ULRICH RAU/R

Kibkalo, Yevgeny (Gavrilovich) (*b* Kiev, 12 Feb 1932). Russian baritone. He graduated from Vladimir Politkovsky's class at the Moscow Conservatory in 1956, was engaged that year as a soloist by the Bol′shoy, then studied at the La Scala opera school in 1963. His distinctive qualities were his beautiful, even voice and warm tone, his musicality and his excellent sense of ensemble. He sang in the first Bol′shoy performances of Prokofiev's *War and Peace* (Andrey) and *The Story of a Real Man* (Aleksey); his other roles included Tchaikovsky's Yeletsky, Mazepa and Yevgeny Onegin; Rossini's and Mozart's Figaro; and Demetrius in Britten's *A Midsummer Night's Dream*. He performed in many countries, and was made People's Artist of the RSFSR in 1959.

I.M. YAMPOL′SKY/R

Kichler, Johann. *See* KÜCHLER, JOHANN.

Kick drum. Bass drum played with a foot pedal. *See* DRUM KIT.

Kidson, Frank (*b* Leeds, 15 Nov 1855; *d* Leeds, 7 Nov 1926). English musical antiquary and folksong collector. Although of the school of William Chappell, he differed from it in accepting the validity of the oral tradition of folksong. He was a founder member of the Folk-Song Society in 1898 and one of the editors of its early journals; in 1906 he also contributed 30 songs and folk tales which

he had himself collected in Yorkshire. Moreover, he anticipated Cecil Sharp's rediscovery of the English folkdance tradition, for as early as 1890 he published a volume, *Old English Country Dances* (tunes only), and in 1915 he wrote, in association with Mary Neal, *English Folk Song and Dance*. He was also an accomplished amateur painter and expert on old Leeds pottery – on which, with his brother, he wrote the standard book, *Historical Notes of the Leeds Old Pottery* (1892). He contributed about 400 articles on a wide variety of subjects to *Grove 2–4*. His outstanding achievement, an index of English songs, running to 100,000 entries, was never published but is now in the Mitchell Library, Glasgow, which also holds his collection of about 9000 volumes of folksong, 18th-century popular music, books and manuscripts. He published a valuable catalogue of British music publishers and engravers, and also several volumes of folksongs, of which the most important are *Songs of Britain* with piano accompaniments by Martin Shaw and *A Garland of English Folk-songs* and *English Peasant Songs*, both with accompaniments by Alfred Moffat. Leeds University gave him an honorary MA in 1923. The bulk of his library remains unstudied and the extent of his contribution to folksong scholarship has yet to be evaluated.

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HERBERT THOMPSON, WILLIAM C. SMITH/ FRANK HOWES/ROSEMARY WILLIAMSON

Kiefer, Bruno (*b* Baden-Baden, 9 April 1923; Porto Alegre, 27 May 1987). Brazilian composer, teacher and writer on music of German birth. After moving to Porto Alegre, Brazil in 1934, he studied the flute, the piano, composition and conducting at the Federal University of Rio Grande do Sul. He also had private lessons with Koellreutter, who introduced him to serialism. For several years he was a flautist in the Porto Alegre SO, and he also worked with the chamber orchestra of the institute, where in 1969 he was appointed to teach history. He directed the music division of the Education Secretariat of the state of Rio Grande do Sul and the free music seminars in Porto Alegre, and also taught at the Federal University of Santa Maria. He became more active as a composer in the early 1960s, cultivating an abstract style with neo-classical elements and some serial procedures.

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(*selective list*)

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GERARD BÉHAGUE

Kiefert, (Johann) Carl (*b* Cologne, 1855; *d* Eastergate, Sussex, 26 Nov 1937). German orchestrator, musical director and composer, active in England. Educated in Cologne and Meiningen, he came to London in 1880 as a cellist in the Saxe-Meiningen court orchestra, performing at the Theatre Royal, Drury Lane. Having settled in London, he worked as a theatre conductor and arranger, becoming the principal orchestrator for musical comedies of composers such as Lionel Monckton and Leslie Stuart, and also turning out the standard dance arrangements. Works for which he acted as musical director and orchestrator included Stuart's *Florodora* (1899), *The School Girl* (1903) and *Havana* (1908) and Monckton's

The Quaker Girl (1910) and *The Dancing Mistress* (1912). His effective, if unadventurous, and inevitably somewhat Germanic style of orchestral sound came to typify the Edwardian musical comedy. He himself composed scores for two touring musicals, *The Ballet Girl* (1897) and *The Gay Grisette* (1898).

ANDREW LAMB

Kieffer, Aldine S(illman) (*b* Saline Co., MO, 1 Aug 1840; *d* Dayton, VA, 30 Nov 1904). Music publisher and tunebook compiler. His father died shortly after he was born, and he grew up in Singer's Glen, Virginia, under the influence of his grandfather, JOSEPH FUNK. In 1865 he and William S. Rohr revived Funk's periodical the *Southern Musical Advocate and Singer's Friend*, but it was discontinued in 1869. The following year he began (with others, as the Patent Note Publishing Co.) to issue the *Musical Million and Fireside Friend*, a monthly periodical edited by Kieffer, which was a primary instrument for the promotion of shape-note gospel hymnody in the South. In 1872 Kieffer formed a new company, Ruebush, Kieffer & Co. (later the Ruebush-Kieffer Co.) with his brother-in-law, the singing-school teacher Ephraim Ruebush, and John W. Howe, to publish the *Musical Million*, which continued to appear regularly until 1914. Kieffer was also a poet and composer, his most popular works being *My Mountain Home*, *Grave on the Green Hillside*, *Twilight is Falling* and *To my Blanket*. With his associates he published 18 songbooks between 1868 and 1898.

See also SHAPE-NOTE HYMNODY, §3.

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HARRY ESKEW

Kieken, Johannes. *See* PULLOIS, JOHANNES.

Kiel. City in northern Germany, on the Baltic Sea. From 1284 to 1518 it was a member of the Hanseatic League and from 1460 to 1867 it was part of the Duchy of Holstein-Gottorp, which was under Danish rule after 1773. From 1867 it was the capital of the Prussian province of Schleswig-Holstein, and its musical significance dates from that time.

In the Middle Ages Kiel had two ecclesiastical institutions. The Franciscan monastery was dissolved in the wake of the Reformation in 1530 and under the name of Heiligengeist- or Kloster-Kirche belonged to the parish of St Nikolai. The university, founded in 1665, was housed in the old monastery buildings until 1768. The Nikolaikirche, the town church, played a decisive role in the town's musical life. From 1322 until shortly after 1526 its patrons were the Augustinian canons of Bordesholm, who were also patrons of the Lateinschule (established 1320). The Kantor, who trained the pupils in liturgical singing, was the school's headmaster; the choirs of boys and priests generally consisted of eight to 12 voices. Until the Reformation the organist was also a priest; afterwards he was appointed by the church authorities or by the town council. The separate posts of Kantor and organist were united for the first time in 1810 when they were both held by the Thuringian G.C. Apel, a pupil of J.C. Kittel. After his death (1841) the posts were again separated until 1874, when they were permanently united. Shortly before this the organist Carl Stechert had founded a choir, which did not survive, however; in 1922 the church founded the St Nikolaichor, which still has a fine reputation.

Kiel's theatrical traditions go back to the 17th century, but the city did not have a permanent theatre company until 1841, when the Altes Stadttheater was built on the site of the demolished Opern- und Komödienhaus (1764); this theatre had an orchestra from 1907, contracted from the Verein der Musikfreunde (founded 1901). Also in 1907 the Neues Stadttheater was built; Fritz Stein, a pupil of Reger, became the first municipal director of music in 1925, and between the wars a high standard of opera performance was attained there. A summer theatre, the so-called Tivoli theatre, was opened in 1845, but was destroyed by fire in 1870. In 1890 this theatre was re-established in a suburb of Kiel and was later renamed the Schillertheater; in 1907 it came under municipal administration as the Kleines Theater, but ceased musical productions at that time. It was renamed the Schauspielhaus in 1919, and was used for opera performances between 1945 and 1953 while the Neues Stadttheater was being rebuilt after destruction in World War II. The Neues Stadttheater reopened in 1953 with *Fidelio*, and in the following decades Kiel became one of the most important centres of modern music drama in Germany, staging, for instance, the first performances of Aribert Reimann's *Ein Traumspiel* (1965) and Renato de Grandis's *Gloria al re* (1967, as *Es lebe der König*).

From the early 19th century public concerts took place in the hall of the Harmonie Gesellschaft (founded 1800), and in the great hall of the university; from 1841 the Stadttheater was used, as was the Tivoli theatre from 1845 to 1870. In 1935 the hall of the trade unions' building was converted into a concert room. After World War II the newly built Ostseehalle was used temporarily for concerts, until the inauguration in 1965 of a large and a small concert hall in the castle, rebuilt in collaboration with NDR, which has a broadcasting station there.

Although civic musicians were responsible for the instrumental accompaniment of church music after the Reformation, the tradition of organized instrumental music originated in the private musical gatherings of students and professors. From these beginnings a Musikverein (1776–96) developed under the direction of the professor of Danish law, Holger de Fine Olivarius. A circle of accomplished amateurs gathered regularly under the direction of G.C. Apel in the family home of Otto Jahn (later the biographer of Mozart) and together with a vocal group formed the basis of the Instrumentalverein, established in 1835 and continued into the 1870s. Thereafter concert life was provided only by military musicians and private bands until 1897, when a private symphony orchestra was organized.

Choral societies began in the 18th century, when a student collegium musicum cultivated church music. In 1820 the Singverein was formed from members of Apel's amateur circle, and was enlarged by Carl Grädener to form the Allgemeiner Gesangverein in 1841. In 1844

Grädener founded the Kieler Gesangverein, which absorbed the older group in 1871 and survived until 1914. During the industrialization of the city towards the end of the 19th century a number of workers' choral societies were founded, and from 1919 to 1929 Stein conducted an Oratorienverein which he had established. Among the popular choirs the Kieler Liedertafel (1841) is the oldest. From 1907 the theatre had its own opera chorus, the Städtischer Chor.

At the peak of its cultural life Kiel held several festivals of more than local significance. The first of the Schleswig-Holstein music festivals, arranged by Hermann Stange, took place in 1875 under the direction of Joachim, and there were five more in Kiel up to 1902. The cathedral in Kiel is still one of the festival's most popular venues. Stein, besides giving performances during the Kieler Herbstwochen für Kunst und Wissenschaft, also organized the 55th Tonkünstlerfest des Allgemeinen Deutschen Musikvereins (1925), the second Handel Festival (1928) and the 18th German Bach Festival (1930).

The first classes in music at the university were given by the Kantor J.C. Oehlers (1781–1810) in the Homiletisches Seminar, established in 1775 as part of the theology department. Until 1914 this remained a duty of the Nikolaikirche Kantor or organist. Apel was appointed honorary academic director of music in 1818, a post which was formalized in 1848, when Carl Grädener was appointed. However, Grädener left Kiel a year later and the post was vacant until 1878, when Stange was appointed. The main responsibility was practical music-making, but Grädener had already given public lectures on general music theory. In 1921 Stein established a music department at the university, which became an independent institute in 1923. Under Stein's successors, who have included Friedrich Blume (1933), Walter Wiora (1958), Walter Salmen (1966) and Friedhelm Krummacher (1976), practical music-making diminished in favour of historical, analytic and ethnological research and teaching. In 1930 H.-J. Therstappen, a lecturer in music, created in the university an Arbeitsgruppe für Neue Musik, which existed until 1936; in 1957 it was re-established as the Arbeitskreis für Neue Musik by Kurt Gudewill, and since 1959 has been one of the students' study groups.

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UWE HAENSEL/R

Kielland, Olav (*b* Trondheim, 16 Aug 1901; *d* Bø, Telemark, 5 Aug 1985). Norwegian conductor and composer. He studied architecture before entering the Leipzig Conservatory in 1921, studying composition with Wittenbecher and Krehl, and conducting with Otto Lohse. Later he took conducting classes with Weingartner in Basel. For several years he was accompanist and conductor at theatres in Oslo and Göteborg, and in 1933 was appointed conductor of the Oslo PO, which post he retained until the Nazis closed the orchestra in 1943. Between 1945 and 1948 he reorganized and conducted the Trondheim SO, and from 1951 he led the Bergen PO. From 1955 he devoted himself to composing, studying Norwegian folk music and working as a guest conductor.

He made his début as a composer in 1925 with an orchestral *Prelude and Fugue*, and his output, despite his hectic conducting schedule, included several orchestral works, among them four symphonies and a concerto each for the piano and the violin. His *Concerto grosso norvegese* for strings and horn (1951) was widely played; also popular were his piano pieces, the collection *Villarkorn* ('Troll Seeds'), from the same year. His love of Norwegian folk music permeates almost all his works, which often show the formal aspects and textures of neoclassicism. He received a number of awards and prizes, among them an honorary annual grant for artists.

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Orch: Sinfonia I, op.3, 1935; Suite, op.8, 1938; Vn Conc., op.7, 1940; Marcia nostrale, op.11, 1943; Melodia per strumenti a corda, op.15b, 1947; Concerto grosso norvegese, op.18, 1951; Brand (incid music, H. Ibsen), 1956; Sinfonia II, op.21, 1961; Marcia del coraggio, op.24, 1968; Sinfonia III, op.23, 1970; Ouvertura solenne, op.25, 1974; Sinfonia IV, op.26, 1977; Pf Conc., op.27, 1977

Vocal with orch: Mot Blåsnøhøgdom (O. Setrom), op.14, 1947; 6 Sivle Songs, op.17, 1951

Choral works, songs, pf pieces, str qt

ARVID O. VOLLSNES

Kienlen, Johann Cristoph (*b* Ulm, bap. 14 Dec 1783; *d* Dessau, 7 Dec 1829). German composer. He was the son of a *Stadtmusicus* at Ulm. Holzer showed that he appeared as a prodigy pianist and singer at the age of seven. With the help of some rich patrons he continued his studies at Munich (1802) and Paris (*c*1803–6, under Cherubini), and was then *Stadtmusikdirektor* in his native town for a short time. He returned to Paris in 1809 (when two sonatas were published by Naderman), travelled to Munich in 1810 (producing his *Claudine von Villa Bella*) and then to Stuttgart and Vienna. Here Schnyder von Wartensee became his pupil and followed him to Baden (near Vienna) when Kienlen was appointed music director to Baron Zinnicq, who ran a private theatre there and at Pressburg (now Bratislava). Kienlen returned to Vienna in 1815 and from 1817 lived for several years in Berlin, at first without an official appointment; in 1823 he became the singing instructor at the royal theatre. He is said to have died insane and in poverty.

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4 ops and Singspiele, 1810–16, incl.: Claudine von Villa Bella (Spl, 3, J.W. von Goethe), Munich, 9 Sept 1810, *D-Bsb*; Petrarca und Laura (op, 3, E.N. Schlager), Pressburg, 1816, *Bsb*

Incidental music for 3 plays, Berlin, 1817–23, lost

Introduction and songs for E.T.A. Hoffmann's Undine, *Bsb*

*c*80 songs, pf acc., in 7 collections (1810–17), incl.: 12 Lieder von Goethe (Leipzig, 1810); 7 Lieder aus Goethe's Faust (Berlin, ?1817), *US-NH*

Symphony (Posen, ?1825); 2 sonatas, pf (Paris, *c*1809); other pf music

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E. Holzer: 'Ein vergessener schwäbischer Musiker', *Die Musik*, viii/3 (1908–9), 145–51

ALFRED LOEWENBERG/DAVID CHARLTON

Kienzl, Wilhelm (*b* Waizenkirchen, nr Linz, 17 Jan 1857; *d* Vienna, 3 Oct 1941). Austrian composer. When he was three his family moved to Graz where he studied the piano with Johann Buwa and the violin with Ignaz Uhl. In 1872 he began piano lessons with Mortier de Fontaine, a pupil of Chopin. While a student at Graz University he studied composition with Rémy; he also attended von Hausegger's lectures in music history and came to know Adolf Jensen, who encouraged him to pursue composition and discussed the works of Schumann and Wagner with him. In 1876 Kienzl continued his musical studies at Prague University with Krejčí; from there he travelled to Bayreuth with von Hausegger to attend the first performance of the *Ring*. This confirmed his already strong attachment to Wagner's music. In the next year he studied at Leipzig University and briefly with Liszt in Weimar, completing his formal education in Vienna. His dissertation, *Die musikalische Deklamation*, was completed in 1879 and gave expression to his ideas about opera and the history of music. In the same year he returned to Bayreuth where he spent a considerable amount of time as a member of the close circle around Wagner. His disagreement with some members of the group regarding musical matters soon terminated his stay, but he remained an admirer of Wagner and his music. He attended nearly every Bayreuth Festival during his lifetime as well as lecturing and writing on Wagner. His first impressions of Bayreuth are recorded in the *Miszellen* of 1886.

From 1879 to 1883 Kienzl travelled throughout Europe, meeting nearly all of the important musicians of the period, lecturing, and giving recitals with the violinist Richard Sahla and the singer Aglaja Orgéni. He was appointed director of the German opera in Amsterdam (1883), but soon returned to Graz where he completed his first opera, *Urvasi* (1884). Later he assumed the direction of the Steiermärkischer Musikverein there (1886); his responsibilities included the Graz Conservatory and the organization of orchestral concerts of new music, as well as the programming of Liederabende. In 1889 he conducted in Hamburg and later in Munich, where his opera *Heilmar der Narr* was first performed in 1892. Although these travels and his frequent lecturing often interrupted his residence in Graz, he still found time there and at Aussee, his summer residence, to compose. It was there that he completed his most successful opera, *Der Evangelimann*, whose immediate popularity resulted in productions all over Germany and Austria.

Kienzl remained in Graz until 1917. The essays written during these years contain important and interesting commentaries on the works of his comtemporaries. In 1917 he moved to Vienna, having exhausted the musical possibilities of the provincial city. It was there that he composed the anthem of the first Austrian republic (1918) to words by the chancellor, Karl Renner. His first wife, Lili Hoke, a Bayreuth singer, died in 1919. Henny Bauer, whom he married in 1921, wrote the texts for his last three operas and was a lifelong champion of his music. After completing these operas, Kienzl effectively gave up large-scale composition to concentrate on songs and choral music. He wrote in 1925: 'I cannot be and will not be atonal, but refuse just the same to be banal or antiquated'. His lecturing, conducting and composition continued, although he never came to understand the new music. Because of increasing illness he stopped composing in 1936 and watched with dismay as his operas disappeared from the repertory in Germany and Austria. With Humperdinck, he was responsible for the revival of Romanticism in opera, continuing the tradition of Weber, Lortzing and Wagner.

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(*selective list*)

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Heilmar der Narr (3, W. Kinzel sr, after M. Hartmann), op.40, 1891, Munich, 8 March 1892
Der Evangelimann (musikalisches Schauspiel, 2, Kienzel, after L.F. Meissner), op.45, 1894, Berlin, 4 May 1895
Don Quixote (musikalische Tragikomödie, 3, Kienzel, after M. de Cervantes), op.50, 1897, Berlin, 18 Nov 1898
In Knecht Ruprechts Werkstatt (Weihnachtsmärchenspiel, 1, H. Voigt), op.75, 1907, Graz, 25 Dec 1907
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Das Testament (musikalische Tragikomödie 2, Kienzl, after P. Rosegger), op.90, Vienna, 6 Dec 1916
Hassan der Schwärmer (3, H. Bauer, after *A Thousand and One Nights*), op.100, 1921, Chemnitz, 27 Feb 1925
Sanctissimum (melodramatische Allegorie, 1, Bauer), op.102, 1922, Vienna, 14 Feb 1925
Hans Kipfel (Spl, 1, Bauer, after old Viennese story), op.110, 1927

CHORAL

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Fasching (O.J. Bierbaum), op.67, T, Bar, B, male vv, orch; 4 Songs, op.68, male vv; 6 Songs, op.72, male vv, perc; 8 Songs, op.76, 4 female vv; 3 Pieces, op.78, male vv; 2 Geschichtsbilder (Lingg), op.79, male vv, orch; Deutsche Ritterlieder (H.W. Günthersberger), op.86, male vv, orch; Das Lied vom Kaiser Arnulf (Graevell), op.88, male vv, orch; 3 Pieces, op.89, male vv; Im Schlachtendonner, op.92, male vv; Ostara (H. Hagen), op.93, male vv, orch; Deutsch-Österreich (national anthem, K. Renner), op.101, male/mixed vv
Nachtmusikanten, 5 pieces, op.103, male vv; Arbeiterlied (E. Fischer), op.104, male vv; 4 Songs, op.105, male vv; 2 Pieces, op.107, male vv; 5 Songs, op.112, male vv; Spar-Hymne (H. Giebisch), op.115, mixed vv, orch; Chor der Toten, op.118 (K.F. Meyer), mixed vv, orch

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for 1v, pf unless otherwise stated

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6 Lieder, op.55; Verwelkte Rosen, op.56, 1v, pf/hp; 4 volkstümliche Gesänge, op.57; 4 Lieder, op.61; 3 Gesänge, op.66; 3 Gesänge, op.69a, 1v, pf/hmn; Moderne Lyrik, op.71; Aus Onkels Liedermappe, op.73; Weihnacht, op.74; 5 Gesänge, op.81; 5 Gesänge, op.82; Ein Weihnachtslied, op.83, 1v, hmn/org/pf; 3 Duets, op.84, male v, female v, pf; Nachsommerblüten, op.87; Das Lied vom Weltkrieg, op.91

7 Lieder und Gesänge, op.94; Aus des Volkes Wunderhorn, op.96; Deutsch-Österreich (national anthem, Renner), op.101, 1v, pf ad lib; 7 Lieder und Gesänge, op.106, 2 Gräwer [siebenbürgisch]; 6 Lieder vom Glück, op.111; 6 Lieder, op.114; Spar-Hymne, op.115; Vocalise-Etüde, op.116; 2 vaterländische Gesänge, op.117, unpubd; 7 Lieder, op.120, unpubd; 3 Lieder, op.121, unpubd; 4 Lieder (L. Fahrenkrog), op.123 [unpubd]; La delaissée (An den entschwundenen Geliebten) [unpubd; text by Kienzl added to Chopin: Nocturne, op.27/2]

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JOSEPH CLARK/GERHARD J. WINKLER

Kiepura, Jan (*b* Sosnowiec, 16 May 1902; *d* Harrison, NY, 15 Aug 1966). Polish tenor. He studied in Warsaw with Tadeusz Leliva, making his début in Lwów as Faust in 1924. He sang at the Vienna Staatsoper (1926–37) as Cavaradossi, Calaf, Rodolfo (*La bohème*), Manrico, Don José and created the Stranger in Korngold's *Das Wunder der Heliane* (1927, Hamburg). In 1928 Kiepura sang Cavaradossi at the Paris Opéra and Calaf to acclaim at La Scala, where he created Marchese Marcarille in Lattuada's *Le preziose ridicole* (1929). He made his American début at Chicago in 1931 as Cavaradossi and his Metropolitan début in 1938 as Rodolfo, singing there until 1942 as Don José, the Duke, Massenet's Des Grieux and Cavaradossi. He also sang in Chicago (1939–42). He made a number of romantic films in the 1930s, which show his ebullient personality and exciting voice. Other recordings reveal his easy, forward production and lyrical charm. He often appeared with his wife, the soprano Marta Eggerth.

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LEO RIEMENS/ALAN BLYTH

Kiesewetter, Raphael Georg (*b* Holleschau [now Holešov, Czech Republic], 29 Aug 1773; *d* Baden, 1 Jan 1850). Austrian musicologist. Son of Alois Ferdinand Kiesewetter (1739–93), a doctor and writer on medicine, he studied philosophy at the University of Olomouc and then law at the University of Vienna. Leaving the university without completing his studies, he became an official in the chancellery of the imperial army, whose headquarters were in Schwetzingen; he remained there until 1801. In 1807 he became a councillor in the war office in Vienna. He was raised to the nobility in 1843 with the title 'Edler von Wiesenbrunn'. He was pensioned in 1845 and retired to Baden three years later.

As a youth Kiesewetter was taught the piano and singing; he later learnt to play the flute, and as an adult he had lessons in the bassoon and the guitar. Among his teachers in theory was Albrechtsberger. From 1801 he took part as a bass singer in many public and private concerts in Vienna. From 1816, in his own house, he organized annual concerts devoted to vocal music of the 16th to 18th centuries. In connection with these concerts he formed a collection of old scores which he bequeathed to the Austrian National Library and which later provided important research material for his nephew, August Wilhelm Ambros. His continuous involvement in Viennese concert life, in particular with the Gesellschaft der Musikfreunde, earned him many honours, among them honorary membership of the Congregazione ed Accademia di S Cecilia in Rome (1840) and in the Akademie der Künste in Berlin (1843).

Kiesewetter's pioneering achievements were in the field of musicology, which, like Fétis, he came to by way of music history and theory. In his books, many of which he had previously prepared in the form of essays for journals, he dealt with the problems of the music of non-European Mediterranean cultures and of the Ancient Greeks, as well as the history of western music from the early Middle Ages until the Viennese Classical period. His major work, the *Geschichte der europäisch-abendländischen oder unsrer heutigen Musik*, is particularly noteworthy as the last exposition of the evolutionary concept of history of the Age of Enlightenment. His studies of the music of the Netherlands established him as one of the originators of research into the history of style; his *Schicksale und Beschaffenheit des weltlichen Gesanges* was written in the early days of topographical music research and the history of genres. In compiling *Die Musik der Araber* he was the first to enlist the help of an orientalist, Joseph Freiherr von Hammer-Purgstall (1774–1856), which

enabled him to base his presentation on the original Arab source material; this book was justly considered unsurpassed until the end of the 19th century. For his scholarly achievements, Kiesewetter was made a corresponding member of the Imperial Academy of Sciences, Vienna, in 1849.

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OTHMAR WESSELY

Kiev. City in Ukraine. It is the historical, cultural and spiritual capital of Ukraine. The conversion of Ukraine to Christianity (988) brought the acceptance of the Byzantine rite, and with that came Byzantine sacred music via the Greeks and the Bulgarians. By the second half of the 11th century, the Kievan Monastery of the Caves had become the centre for religious music in Ukraine and had developed an original style based on Byzantine traditions and local folk music. This employed two types of non-linear motation for its monophonic singing, *znamenna* (written above the words of the liturgical services) and *kondakarna* (used to note down liturgical singing, specifically the *kontakia*). This liturgical music developed into an original Kievan monodic style known as *Kyivskiy raspev*, or *znamennïy raspev*, since it used neumatic notation. Kiev's political importance diminished in the 13th and 14th centuries and did not regain its stature until the Polish-Lithuanian union of 1569 brought the Ukrainian Church under Western influence. This resulted in the adoption of Western musical theories and polyphony at the Kiev Mohyla Academy (1615–1915). The Mohyla Academy adapted these new musical theories and became, in the 17th and early 18th centuries, the musical centre of the eastern Slavonic world. At the height of its development, during the Hetmanate period (the name of the Ukrainian Cossack state, 1648–1782), the Mohlya Academy had an orchestra of 100 and a chorus of 300. The polyphonic style matured in Kiev and contributed to the evolution of the choral concerto, which was then transmitted to Moscow via the many Ukrainian singers and composers who went there to develop professional music careers. The Mohyla Academy produced several generations of composers, the most notable (and one of the last) being Artemy Vedel (1767–1810), and influenced a whole generation of other Ukrainian composers (including Maksym Berezovs'ky and Dmytro Bortnyans'ky) working for the newly dominant Russia. By the early 19th century Kiev had lost its musical primacy to Moscow.

In the 19th century musical culture in Kiev was dominated by various societies. The most important was the Kiev branch of the Russian Music Society, which, in addition to sponsoring concerts, established a music school (where the Czech violin teacher Otakar Ševčík taught, 1875–93). This school provided the foundation for the later conservatory. Under its auspices many famous figures appeared in Kiev, among them Lysenko, Rubinstein, Tchaikovsky, Rachmaninoff, Chaliapin and Koussevitsky. Central to the development of a Ukrainian national style and the leading figure in its 19th-century music circles was Mykola Lysenko. After settling in Kiev in 1876 he was very active as a composer, pianist, choral conductor, ethnomusicologist and teacher. In 1904 he established in Kiev the Muzychno Dramatychna Shkola ('Music and Drama School') for students between the ages of nine and 17. In 1918 this school became the base for Muzychno-Dramatychny Institut im. Lysenka ('The Lysenko Institute of Music and Drama'). In spite of his reputation, but because of his strong national and political beliefs, he was shunned by the influential Russian Music Society, without whose support certain doors would remain shut.

In 1913, the Kiev Conservatory was formed from the Kiev School of Music, which had existed from 1868 under the aegis of the Russian Music Society. The second principal was Glière (1914–20). In its early years it boasted an excellent faculty, producing a number of important performers, among them Vladimir Horowitz. In 1925 the Soviet government reorganized music education, renaming the conservatory a music school for younger students, while the older ones were sent to the Lysenko Institute. The conservatory was restored in 1934; in 1938 an opera studio was added to it, and in 1940 it became known as the P.I. Tchaikovsky Kiev State Conservatory. In 1995 it was renamed Natsional'na Muzychna Akademia imeni Chaykovs'koho, Kyiv ('the Tchaikovsky National Music Academy, Kiev'). As well as Glière, Lyatoshyns'ky and Revuts'ky have also taught at the faculty and among the many distinguished graduates are Valentin Sil'vestrov, Yevhen Stankovych, Myroslav Skoryk, Ivan Karabyts and Vitaly Hodzyats'ky. Today it is the largest music school and research centre in Ukraine.

Opera was an important and very popular musical development in the 19th century in Kiev. Although professional operatic activities can be traced to 1803, the first opera house built with city funds was completed in 1805–6. In 1851 the theatre was closed, and in 1856 a new city theatre was built on the site of the present Kyivs'kyy Natsional'ny Teatr Opery ta Baletu imeni T.H. Shevchenka ('Shevchenko National Theatre of Opera and Ballet'). The first operatic production took place in 1856

with the opera *The Ukrainians* by M. Karol. In 1867, under the auspices of the Kiev branch of the Russian Music Society, a permanent opera company, the Russian Opera Company, was formed. This was the first official theatre to be organized in a province. It was praised by Tchaikovsky, and a number of important singers appeared on its stage. The development of a Ukrainian national opera in Kiev occurred in the early 1920s after the Russian Opera Company was disbanded in 1917. It was at this time that operas were first sung in Ukrainian. In 1926 the Kyivs'ka Derzhavna Akademichna Ukrains'ka Opera ('Kiev State Academic Opera') was inaugurated. In 1934 it became the Kyivs'kyy Derzhavnyy Akademichnyy Teatr Opery ta Baletu ('Kiev State Academic Theatre of Opera and Ballet'), and finally, in 1939, adopted the title Shevchenko State Academic Theatre of Opera and Ballet. Before World War II the Opera cultivated a number of Ukrainian singers, such as Mariya Litvinenko-Wohlgemut, Ivan Kozlovsky and Borys Hmyrya. In the late 1920s a wave of experimentation swept through it (a good example being the cubist production of Lyatoshyns'ky's *The Golden Ring*). During the years of Soviet SOCIALIST REALISM the productions and repertory were forced to serve the needs of communist ideology by greatly simplifying theatrical and musical values. After World War II, in the 1950s and 60s, the Kiev Opera expanded its activities and again achieved an international reputation. It began to tour abroad, after Ukrainian independence, in France, Italy, Egypt and Japan, and was renamed the Schevchenko National Opera of Ukraine in 1995.

The Stalinist years were traumatic ones for Kiev (Lyatoshyns'ky kept a packed suitcase by the door, waiting to be arrested), but the post-Stalinist thaw brought in a new renaissance, reminiscent of the experimental 1920s. The sixties and seventies are known as the period of the Kiev avant garde. This was a small group of composers and performers, all of them associated with Lyatoshyns'ky, who broke with the still prevailing dogma of socialist realism. The event that brought attention to the activities of the Kiev avant garde was an article by the Ukrainian musicologist Halyna Mokreyeva, 'Letter from Kiev', which appeared in the Polish journal *Ruch muzychny* in 1962. It announced that Kiev was home to a new generation of composers. This group, which consisted of Silvestrov, Leonid Hrabovs'ky, Hodzyatsky, Volodymyr Huba, Vitaly Patsera, Igor Blazhkov and Halyna Mokreyeva, revolutionized the Ukrainian musical establishment. By 1980 the Kiev-based publishing house Muzychna Ukraïna had published two significant booklets, one on Schoenberg's *Pierrot Lunaire* and one on the music of Charles Ives by the musicologist Stepaniia Pavlyshyn.

Since independence, Kiev has retained its cultural leadership in Ukraine and enjoys a rich variety of performing ensembles. One of the more important, and the one with the greatest performing tradition, is the Natsional'nyi Zasluzhenyi Akademichnyi Orkestr ('National Merited Academic SO of Ukraine'). Organized as the Orkestr Ukrains'koi SSR ('State Symphony Orchestra of Ukrainian SSR Derztavnyi Symponichnyi') in 1937, its music directors have included Natan Rakhlin and Igor Blazhkov and in more recent years the Ukrainian-American Theodore Kuchar, under whose direction it has recorded many compact discs. The Kiev Chamber Orchestra performed many premières of western and Soviet composers under the direction of Blazhkov in the 1970s. More recently the State Chamber Ensemble Kiev Soloists (better known as the Kiev Camerata) has attracted international attention and the Lysenko String Quartet has toured and recorded extensively. The choral tradition, which has always been strong in Kiev, today includes the Lyatoshyns'ky Chamber Choir, the Veryovka Choir, the Dumka Choir and the Kiev Chamber Choir. The principal music publishing institution is Muzychna Ukraïna (established in 1967), which, in addition to publishing scores and books, produced a series entitled Literary Portraits of Ukrainian Composers. Festivals have also proliferated, the principal ones being the Kiev Music Fest and Music Premières of the Season (annual since 1990) and the international piano competition named after Horowitz (bi-annual since 1995).

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For further bibliography *see* UKRAINE, §I.

VIRKO BALEY

Kikkawa· [Satō], Eishi (*b* Mino, nr Hiroshima, 13 Feb 1909). Japanese musicologist. Born Eishi Satō, he changed his family name when he married Setsuko Kikkawa in 1938. In 1930 he entered Tokyo University, where he studied music history with Hisao Tanabe and aesthetics with Yoshinori Ōnishi. After graduating in 1933, he tried to become a music publisher, but returned to university in 1937 for further research into ancient documents of Japanese music. A lecturer in Japanese music history at Tokyo University (1946–69), he also held posts at Tokyo Music School (1946–9), Tokyo National University of Fine Arts and Music (1962–76) and Musashino College of Music (1966–74). In 1949 he became one of the directors of the Society for Research in Asiatic Music, and in 1948 became responsible for many music programmes on NHK. For his works on Japanese music he received, in 1972, the Medal of Honour with Purple Ribbon and the Broadcasting Cultural Prize.

His major contribution to musicology is his book, *Nihon ongaku no rekishi* ('A history of Japanese music', 1965), the best-documented discussion of the subject. His special field, however, is the music for *shamisen* or for *koto*, the most popular genre of Japanese music since the 17th century. He is also known for his works on Michio Miyagi, whom he knew personally; he has been the director of the Miyagi Michio Kinen Kaikan (Miyagi Memorial Institute) since its foundation in 1978.

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MASAKATA KANAZAWA

Kikta, Valery Grigor'yevich (*b* Vladimirovka, Donetsk region, Ukrainian SSR, 22 Oct 1941). Ukrainian composer. He studied at the Moscow Choral School (1950s), graduated from the composition class of Bogatïr'yov at the Moscow Conservatory (1965) and completed his postgraduate studies under Khrennikov (1967); in 1992 he became teacher of orchestration at the Moscow Conservatory.

Characteristic of Kikta's musical style are a natural lyricism and the influence of Slavonic folklore, from the ancient *bïlina*, tunes associated with the *skomorokhi* (equivalents of the Western jongleurs) and the *gusli*, to present-day *vesnyanki* (spring songs). The oratorio *Knyaginya Ol'ga* ('Princess Olga'), the skomorokhi entertainment *Pro prekrasnuyu Vasilisu Mikulishnu* ('About the Beautiful Vasilisa Mikulishna') and the ballet *Vladimir Krestitel'* ('Vladimir the Baptizer of Rus'') are imbued with old Russian imagery. The choral concertos *Khvala masteru* ('Hymn of Praise to the Master, 1978) and *Khorovaya zhivopis'* (Choral Painting, 1978) attracted public attention by their sumptuous, neo-baroque harmony. These concertos, and the monumental cycle *Rossiya na raspyat'ye, na raspyat'ye* ('Russia on the Cross, on the Cross'), seek to combine the traditions of Russian 18th-century part-writing with elements of aleatory and atonality. By the mid-1990s the composer's choral music also reflected a growing interest towards spirituality, for example in *Rozhdestvenskiy triptikh* ('A Christmas Triptych') and the *Velikopostnaya molitva* ('Prayer for Lent').

A number of Kikta's works have been inspired by the music of Tchaikovsky and Stanisław Ludkewicz, and more than once he has quoted the themes of these composers (on the work of the latter Kikta has published several articles in the Soviet press).

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VOCAL

Choral: Knyaginya Ol'ga [Princess Olga] (orat, L. Vasil'yeva), 1970; Kantata o materi [Cant about a Mother], T, female chorus, org, bells, hp, 1973; Pro prekrasnuyu Vasilisu Mikalishnu [To Beautiful Vasilisu Mikulishnu] (comedy, K. Danilov), spkr, female chorus, Russ. folk insts, 1974; Razboynich'ï balladï Zakarpat'ya [Robbers' Ballads of the Trans-Carpathians] (folklore), male chorus, end-blown fl, bells, 1976; Khvala masteru [Hymn of Praise to the Master] (choral conc., V. Lazarev), chorus, 1978; Khorovaya zhivopis' [Choral Painting], (choral conc.), male chorus, 1978; Tul'skiye pesni [Songs of Tula] (folklore), female chorus, 1980; Svyatoy Dnepr [Holy Dnieper] (orat, 11 scenes, S. Maydanskaya, after Old Russ. chronicles), chorus, 1992; Rossiya na raspyat'ye, na raspyat'ye [Russia on the Cross, on the Cross] (choral chronicle], 1993; Bozhestvennaya Liturgiya sv. Ioanna Zlatousta [Divine Liturgy of St John Chrysostom], chorus, 1994; Rozhdestvenskiy triptikh [Christmas Triptych] (trad., Orthodox), B, chorus, 1995; Velikopostnaya molitva [Prayer for Lent] (A.S. Pushkin), chorus, 1996

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INSTRUMENTAL

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Other instr: 3 pf sonatas: 1967, 1968, 1970; 2 sonatas, bn, pf: 1977, 1979; 6 suites, org: 1966, 1968 (2), 1969, 1970, 1989; pieces for Russ. folk inst orch, hp, children, incid music

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YURY IVANOVICH PAISOV

Kīlānī, Rīm Yūsuf. *See* KELANI, REEM YOUSEF.

Kilar, Wojciech (*b* Lwów [now L'viv, Ukraine], 17 July 1932). Polish composer. He studied the piano and composition with Woytowicz, firstly at the Katowice Academy (1950–55) and then at the State Higher School

of Music in Kraków (1955–8). He was one of the first Polish composers to attend the Darmstadt summer school (1957), and in 1959–60 he was a pupil of Boulanger in Paris. A prominent composer of film music, he has worked with directors such as Kutz, Has, Zanussi, Wajda, Kieślowski, Coppola, Polański and Campion. Among the prizes he has received are the Lili Boulanger Award (1960, for *Oda Béla Bartók in memoriam*), the Polish Composers' Union prize (1975), the State Prize (1980), the Jurzykowski Foundation Award (New York, 1983), the Solidarity Prize (1989), an ASCAP award (1993, for *Bram Stoker's Dracula*) and the Kieślowski Prize (1996).

Although known popularly for his work in film, he is also the author of a distinct and successful body of concert pieces. After the Bartókian and eclectic *Oda* (dedicated to the people of Hungary in the aftermath of the 1956 Hungarian uprising), Kilar experimented with serialism (*Herbsttag*, 1960) before developing, in the 1960s, a somewhat picturesque language using extended instrumental and vocal techniques. The seeds of his established style are apparent in the strong rhythmic propulsion and sustained sonorities of *Solenne* (1967) (here and elsewhere in his music there are strong parallels with Górecki) and in the tonality of *Upstairs–Downstairs* (1971).

With *Krzesany* (1974), the first and best known of several vivid works inspired by the Polish mountains, Kilar became notorious for his unabashed directness of expression: unassuming folk ideas are treated symphonically with recourse to repetitive rhythms, phrasing and harmonic progressions. A religious side of his art surfaces in *Bogurodzica*, which uses Poland's most famous medieval hymn, and in the Boléro-derived *Exodus*. In the Piano Concerto (1997) Kilar's reductionism draws not only on chants of the Roman Church but also on Beethoven and on recognizable French sources. Cast from a cinematic perspective, his concert works written after *Krzesany* have been variously regarded as spuriously kitsch, naively devotional or intuitively postmodern.

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Vocal: Suita beskidzka [Beskid Suite] (folk texts), T, chorus, orch, 1956; Kołysanki [Lullabies] (J. Czechowicz), S, 3 cl, bn, hn, hp, pf, 1957; Herbsttag (R.M. Rilke), A, str qt, 1960; Diphthongos, chorus, perc, 2 pf, str, 1964; Solenne, amp S, brass, perc, pf, str, 1967; Upstairs–Downstairs, 2 girls'/boys' choruses, orch, 1971; Bogurodzica [Mother of God] (trad.), chorus, orch, 1975; Siwa mgła [Grey Mist] (folk texts), Bar, orch, 1979; Fanfare, chorus, orch, 1979; Exodus, chorus, orch, 1981; Victoria, chorus, orch, 1983; Angelus (Ave Maria), S, chorus, orch, 1984; Króluj nam Chryste [Reign over us, Christ] (Kilar), chorus/1v, pf, 1995; Jakżeż ja się uspokoję [How Calmed I Am] (S. Wyspiański), 1v, pf, 1996; Agnus Dei, chorus, 1996

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ADRIAN THOMAS

Kilenyi, Edward (*b* Békésszenentandás, 25 Jan 1884; *d* Tallahassee, FL, 15 Aug 1968). American composer and violinist of Hungarian birth. He was the father of pianist Edward Kilenyi (*b* 1910). The elder Edward received his general education principally in Budapest and Szarvas, receiving the BA in 1902 at the State College, Hungary, and then studied briefly at the Scuola Nazionale Musicale in Rome with Mascagni and at the Cologne Conservatory (1902–7). At Columbia University, where he was a Mosenthal Fellow, he studied with Daniel Gregory Mason and received the MA (1915) and the PhD. Kilenyi is best remembered as a teacher of George Gershwin, whom in 1919–21 he instructed in theory and advanced harmony while also providing advice on orchestration and conducting. He published accounts of Gershwin's study with him as well as a number of articles on music, including a study of Hungarian music (*MQ*, v, 1919, pp.20–39); he also edited *Folksongs from Mexico and South America* (with Eleanor Hague, 1914). Kilenyi was associated with the motion picture industry for over thirty years as music director for various early sound films, including *Abie's Irish Rose* (1928) and *Tillie's Punctured Romance* (1939).

Though few of his original works are available in print or have been recorded, a vocal score of his opera *The Cry of the Wolf* is held at the Library of Congress and the film *The Adventures of Chico* (1937), for which he wrote the music, has been preserved at several libraries in the USA.

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Obituary, *Variety*, no.252 (21 Aug 1968)

ALLAN B. HO

Kilgen. American firm of organ builders. It was founded in New York by George Kilgen (*b* Merchingen, nr Osterburken, Germany, 19 March 1821; *d* St Louis, MO, 6 Dec 1902), who had been apprenticed to Louis Voit (1802–83) in Durlach, Germany. Kilgen emigrated to the USA with a group of political refugees in 1848, finding employment with the Jardine firm before he established his own firm in 1851. In 1873 he moved his company to St Louis, where it prospered. In 1886 the firm became George Kilgen & Son when Charles Christian Kilgen (*b* New York, 22 April 1859; *d* St Louis, 6 May 1932) joined as a partner. The firm's most distinguished work dates from the period of the latter's presidency, and includes instruments for St Patrick's Cathedral, New York (1928), and St Justin's Church, Hartford, Connecticut (1932).

After the death of Charles Christian, dissension broke out between his sons Alfred (1886–1974), George (1891–1972), Charles (1895–1975) and Eugene Kilgen (1897–1967), and the original firm dissolved in 1939. Eugene formed a new company under the name of Kilgen Organ Co., which closed in 1960, and his three brothers formed Kilgen Associates, which went bankrupt in 1943.

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O. Ochse: *The History of the Organ in the United States* (Bloomington, IN, 1975)

BARBARA OWEN

Kilian, Johann [Hans] (*b* 1515/1516; *d* Neuburg an der Donau, 29 Dec 1595). German composer and printer. A medal dated 1555 gives his age as 39. In his early youth he went to Neuburg to the court of Count Palatine Ottheinrich, whose treasurer he was in 1544. Ottheinrich had introduced the Lutheran doctrine in 1542 and he helped Kilian to establish a publishing house for reformed literature and music which issued its first publications in 1545 but which was ravaged by war in 1546 and not reopened until 1556. In the same year Ottheinrich became Elector Palatine, had Kilian as his secretary and in 1558, just before he died, awarded him an annual payment of 200 florins 'for life'. At the same time Kilian gave up publishing. He was also interested in alchemy, and Ottheinrich left him the collection of works by Paracelsus that he had helped him assemble. Except for an isolated reference in 1594 nothing is known of his later years. Nor do we know anything of his musical education.

His four-part setting of the chorale *O Herr, mein Gott* was published as an appendix to Caspar Huberinus's *Vom Christlichen Ritter* (Neuburg, 1545). The fourth volume of Georg Forster's *Frische teutsche Liedlein* (Nuremberg, 1556) contains his four-part song *Ach Lieb, ich muss dich lassen*, which uses as its bass the tenor of Isaac's *Innsbruck, ich muss dich lassen*; Sebastian Ochsenkun published the same song and Kilian's motet *Laudate dominum* in his *Tabulaturbuch auff die Lauten* (Heidelberg, 1558). These pieces show that Kilian was a skilful composer, who well knew how to use cantus firmus techniques. An inventory of 1544 (*D-HEu* Pal.Germ.318) also records some lost pieces by him: a motet, *Memor esto*, and 11 different German songs (whose texts survive).

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S. Hermelink: 'Ein Musikalienverzeichnis der Heidelberger Hofkapelle aus dem Jahr 1544', *Ottheinrich-Gedenkschrift zur vierhundertjährigen Wiederkehr seiner Kurfürstenzeit in der Pfalz, 1556–1559*, ed. G. Poensgen (Heidelberg, 1956), 247–60

A. Layer: 'Pfalzgraf Ottheinrich und die Musik', *AMw*, xv (1958), 258–75

LINI HÜBSCH-PFLEGER

Killmayer, Wilhelm (*b* Munich, 21 Aug 1927). German composer. The son of a school teacher, he spent his early childhood in the rural surroundings of Mitterndorf, near Dachau. After his father's early death in 1932, he moved to Munich, where he began to study the piano in 1933. From 1945 to 1951 he attended Herrmann Wolfgang von Waltershausen's seminar, passing the state final examination in conducting and composition. He went on to study composition with Orff, at first privately (1951–3) and later in masterclasses at the Munich Hochschule für Musik (1953–4). He also studied musicology at Munich University, where his teachers included Rudolf von Ficker and Walter Riezler (1949–52). After winning the Fromm Music Foundation prize in 1954 for his *Missa brevis*, he decided to concentrate on composition. Other honours include bursaries from the Villa Massimo, Rome (1958, 1965–6), the Förderpreis of the city of Stuttgart (1959), the Prix Italia (1965), a bursury from the Paris Cité des Arts (1970), membership in the Bavarian Academy of Fine Arts (1972) and the Berlin Academy of Arts (1980), and the Paul Hindemith prize of the Schleswig-Holstein Music Festival (1989).

After his second residency at the Villa Massimo and while enjoying several levels of success as a composer and interpreter, Killmayer suffered a crisis which led him to change his surroundings and dissolve his existing professional ties. From 1968 to 1975 he lived in Frankfurt, where he earned his living writing scores for the theatre and cinema, and associated with literary figures such as Max Frisch and Oskar Wiener. In 1973 he was appointed to a composition chair at the Munich Hochschule für Musik.

The technical, stylistic and expressive spectrum of Killmayer's music is both diverse and multi-layered, ranging from cantabile, song-like writing, through dramatic tension and depressive numbness, to comedic entertainment. His early works show the influence of Stravinsky on the one hand, and Orff on the other, especially in his fondness for rhythmic ostinatos, motorically sustained climaxes spread over long musical spans and intricate metrical puzzles. His development also shows signs of an abiding confrontation with the musical tradition of the 18th and 19th centuries. Robert Schumann is a constant presence, evoked directly in *Schumann in Endenich – Kammermusik no.2* (1972), but also discernible in the cycles of romances from the 1980s.

Killmayer's musical language seems to have evolved out of the tension between a critical confrontation with classical modernism and a simultaneously emphatic relation to traditional music up to Mahler and Debussy. The first works marking a breakthrough in this respect were the orchestral *Due canti* and *Divertissement*, and the one-movement piano concerto (all 1957). An almost Italian singing line is combined in these pieces with dramatic, motoric developmental processes. A radical style change in the 1960s and early 70s produced disconcertingly quiet, abstemious pieces, suggesting a retreat from normal musical life into a private world. The most important works of this period are characterized on

the one hand by startling passages of musical stasis, and on the other by extensive, continuous courses of movement grounded in differently layered and aligned ostinato textures. After this period, and partly in response to his intensive confrontation with literature, Killmayer embarked upon a new evaluation of melody. The three cycles of settings of late poems by Friedrich Hölderlin (1982–91) are the major achievement of this third stylistic phase. His virtuoso play with types and topoi in works such as the *Bagatellen* for cello and piano (1990–91) and the *Fünf neue Klavierstücke* (1986–8) also made him a significant figure in musical postmodernism. Works from the 1990s, such as *Trois études blancs* for piano (1990–91) and *La joie de vivre* for small orchestra (1996), project a tonal abstraction in which the potential for tension is extracted from individual pitches and brief phrases.

WORKS

STAGE

Ops: La buffonata (ballet-op, T. Dorst), 1959–60, Heidelberg, 30 April 1961; La tragedia di Orfeo (after A. Poliziano), 1960–61, Munich, 9 June 1961; Yolimba oder Die Grenzen der Magie (musical theatre, T. Dorst and Killmayer), 1962–3, Wiesbaden, 15 March 1964, rev. 1970, Munich, 9 May 1970; Une leçon de français (Eine Französischstunde) (musical scene), 1964, Stuttgart, 19 Oct 1966

Ballets: Pas de deux classique, 1964; Encore, 1970; Pardies, 1972–4

ORCHESTRA

6 leichte Stücke, str orch, 1952; 2 canti, 1957; Divertissement, 1957; Pf Conc., 1 movt, 1957; Pezzi ed intermezzi, vc, pf, orch, 1968; Sym. no.1 'Fogli', 1968; Sym. no.2 'Ricordanze', 14 insts, 1968–9; Fin al punto, str orch, 1970; Sym. no.3 'Menschen-Los', 1972–3, rev. 1988; Nachtgedanken, 1973; The Broken Farewell, D-tpt, small orch, 1977; 4 poèmes symphoniques, 1977–80: Jugendzeit, Verschüttete Zeichen, Überstehen und Hoffen, Im Freien; Grande sarabande, str orch, 1980; Zittern und Wagen, 1980; Sostenuto, vc, str orch, 1984; La joie de vivre, small orch, ob obbl, 1996

VOCAL

Choral (unacc. mixed chorus, unless otherwise stated): 4 Canzonen (trad.), 1950; 4 Canzonen (Petrarch), 1951–2; Canti amorosi (old French, old Italian, T. Tasso) S, T, mixed chorus, 1953–4; Missa brevis, 1954; Lieder, Oden und Szenen (J.W. von Goethe), 1962; Geistliche Hymnen und Gesänge (Racine), 1964; Romantische Chorlieder (L. Tieck), 3vv men's chorus, hn ad lib, 1965; 7 rondeaux (C. d'Orléans), solo vv, women's chorus, 1966; Laudatu I–II (Francis of Assisi), double chorus, 1967–9; Lauda (J. da Todi), double chorus, opt. orch, 1968; Cantetto (G. Ungaretti), 1971; 4 Chorstücke (Ungaretti, G. Meli, A. Scandelli, C. Janequin, J.F. von Eichendorff), 1971–90; Lazzi (Killmayer), 5 scherzos, women's chorus, 1977; Speranza (Killmayer), 5vv mixed chorus, 1977; Sonntagsgeschichten (Killmayer), 1982–5; Neue Sprichwörter und Geschichten (Killmayer), 1987; . . . was dem Herzen kaum bewusst (Eichendorff), men's chorus, 1995; Pindar, 2 odes, mixed chorus, org, 1999

Other vocal: 3 Lieder (H. Heine), T, pf, 1947; Reveries (M. Mariée, d'Orléans, C. Marot), S, pf, perc, 1953; Romanzen (F. García Lorca), S, pf, perc, 1954; 8 Shakespeare-Lieder, T, vn, cl, bn, pf, perc, 1955; Le petit Savoyard (French folksongs), S, 7 insts, 1956; Sappho (Gk.), 5 lieder, S, small orch, 1959–60; 3 canti di Leopardi, Bar, orch, 1965; 3 Gesänge (F. Hölderlin), Bar, pf, 1965; Antiphone, Bar, small men's chorus ad lib, orch, 1967; Blasons anatomiques du corps féminin I, S, A-cl, vn, vc, pf, 1968; Altissimu (Francis von Assisi), S, t rec, bongo, 3 tom-toms, timp, 1969; Preghiere (Ps lxviii), Bar, orch, 1969; Salvum me fac, Bar, pf, 1969–71; Tamquam sponsu (Ps xxiii), S, insts, 1974; Französisches Liederbuch (various), S, Bar, chbr ens, 1979–80; Merlin-Liederbuch (T. Dorst), 4vv, chbr ens, 1981–6; Hölderlin-Lieder, T, orch/pf: I, 1982–5; II, 1983–7; Aussicht (Hölderlin), Bar, 9 insts, 1989; Blasons anatomiques du corps féminin II, S, pf, 1991; 3 Lieder (Eichendorff), T, pf, 1991; 5 Lieder (Sappho), S, pf, 1993–5; 8 Lieder (G. Trakl), T, pf, 1993; 9 Lieder (P. Härtling), Mez, pf, 1993; 8 poésies (Mallarmé), S, pf, 1993; Die Zufriedenheit (Hölderlin), T, pf, 1993; Heine-Portrait (Heine), T, pf, 1994–5; 8 poésies (Mallarmé), S, small orch, 1994–5; Neue Heine-Lieder, T, pf, 1998

CHAMBER AND SOLO INSTRUMENTAL

Ens: Kammermusik, jazz ens, 1957; Balletto, rec ens, perc, 1959; 3 danze, ob, perc, 1959; Per nove strumenti, ob, A-cl, bn, F-hn, str qt, db, 1968; 3 pezzi, tpt, pf, 1968; Str Qt, 1969; The woods so wilde (Kammermusik no.1), fl, va, gui, 3 perc, 1970; Schumann in Endenich (Kammermusik no.2), pf, elec org/hmn, 5 perc, 1972; Kindertage (Kammermusik no.3), fl, va, gui, elec org, pf, accdn, zither, 5 perc, 1973; Führe mich, Alter, nur immer in Deinen geschnörkelten Frühlings-Garten! Noch duftet und taut frisch und würzig sein Flor, 13 insts, 1974; Str Qt [no.2], 1975; Brahms-Bildnis, pf trio, 1976; Str Trio, 1984; Humoreske, vn, pf, 1987; 5 Romanzen, vn, pf, 1987; 5 Romanzen, vc, pf, 1989; 8 Bagatellen, vc, pf, 1990–91; Fantasie, vn, pf, 1992; Die Schönheit des Morgens, 5 romances, va, pf, 1994

Pf: Polka, 1955–6; Canto melismatico, 1956–88; An John Field, nocturnes, 1975; Pardies, pf 3 hands/2 pf, 1972; 3 Klavierstücke, 1982; 5 neue Klavierstücke, 1986–8; 3 études blancs, 1990–91; 12 études transcendentales, 1991–2; Rundgesänge und Morgenlieder, 1993

Principal publishers: Schott

Principal recording companies: Wergo, EMI, Orfeo

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S. Mauser: 'Musik als Sprache: anmerkungen zu Wilhelm Killmayers Klavierstück 1', *NZM*, Jg.143, no.12 (1982), 23–6

D. Rexroth: 'Die Perspective einer "Grossen Zeit": Wilhelm Killmayers Weg zu den Hölderlin-Liedern', *NZM*, Jg.148, nos.7–8 (1987), 33–8

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S. Mauser: 'Wilhelm Killmayers Klavierstück Phantasie-Paraphrase', *Melos*, li (1992), 43–62

S. Mauser, ed.: *Der Komponist Wilhelm Killmayer* (Mainz, 1992)

SIEGFRIED MAUSER

Kilpinen, Yrjö (Henrik) (*b* Helsinki, 4 Feb 1892; *d* Helsinki, 2 March 1959). Finnish composer. He studied at the Helsinki Music Institute with Furuhjelm (1908–9, 1911–12, 1916–17), with Heuberger in Vienna (1910–11) and in Berlin with Juon and Taubmann (1913–14). He travelled extensively in Scandinavia and central Europe, especially Germany. He became an honorary professor in 1942 and was elected to the Finnish Academy in 1948. In the same year he founded the Society of Friends of the Solo Song (after his death the Yrjö Kilpinen Society). He also founded the Savonlinna Days of Music, from which the Savonlinna Festival was to develop.

As a composer Kilpinen concentrated almost exclusively on the lied. His works were first recognized in 1918 by the critic Evert Katila, and other reviews further advanced his career. He quickly gained many admirers, but also was accused of composing too prosaically and too quickly. Performances by well-known singers such as Gerhard Hüsch and Astra Desmond promoted his work abroad, and in Nazi Germany of the 1930s, where he was seen as continuing the great German lied tradition of Schubert and Wolf, he was particularly popular. Characteristic of Kilpinen's output are extensive song cycles to texts by the same poet, which often reflect the poet's stylistic changes. Even in the early 1920s, in settings of Larin-Kyösti, Huugo Jalkanen, L. Onerva and V.A. Koskenniemi, Kilpinen attached himself to the lied tradition. The period he spent with Swedish poets (*c*1922–6), however, marked a stylistic paring-down, and alongside intellectual and humorous matter, there is philosophical reflection. The settings of V.E. Törmänen's *Tunturilauluja* ('Songs of the Fells', 1926 and 1928) have a true melodic invention and

show to their best advantage Kilpinen's stylistic features – open 4ths, 5ths and octaves, and bare piano textures, with a fondness for pedal points and ostinatos. While in Germany he set more than 75 songs by Morgenstern, and they show the influence of Musorgsky. In his later work he returned to Finnish poetry, exchanging Expressionism for the archaic language of the *Kanteletar* (64 songs, op.100). Stylistically Kilpinen remained an isolated phenomenon; he did not adopt the new techniques of his contemporaries, but, in his tendency towards neo-classicism, nor did he continue the national Romantic tradition. His standing has been contested, but many of his songs, in their austere way, are rather fine.

WORKS
(*selective list*)

Song cycles: Reflexer [Reflections] (P. Lagerkvist), opp.33–4, 1922; Fantasi och verklighet [Fantasy and Reality] (E. Josephson), 1922; Hjärtat [The Heart] (B. Bergman), 1922–3; Tunturilauluja [Songs of the Fells] (V.E. Törmänen), opp.52–4, 1926–8; Lieder der Liebe I–II (C. Morgenstern), op.59, 1928; Lieder um den Tod (Morgenstern), op.62, 1928; Sommarsegen (A. Sergel), 1932–3; Spielmannslieder (Sergel), 1932–3; Grabstein (H.F. von Zwehl), op.80, n.d.; Herbst (H. Hesse), op.98, 1942; Lieder um eine kleine Stadt (B. Huber), 1942; Hochgebirgswinter (Hesse), 1954

Many other songs (total over 750), half unpubd

Other works: over 30 male choruses, 6 pf sonatas, other pf pieces; Sonata, vc, pf; Suite, vc, 1936–7; Sonata, vn, pf, inc.

Principal publishers: Bote & Bock, Fazer, Hansen

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W. Legge: *The Songs of Yrjö Kilpinen* (London, 1936)

T. Karila: *Yrjö Kilpinen* (Porvoo, 1964) [with list of works]

ERKKI SALMENHAARA

Kilwardby, Robert (*b c*1215; *d* Viterbo, 10 Sept 1279). English theologian and scientist. He was a teacher of arts in Paris (*c*1237–45), noted for his extensive knowledge of Aristotle and for his numerous writings on subjects ranging from the liberal arts to religion. He later joined the Dominicans and was provincial prior of the order in England between 1261 and 1272. In 1273 he was consecrated Archbishop of Canterbury and in 1278 was named Cardinal-Bishop of Porto and Santa Rufina. His introduction to all sciences (including music), *De ortu scientiarum* (ed. A.G. Judy, London, 1976), was possibly written about 1250, some time between his entry into the Dominican order and the completion of his theological studies.

In *De ortu scientiarum* Kilwardby synthesized musical ideas by earlier scholars, especially Boethius, reinterpreting some aspects on the basis of the intensive reception of Aristotle's works. The central problem of defining the essence of music and its relationship to the other sciences was not, however, resolved satisfactorily: typically for his time, the author wavered between a Neoplatonic interpretation of music as a mathematical science and an Aristotelian one based on principles of logic and empiricism. The increasing influence of Aristotle apparent in *De ortu* ultimately led to a re-evaluation of what came to be called *musica practica*: with its extensive set of logically formulated rules for an evolving mensural notation, the status and intellectual involvement of the practical musician could no longer be questioned.

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T. Kaeppeli: *Scriptores Ordinis Praedicatorum medii aevi*, iii (Rome, 1980)

E. Hirtler: *Die Musik als 'scientia mathematica' von der Spätantike bis zum Barock* (Frankfurt, 1994)

ANDREAS GIGER

Kim, Earl [Eul] (*b* Dinuba, CA, 6 Jan 1920; *d* Cambridge, MA, 19 Nov 1998). American composer of Korean descent. He began piano lessons at the age of nine, and was a pupil of Homer Grun for seven years. In 1939 he began composition and theory studies with Schoenberg at UCLA, but transferred a year later to the University of California, Berkeley, where he worked with Ernest Bloch. His education was interrupted by service in the US Army Intelligence Service during World War II. After the war he returned to Berkeley, where he studied with Sessions (MM 1952). He taught at Princeton (1952–67) and Harvard (1967–1990) univerisites and remained active throughout his career as a conductor, vocal coach and pianist. His work has been championed by a number of prominent performers, among them Beardslee, Perlman, Upshaw and Benita Valente. His many honours include commissions from the Fromm, Koussevitzky and Naumberg foundations, and the Library of Congress; grants from the Ingram Merrill and Guggenheim foundations, and the NEA and the Paris Prize, the National Institute of Arts and Letters Award, the Brandeis Creative Arts Medal and the Mark Horblit Award of the Boston SO. He was co-founder and former president of Musicians Against Nuclear Arms.

Although the harmonic materials, forms and expressive worlds of Kim's music vary significantly from piece to piece, his music is generally spare, delicate and subtly inflected. Crafting an eclectic compositional language from various sources, he incorporated aspects of tonal and post-tonal procedures non-systematically. Text-setting played a central role in his compositional development. During the 1960s and 70s, he devoted himself to extended settings of Samuel Beckett; later he composed numerous solo and vocal ensemble settings of Rainer Maria Rilke, Stéphanie Mallarmé and Anne Sexton, among others. His writing for voice demonstrates a sensitive response to the rhythms and intonations of spoken language and to the range of dramatic and lyrical possiblities of vocal production, whether the text is spoken (*Melodrama*, 1975; *Dear Linda*, 1992), dramatically intensified (*Lines*, 1975) or sung (*Now & Then*, 1981). In his text-settings, instrumental accompaniments often mirrors the text, moving in rhythmic unison with the voice, doubling vocal lines or following the contours of spoken language. Kim described the formal and perceptual ascpects of his music by making an analogy to the aesthetic of the Japanese stone garden. He proposed that the garden:

> summed up my theory of composing: discrete images not taken in by the eye or ear at once, but seen or heard consecutively. At the end there is a whole that is somehow synthesized from all these separate pieces. Multiplicity becomes unity ... transitions take plave by means of silences. Statements are being made when nothing is being said.

WORKS

Op: Footfalls (1, S. Beckett), 1983

Vocal: Letters found near a Suicide (F. Horne), S, pf, 1954; Exercises en route (Beckett), S, fl, ob, cl, vn, vc, perc, actors, dancers, film, 1963–70: Dead Calm, Rattling On, Gooseberries, she said, They are Far Out; Narratives (Beckett), actress/female nar, actor, S, 2 tpt, trbn, 2 vn, 2 vc, pf, TV, lights, 1973–8: Monologues, Melodrama I, Lines, Eh Joe, Melodrama 2, Duet, Earthlight; Now & Then, S, fl, va, hp, 1981: On the Meadow (A. Chekhov), Thither (Beckett), Roundelay (Beckett); Where Grief Slumbers (G. Apollinaire, A. Rimbaud), 7 songs, S, hp, str orch, 1982; Scenes

from a Movie (R.M. Rilke), S, B, vn, vc, pf, 1986–8: I The 7th Dream, II The 11th Dream; 4 Lines from Mallarmé, 1v, fl, vib, 4 perc, 1989; 3 Poems in French (P. Verlaine, C.P. Baudelaire), S, 2 vn, va, vc, 1989; Where Grief Slumbers, S, hp, 4 vn, 2 va, 2 vc, 1989; Some Thoughts on Keats and Coleridge, SATB, 1990; Scenes from a Movie (R.M. Rilke), Bar, chorus, hp, str orch, 1991: III The 26th Dream; Dear Linda (A. Sexton), female v, fl, vc, mar, pf, perc, 1992

Inst: Bagatelles, pf, 1948–50; Dialogues, pf, orch, 1959; Vn Conc., 1979; Caprices, vn, 1980; Cornet (Rilke), nar, orch, 1983; Scenes from Childhood, brass qnt, 1984; The White Hour, chbr orch

3 early works, withdrawn

Recorded interviews in *US-NHoh*

Principal publisher: Composers Collaborative, Presser

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J. Tassell: 'Golden Silences: the Flowering of Earl Kim', *Boston Globe Magazine* (27 Feb 1983)

M.-E. Jeon: 'I am Concerned with What is Good', *Sonus*, vii/11 (1987), 1–9 [interview]

MARTIN BRODY

Kim, Hi Kyung (*b* Seoul, 15 March 1954). American composer of Korean birth. She studied at Seoul National University and the University of California, Berkeley, as well as at IRCAM and the Ecole Normale Supérieure in Paris. Her principal composition teachers included Imbrie, Olly Wilson, Grisey and Sung-Jae Lee. A member of the music department at the University of California, Santa Cruz, she founded the Pacific Rim Festival of Contemporary Music there in 1996. Kim's extensive research on Elliott Carter and traditional Korean music is reflected in her compositions. Rhythmic complexity and formal intricacy underlie even her most accessible works, and many of her structural and timbral ideas owe something to Korean folk music. Her honours include the Walter Hinrichsen Award from the American Academy and Institute of Arts and Letters, and fellowships from the Tanglewood Music Center, the MacDowell Colony, the Charles Dodge Foundation and Meet the Composer.

WORKS

Pathway, pf, 1973; Romance, pf, 1973; Dialogue, vn, pf, 1974; Crash, str qt, 1975; Fugue, pf, 1975; Resistance, S, pf, 1975; Sonata no.1, pf, 1975; Conversation, orch, 1976; Harmony, wind qnt, 1976; Looking at New Heaven and Earth, cho, pf, 1976; Satisfaction, chbr ens, 1977; A-Ri, S, str qt, 1983; Intrigues, cl, prep pf, 1985; Reflection, cl, 1985; Encounter, cl, b cl, bn, vc, 5 perc, 1986; Short Dance, str qt, 1987; Step, cptr, 1988; What are Years?, S, fl, cl, vn, db, gui, 1988; Dance, str qt, 1990; When you Rush, chbr ens, 1991; Islands in the Bay, perc, orch, 1993; Unknown Lives, chbr ens, 1995; Breaking the Silence, pf trio, 1996; After the Fall, cl, b cl, 1998; Crystal Drops, 2 pf, 1998; Primitive Dance, str qt, 1998

JOSHUA KOSMAN

Kim, Young Uck (*b* Seoul, 1 Sept 1947). American violinist of Korean birth. He studied with Galamian at the Curtis Institute (1961–9) and made his orchestral début in 1963 with the Philadelphia Orchestra under Eugene Ormandy in a concert broadcast on national television. In 1966 he made his New York recital début, and from this time his solo career rapidly reached international status. He also teaches and in 1988 was appointed professor of string studies at the Hochschule für Musik in Detmold. In 1992 he gave the première of Gunther Schuller's Violin Concerto at Carnegie Hall, New York, and the European première with the Rotterdam PO. In 1980 he formed a piano trio with Emanuel Ax and Yo-Yo Ma, which has successfully toured internationally; their recording of the Dvořák trios won an award in 1988. Kim's solo recordings have been highly acclaimed, especially those of all the Mozart concertos. Kim's playing is innately musical with a sweet tone, yet also very personal in approach. He plays the 'Cessole' Stradivarius dating from 1716. (D. Rooney: 'Prodigy Matured', *The Strad*, xcix, 1988, 308–11)

MARGARET CAMPBELL

Kimball. American firm of reed organ, piano and organ makers. It was founded in Chicago in 1857 by William Wallace Kimball (*b* Rumford, ME, 22 March 1828; *d* Chicago, 16 Dec 1904), the firm becoming known as the W.W. Kimball Co. Sensing the growing commercial importance of Chicago, he moved there in 1857; a chance purchase of a consignment of pianos at an auction shortly afterwards launched his career as a piano dealer. A few years later he added reed organs to his stock, but for over 20 years he purchased his instruments from East Coast manufacturers. In 1865 Kimball married Evalyne Cone, whose brother Albert (*d* 1900) soon entered the firm, eventually becoming treasurer. The fire in Chicago (1871) destroyed the Kimball store but this was only a temporary setback, and in 1880 Kimball opened his first factory, for the manufacture of reed organs. In 1882 the firm was incorporated with Kimball, Cone and Edwin S. Conway as principals, and in 1887 piano manufacturing was begun. Kimball's business credo stressed volume, reasonable price and quality of construction; he encouraged his technicians to develop improvements, and many patents were granted for reed organ designs and improvements in piano plates. These factors doubtless helped Kimball to secure the highest awards for organs, reed organs and pianos at the World's Columbian Exposition (1893). Among the technicians were a number of skilled immigrants, including Peter Tapper and one Guricke, both trained in Bechstein's piano factory in Berlin, and Frederic Hedgeland, who trained in his family's organ works in England and in 1890 superintended a new pipe organ building department for Kimball, remaining until 1908, when he was succeeded by Oscar Hagstrom. Beginning with an ingenious small 'portable' organ of two manuals and pedals which employed free reeds for its pedal stops, the firm soon began building larger organs, and during the first half of the 20th century produced many notable instruments, including several for large churches in Chicago, a reconstruction of the organ in the Mormon Tabernacle, Salt Lake City (1901), and the organ in the Municipal Auditorium of Pretoria, South Africa (1935). The firm also produced a large number of cinema organs in the period 1914–30, under the direction of Robert Pier Elliot; the largest such instrument was built in 1924 for the Forum Theatre, Los Angeles.

In 1883 Kimball's nephew Wallace Lufkin (*d* 1945) joined the firm, eventually becoming its president, as did another nephew, Curtis Kimball (*d* 1936). In 1896 the firm began making self-playing organs, followed by player pianos in 1901. From 1915 to 1925 they also manufactured a gramophone invented by Albert Huseby, who was superintendent of the piano works. The reed organ branch of the firm closed in 1922, having produced 403,390 instruments, while the organ building branch continued until 1942, with a total of 7326. Curtis Kimball became president of the firm on his uncle's death, and was in turn succeeded by Lufkin. W.W. Kimball, a grand-nephew of the founder, became president in 1945, and many other

family members remained in the firm's hierarchy. After World War II the Kimball firm concentrated chiefly on pianos; in 1955 a new factory was built for that purpose in Melrose Park, Illinois. In 1959 Kimball became part of the Jasper Corporation of Jasper, Indiana, which has wide interests in timber and furniture making, and it moved to Indiana in 1961. The company took over Bösendorfer of Vienna in 1966, and some Bösendorfer features have been incorporated into Kimball pianos.

In 1961 the company began to manufacture electronic organs designed for home use. The company subsequently became known as the Kimball Piano and Organ Co., and in the mid-1970s the parent corporation became Kimball International. The sound of the Kimball electronic organ is normally generated by 12 oscillators using frequency division, and an electronic rhythm section and automatic bass are included. The majority of current models are two-manual 'spinet' organs with 37 or 44 notes on each manual and a one-octave pedal-board.

See REED ORGAN.

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BARBARA OWEN

Kimball, Jacob (*b* Topsfield, MA, 15 Feb 1761; *d* Topsfield, 24 July 1826). American composer, tune book compiler and singing master. He served as a fifer at the outset of the War of Independence. In 1780 he graduated from Harvard College; later he studied law and was reportedly admitted to the Bar in New Hampshire. He was mainly occupied, however, as a schoolmaster and singing teacher. He apparently died in poverty. Kimball published two collections devoted almost entirely to his own music: *The Rural Harmony* (Boston, 1793) and *The Essex Harmony* (Exeter, NH, 1800). Among his 124 published compositions, some were widely known through editions of the popular *Village Harmony* (Exeter, from 1796 on). A manuscript dated 1808 at the Essex Institute, Salem, contains 63 Kimball tunes that were never published. Some of his works have recently been edited by H. Eskew and K. Kroeger (in *Selected Works of Samuel Holyoke (1762–1820) and Jacob Kimball (1761–1826)*, New York and London, 1998). All his music displays careful craftsmanship and a grasp of European theoretical principles exceeding that of most of his American contemporaries.

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RICHARD CRAWFORD/NYM COOKE

Kimbalom (Hung.). *See* CIMBALOM.

Kimbell, David (Rodney Bertram) (*b* Gillingham, Kent, 26 Jun 1939). English writer on music and teacher. He studied music at Oxford (MA 1961) and was awarded the degree of DPhil in 1968 for a critical study of the early operas of Handel. From 1965 to 1978 he lectured at the University of Edinburgh and was appointed professor and Master of Music at the University of St Andrews in 1979. In 1987 he was made professor at the University of Edinburgh.

Kimbell's principal research interests are Italian opera, German Romantic music and the music of Handel. His publications include an important study of Verdi (1981), which traces the composer's progressive transformation of an inherited operatic tradition, a history of Italian opera (1991) and a monograph on Bellini's *Norma* (1998). These works examine the artistic qualities of the music with particular reference to its biographical and cultural context, and build on his substantial knowledge of Italian history and literature. He has also edited both the 1711 and 1731 versions of *Rinaldo* for the *Hallische Händel-Ausgabe* (II/4/i, Kassel, 1993; II/4/ii, Kassel, 1996).

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ROSEMARY WILLIAMSON

Kimber, William [Bill, Merry] (*b* Headington Quarry, Oxon, 1872; *d* after 1949). English traditional concertina player and morris dancer. Kimber's grandfather and father were both central figures in the Headington Quarry Morris team that has danced annually at Whitsuntide since at least the mid-18th century. Kimber, who accompanied the Headington Quarry Morris team from 1888, learnt his concertina technique from his father.

It could be argued that the folkdance movement was founded on Boxing Day 1899, when CECIL SHARP saw the Headington Quarry Morris team perform. Sharp noted morris tunes from Kimber the next day and, when Mary Neil invited Kimber to London to teach the girls at the Esperance Guild, Sharp became reacquainted with him. Kimber subsequently became integral to Sharp's didactic folkdance programme: Sharp lectured and played the piano; Kimber danced and played the concertina. They taught regularly at Chelsea Polytechnic and the Royal Academy of Music, and played several times at the Queen's Hall and the Steinway Hall. After Sharp's death, Kimber continued the same working relationship with Douglas Kennedy, Sharp's successor in the English Folk Dance Society (*see* ENGLISH FOLK DANCE AND SONG SOCIETY).

Between the wars, Kimber trained and played for various morris teams in the Oxford area and for the Headington Quarry Morris team when it was revived in 1949. Kimber is held in great esteem both because of his roots and his authority as a morris dancer and musician.

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REG HALL

Kim Ch'angjo (*b* South Chŏlla Province, Korea, 1865; *d* 1920). Korean *kayagŭm* player. He is widely considered in Korea to have been the founder of the *sanjo* genre for solo melody instrument and drum. He is reputed to have combined certain types of shaman instrumental music, especially *sinawi*, with melodic and rhythmic patterns characteristic of *p'ansori* dramatic narrative singing to produce the virtuosic instrumental *sanjo*, an enormously popular genre among traditional musicians in modern Korea. He was proficient in playing several other string and wind instruments and was especially accomplished in *kayagŭm pyŏngch'ang*, in which a soloist accompanied by a drum both plays the *kayagŭm* and sings in a *p'ansori* style.

Kim Ch'angjo had a number of important disciples who became the leaders of several subsequent schools of *sanjo*, and modern *sanjo* schools which can trace their ancestry directly to Kim are the most highly revered. Among his disciples was Han Sŏnggi, who in turn taught Kim Ch'angjo's granddaughter Kim Chukp'a (1911–89). Kim Chukp'a was probably the most noted *sanjo* player of the late 20th century and was named an Intangible Cultural Treasure for her *kayagŭm sanjo* in 1979.

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ROBERT C. PROVINE

Kim Chung-gil [Kim Chŏnggil] (*b* Seoul, 28 Jan 1934). Korean composer. After a long period of military service he studied at Seoul National University with Kim Sehyŏng and Kim Sŏngt'ae (BA, MA), then with Isang Yun and others at the Staatliche Hochschule für Musik in Hanover (1970–2). In 1983 he was appointed professor at Seoul National University; he has been president of the Contemporary Music Society in Seoul and vice-president of the Asian Composers' League. His music for dance, theatre and film as well as his concert music has earned him many awards in Korea (1979–92). His compositions have been performed in Pyongyang as well as Seoul, and in cities worldwide including Moscow, Paris and Vienna.

Kim is one of the most prolific of Korean composers. Early works such as the Trio (1962) are influenced by Stravinsky's *Petrushka* and by Debussy's use of pedals and repeating phrases. These two devices, which became trademarks of Kim's music, characterize the four movements of *Kop'ung* (1981), where they are combined with modal elements and ornamentation derived from traditional Korean music. Serial techniques, which Kim studied in Germany, dictate the structure of *Ch'ŏng* (1970), *Yŏng* (1973) and *Yŏbaek* (1974). In *Hausdorff Spatium* (1975) concepts of space are explored through the repetition and overlapping of cells within serial rows. In the influential *Ch'uch'omun* (1979), for eight traditional Korean instruments, Kim provides short melodies for each instrument on a single sheet of notation, each of which is repeated at will, and prescribes the order of entry but not the alignment of parts. Later works have moved in two directions. Kim has explored timbre and indeterminacy in series of works such as *Ŏllaejit* (1988, 1990) and *Urfiguration* (1989–98), but he has also composed prolifically for film, drama and public events, writing the official fanfares for both the 1986 Asian Games and the 1988 Seoul Olympic Games. His writings include *20-segye ŭi saeroun ŭmak* ('20th-century new music', Seoul, 1997).

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Orch: Yul '83 [Rhythm '83], cl, str, 1983; Sangch'ungyul [Mutual Rhythm], 1983; Sarang hanŭn naŭi choguk [The Country I Love], 1987; Ch'ukchŏnsŏgok [Prelude on Celebration], 1988; Ch'ŏngsonyŏnŭl wihan kwanhyŏnak chogok [Suite of the Adolescent], 1989; 6·25 40-nyŏn puch'o (40th Anniversary of the Outbreak of the Korean War), 1990; Uridŭl sesang [Our World], 1991; Celebration, ov., 1996; Urfiguration, 1998

Chbr: Trio, vn, cl, pf, 1962; Topological Space, brass septet, 1968; Normal Space, brass septet, 1968; 3 Flöten und Schlagzeug, 3 fl, perc, 1973; 5 Stücke, brass qnt, 1973; Der Brennpunkt, ww ens, 1974; Yŏbaek [Blank Space], str qt, 1974; Das Spatium, str qnt, 1978; Ch'uch'omun [Autumn, Grass, Literature], 8 Korean trad. inst, 1979; Pi [Secret], str ens, 1982; Wisang '84 [Phase '84], str, perc, 1984; Fanfare '86, brass, perc, 1984; P'ungnyu hyŏnak hapchugok, Korean trad. str ens, 1985; Yul '85 [Rhythm '85], 3 cl, perc, 1985; '88 Olympic Fanfare, brass, perc, 1988; Ŏllaejit, 4 tuba, 1988; Kŭnwŏnhyŏngsang (Urfiguration), 8 ww, 1989; Ww Qnt, 1991; Fanfare Expo '93, brass, perc, 1993; Wŏnhyŏngsang '94 (Urfiguration '94), 15 fl, 1994; Wŏnhyŏngsang '97, 3 perc, Korean trad. ens, 1997

1–2 insts: Ch'ŏng [Blue], fl, 1970; Kyŏng [Scenery], cl, pf, 1971; Variation for Perc, 1973; Yŏng [Shadow], cl, pf, 1973; Liedchen, 2 ob, 1974; Hausdorff Spatium, pf, 1975; Pi, vc, 1978; Ch'oriptong [Young Married Man], vn, 1979; Piano choguk ŭi Kop'ung [Ancient Style Suite], pf, 1981; Hausdorff Spatium II, org, 1982; Sori omnŭn sori [Sound without a Sound], 2 perc, 1984; Suyŏsan [Suyŏ Mountain], Korean trad. ens, 1984; Sasŏl [Story], vn, pf, 1985; Yul '90 [Rhythm '90], hp, 1990; Ŏllaejit '90, hp, 1990; Ch'oriptong '96, fl, pf, 1996

Choral: Ch'ŏngsan pyŏlgok, SATB, timp, 1975; Sŏdang ŭi yul [Rhythm of a Village Schoolhouse], SATB, str, 1982; Kwich'ŏn (Chŏn Sangbyŏng), SATB, perc, 1996

Film scores: Kawi pawi po, 1974; Mandala, 1981; Kil sottŭm, 1985; Asianŭn hana [Asia is One], 1987; Ajae aje Para aje, 1989; Pyŏgŭl nŏmŏsŏ [Beyond All Barriers], 1989; Segyenŭn Sŏullo, Sŏurŭn segyero [The World to Seoul, Seoul to the World], 1989; Myŏngja ikkikko ssonya [Myŏngja Akiko Sonya], 1992; Tallinŭn Han'gugin [The Distinctiveness of Koreans], 1994; Moŭmgok [Vocalization], 1995

Music for dance: Chong [Bell], 2 perc, fl, ob, vc, 1983; Taeji ŭi sori [Song of the Great Earth] (ballet), 1984; Kalmang [Earnest Desire], 1985; Ch'unhyang ŭi sarang [The Love of Ch'unhyang] (ballet), 1986; Han ŭi kkŭt [End of Remorse], 1986, Asia ŭi sonnim [Asia's Guest], 1986; Kyŏŭl kkot mit pom [Winter Flower with Spring], 1986; Hondon [Chaos], 1988

Music for theatre: Motakpul ach'imisŭl [Bonfire Morning Dew], 1984; Pult'anŭn yŏul [Flaming Shoal], 1984; Tap [Tower], 1984; Hamlet, 1985; Mansŏn, 1985; Hanŭl mank'ŭm mŏnara, 1985; P'unggŭm sori [Organ Sound], 1985; Sanbul [Forest Fire], 1988

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KEITH HOWARD

Kim Kisu (*b* Seoul, 22 Nov 1917; *d* Seoul, 21 Oct 1986). Korean composer and musicologist. After graduating in 1936 from the Korean court music institute, then known as the *Yiwangjik aakpu*, he joined it and its successor, the

National Centre for Korean Traditional Performing Arts, as a musician, rising to become its director (1973–7). He is widely considered the first modern composer of music for traditional Korean instruments. He helped set up a middle and high school for traditional music, devising workbooks to replace rote learning for the *taegŭm*, *p'iri*, *kayagŭm*, *kŏmun'go*, *haegŭm* and *tanso*. He transcribed thirteen volumes of Korean music in an updated Korean notation system, *chŏngganbo*. A versatile performer on the *kŏmun'go* and *tanso* and of court dance, he was appointed by the government to two cultural positions, *Chongmyo cheryeak* ('Rite to Royal Ancestors', 1964) and the mask dance *Ch'ŏyongmu* (1971).

Kim composed over 70 pieces, mainly for large ensembles of traditional instruments. His first acknowledged piece, *Hwanghwa mannyŏn chigok* (1939) is no longer played, since it sets a poem considered to celebrate the Japanese colonial power. *Kohyangso* (1944), written in Harbin in the final days of the colonial era, is full of nationalist pride; after he fled with the South Korean government to the Pusan enclave during the Korean war, his works became intensely patriotic. Both *Chŏngbaekhon* (1952), celebrating the declaration of independence in 1919, and *Hawŏnch'un* (1952), describing the beauty of Korea at new year, were broadcast from Pusan during the war. *Tashi on Sŏul* (1953), first performed in Seoul in September 1953, was probably written after Kim returned to the capital but before the armistice was signed. In all these pieces, the language is that of traditional lyric songs, *kagok*. There is little place for emotion, and no deliberate use of harmony. Kim adapts Western conventions, writing in staff notation with time signatures, and replacing the traditional ensemble director with a conductor. In the 1960s he moved away from lyric songs, instead adding accompaniment to metric melodies, as in *Owŏl ŭi norae*, a piece celebrating the new regime of Park Chung Hee.

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(*selective list*)

all for Korean instruments

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Vocal: Hwanghwa mannyŏn chigok [10,000-Year Chrysanthemum] (Yi Nŭnghwa) 1v, orch, 1939; Kaech'ŏnbu [The Nation's Origin], 1v, orch, 1952; Owŏl ŭi norae [May Song] (Yi Sangno), 2-pt chorus, ens, 1961

Music for dance: Tanjongaesa, 1956; Ch'ŏyongnang [The Story of Ch'ŏyong], 1956

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KEITH HOWARD

Kimmerling, Robert [Johannes Evangelist] (*b* Vienna, 8 Dec 1737; *d* Oberweiden, 5 Dec 1799). Austrian composer and teacher. He was educated as a student and choirboy by the Benedictines at Melk Abbey, Lower Austria, from 1748 until 1754, when he took his vows. As a novice he was sent to Vienna to study composition with Joseph Haydn, perhaps from 1756 to 1758, but more certainly from November 1760 until April 1761, during which time he was exposed to keyboard works by C.P.E. Bach, F. Nicolai and G.M. Rutini and vocal music by Galuppi, C.H. Graun and Pergolesi. He then returned to Melk as music director, 1761–77; he spent the last 22 years of his life as a minister in the parishes of Getsdorf, Weikendorf and Oberweiden.

Kimmerling's solid reputation as a composer rested primarily on his stage works produced in connection with visits of the imperial court to Melk in 1764 and especially with the nuptial visit of Marie Antoinette in 1770, for which he composed his biblical Singspiel *Rebecka, die Braut Isaaks* (music lost). Over 60 of his works, mostly sacred and composed before 1777, survive, but their stylistic and technical characteristics seeem to show little influence of his teacher, Haydn. He made his most important contributions as a teacher and as an early supporter of Haydn within the Viennese periphery. At least four of the 50 choirboys whom he recruited and trained at Melk (K.I. Andorfer, G.J. Hauer, F.F. Petrack and Ignaz Rudolf) became music directors themselves, thereby helping to perpetuate the tradition of Haydn's teachings and music in Austria into the 19th century.

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Liturgical: 13 masses, 1767–77, *A-Gd*, *GÖ*, *H*, *SE*, *SEI*, *CZ-Bm*, Trebon, 3 lost; 3 requiem settings, ?1763–1790, *A-M*, *SEI*, *CZ-OP*; 2 Marian ants, 1762–84, *A-Gd*, *SEI*, *MT*, *MZ*; 29 other works, 1768–75, *GÖ*, *M*, *MT*, *MZ*, Neuhofen/Ybbs, *SE*, *SEI*, *SL*, *Wn*, *CZ-Bm*

Other vocal: Jocosa musica (Spl), Melk, 22 April 1764, lost; Applausus de Tobiae historia (op or ludus comicus, B. Schuster), Melk, 22 April 1767, lost; Rebecka, die Braut Isaaks (Spl, B. Schuster), 21 April 1770, lib (Vienna, 1770), music lost; Schäferspiel, comp. Feb 1771, lost; 3 lieder, *D-DT*, doubtful; other lieder, lost, mentioned in Kühnel catalogue, 1802

Inst: 4 divertimento/cassatio, *A-LA*, *SEI*, *H-Bn*; Sym., C, Kleine Quartbuch, ii, p.42, no.49, *A-GÖ*, attrib. J. Haydn (HI:C1); str trios, duets, pf works, mentioned in Kühnel catalogue, 1802

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ROBERT N. FREEMAN

Kim Min-ki [Kim Min'gi] (*b* 1951). Korean singer and composer of South Korean popular music. He graduated from the department of painting at Seoul National University. His musical career began in 1970 when he composed the song *Ach'im isŭl* 'Morning Dew'. This song, released by the rising singer Yang Hŭiŭn, won great popularity among university students and became a prominent part of Korean modern folk music and youth

culture. In 1971 Kim produced a solo album, but because he participated in the anti-government student movement and the rebellious grass-roots cultural movement, his songs were forbidden and he was banned from any official activity by governmental authorities. The songs he wrote, however, were distributed through underground routes, and he became a symbol of the oppositional student movement. In 1978 he produced a music drama tape, *Kongjang Ŭi Bulbit* 'The Light of Factory', about the labour struggle of the 1970s; this was one of the most significant forms of progressive cultural activity in the 1980s. Until the late 1980s Kim was not allowed to take part in any official music activity, and he worked in a factory and on a farm for some time. With the gradual democratization of South Korean society after 1987, he was again able to work freely as a musician, and in 1993 he produced an album of his collected works on four CDs. Since then he has concentrated on rock musicals, engaging himself in both production and translation. At the end of the 20th century he was the manager of a little theatre, Hakchŏn, and explored ways to create original rock musicals in Korean style.

KIM CHANG-NAM

Kim Sohŭi [Kim So-hee] (*b* Koch'ang, North Chŏlla Province, Korea, 1917; *d* Seoul, 1995). Korean performer of the dramatic narrative vocal genre *p'ansori*. She was probably the best known Korean female singer of the 20th century. Like many other traditional singers, Kim came from South-west Korea. Starting at the age of 12, she studied with a number of noted teachers, in particular Song Man'gap, Chŏng Chŏngnyŏl, Pak Tongsil and Chŏng Ŭngmin. She won the Namwŏn P'ansori Singers' Competition at the age of 13 and was making recordings by the age of 19. She was especially noted for her performance of *The Story of Sim Ch'ŏng*, one of five extended stories in the modern repertory, in which a dutiful daughter sacrifices her life in order to restore her father's eyesight.

The training of a *p'ansori* singer is arduous and in most cases produces a strong but raspy voice; Kim was able to retain a powerful and rich basic voice without losing the variety of sound required for this dramatic form. She was also a talented performer on the *kayagŭm*, an accomplished dancer and a noted calligrapher. She was made an Intangible Cultural Treasure in 1964 for her performance of *The Story of Ch'unhyang*, and many recordings preserve her distinctive style.

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ROBERT C. PROVINE

Kim Sŏngjin (*b* Seoul, 1916). Korean *taegŭm* player. He studied in the training school of the Korean Royal Court Music Institute (Yiwangjik aakpu) in the 1920s and thus is a direct link to masters of the late Chosŏn period (1392–1910), the last of Korea's royal dynasties. He retained what he learnt there through the difficulties of the Japanese colonialization of Korea (1910–45), which included repression of native Korean arts. He was for many years a noted member of the National Center for Korean Traditional Performing Arts (Kungnip kugagwŏn), rising to the position of head musician.

Kim is particularly known for his performance of a solo flute piece called *Ch'ŏngsŏng chajin hanip*, which is in the repertory of every Korean flute player; his performance has great depth of feeling and is the perfect exemplar of good taste against which all other performances are judged. He was named an Intangible Cultural Treasure for court music *taegŭm* in 1968, as well as for the orchestral music performed at the Royal Ancestral Shrine (Chongmyo) in Seoul. He is extremely active as a teacher, and nearly every traditional flute player in Korea has come under his influence either directly or indirectly.

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ROBERT C. PROVINE

Kim Sunnam (*b* Seoul, 28 May 1917; *d* Sinp'o, 1983). Korean composer. Born in Seoul during the Japanese colonial period, he travelled to Tokyo in November 1937, enrolling in the Tokyo Music School in the spring of 1938. He returned to Korea in 1943, and was soon associated with the independence movement. After the defeat of Japan, Kim was involved with a series of left-leaning musician and artist collectives. He was head of composition in the Korean Proletarian Music Union, founded in September 1945, and the Korean Musicians' Union, founded in December. Elected to the central committee of the Nationalist People's Battle Forces (1946), he was soon under police surveillance and, with many other artists, he moved northwards to ally himself with the socialist regime. He was appointed head of composition at the Pyongyang National Music School (1948), and subsequently served on a number of central committees. Kim was the most prolific of revolutionary song writers in the first five years following liberation. His political and nationalist ideas are well expressed by the songs *Kŏn'guk haengjin'gok*, *Sangnyŏl*, *Haebang ŭi norae* and *Inmin Hangjaengga*. His lyric songs, cast in a style inherited from Japan earlier in the century but with texts describing the beauty of Korea, include *Sanyuhwa* and *Chindallae kkot*. Abstract works such as the Piano Trio and Piano Concerto develop from the Expressionist mould.

In 1952, after being appointed a teacher at Pyongyang Music University, Kim was sent to Moscow for further study with Khachaturian. Six months later, having written only a piece for oboe in Moscow, Kim's promising career was abruptly ended. Ordered back to P'yŏngyang, along with many artists who had emigrated from what was now the capitalist South Korea, he found himself alienated from the proletarian ideals he had fought for as Kim Il Sung purged him and all potential opposition to his leadership. Forbidden to compose, he was eventually sent to Sinp'o, an isolated port on the east coast in South Hamgyŏng province. He was rehabilitated in late 1964, and for three years some of his works were heard and published in the capital. By 1970 he had again been sent to Sinp'o; little is known about the last period of his life. A fuller account of his career is given in No Tongŭn: *Kim Sunnam, kŭ salmkwa yesul* ('Kim Sunnam, his life and art', Seoul, 1992).

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(*selective list*)

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Chbr and solo inst: Pf Sonata no.1, 1939; Kyŏrhon [Marriage], pf trio, 1944; Pf Sonata no.2, 1944; Pf Trio, 1944; Piece, ob, pf, 1952; Irŭn pom [Early Spring], vn, pf, 1966; folksong arrs., pf pieces

Vocal (1v, pf, unless otherwise stated): Kyŏngsa yoga [School Song], 1934; Sangnyŏl [Mourning Rank] (O Changhwan), 1944; T'aengja [Hardy Orange Tree] (Pak Noch'un), 1944; Chosŏn yŏja ch'ŏngnyŏn tongmaengga [Song for the Union of Korean Young Women], SA, 1945; Haebang ŭi norae [Song of Liberation] (Im Hwa), 1945; Inmin ŭi norae [People's Song], *c*1945; Kŏn'guk haengjin'gok [Foundation March for the Nation] (Kim T'aeo), 1945; Uri ŭi norae [Our Song] (Yi Tonggyu), 1945; Nongmin'ga [Farmers' Song] (Pak Aji), 1945; Tongnip ŭi ach'im [Morning of Independence] (Yi Chuhong), 1945; Inmin Hangjaengga [Song of Resistance], 1946; Nam Chosŏn hyŏngjeyŏ itch'i marara (Im Hwa), 1946; Para – tae, SATB, str orch, *c*1946; Yemaeng ŭi norae (Im Hwa), 1946; Ch'ohon [Dusk] (Kim Sowŏl), 1947; Chosŏn minju aeguk ch'ŏngnyŏn tongmaengga [Korean People's Youth Union Anthem] (Im Hwa), 1947; Pada [Sea] (Kim Sowŏl), 1947; Sanyuhwa [Mountain Flower] (Kim Sowŏl), 1947; Yugyŏktae ŭi norae [Song of the Commando Group], 1947; Chindallae kkot [Azalea Flower] (Kim Sowŏl), 1948; 8 Lullabies, 1948; Pak Hŏnyŏngege tŭrinŭn norae [Song for Pak Hŏnyŏng], 1948; Haebyŏng ŭi norae [Song of the Marines] (Cho Ryŏngch'ul), 1950; Kaesŏn haengjin'gok [Victory Procession] (Im Hwa), 1950; Kohyang ŭi ŏmŏni [Mother of Home] (Chŏng Sŏch'un), 1950; Kŭnwibudae ŭi norae [Royal Army Song] (Pak Seyŏng), 1950; Nodongja ŭi norae [Song of the Workers], *c*1950; Sŭngni ŭi Oratorio [Victory Orat], *c*1952; 11 folksong arrs., 1966

Music for theatre: Inmin yugyŏktae [The People's Commando Group], 1949

KEITH HOWARD

Kim Young Dong [Kim Yŏngdong] (*b* Seoul, 29 Jan 1951). Korean composer and *taegŭm* flute performer. He followed what has become a standard route for Korean musicians, training at the Korean Traditional Music School and Seoul National University, then performing at the National Centre for Korean Traditional Performing Arts. Refusing to observe the strictures of traditional music, he emerged in the 1970s as a composer of populist songs and film and TV soundtracks. He typically adds synthesizers and guitars to traditional instruments, often playing the *taegŭm* in his own compositions. He has foreshadowed trends, first in his songs setting texts of dissidents and thereby endearing the songs to university students, and most recently in creating ambient music. *Sŏn* (1989) has a Buddhist theme: crickets give way to temple gongs and drums, and a synthesizer supports the chanting of monks. The popularity of his compositions has encouraged many imitators.

Kim has never been happy imitating the old; he considers the addition of Western instruments in his pieces as a way to broaden the appeal of indigenous music. His characteristic use of Korean modal melodies supported by simple diatonic harmony is already present in his first dramatic score, *Hanne ŭi sŭngch'ŏn* (1974). This style was extended to works for traditional ensembles once his reputation was secure, notably in *Maegut* (1981) and *Tan'gun shinhwa* (1983), both modelled on folk tales. In the 1990s, work as a broadcaster for the Buddhist Broadcasting Service and as a conductor in Pusan and, latterly, for the Seoul City Traditional Music Orchestra, limited the time he could devote to composition, and Kim concentrated on arrangements of traditional music and short songs for children. Among his contributions to Korean periodicals is 'Who is Isang Yun?', *Shin Tonga* (May 1989).

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Orch (Korean insts): Hanne ŭi sŭngch'ŏn [The Life of Hanne] (music for drama), 1974; Mul t'oridung [The Sound of Water] (music for drama), 1978; Wech'ŏn [The Esteemed Place], 1981; Maegut [Shaman Ritual to a Falcon], 1981; Tan'gun shinhwa [The Spirit of Korea's Founder], 1983; Aniri [Narration], 1988; Sujech'ŏn and Sangnyŏngsan, arr. of court music, 1990; Kwiso [Home], 1991; Yŏmyŏng [Dawn], 1991; Ach'im ŭi sori [Morning Song], 1991; Ch'amhoe [Penitence], 1991; Ch'immuk, Taedam [Silence, Talk], 1991; Asura, 1991; Sŏn II: Myŏngsang ŭmak [Meditation Music], fl, orch, ens, 1991; Toedori, shaman ritual scene, 1991; Hwin kungnak kang [White Paradise River], 1992; Pada agane [Infant Sea], 1993; Ch'ŏnpaehwimun wa taegŭm shinawirŭl wihan kŏp, music inspired by Buddhism, fl, orch, 1998

Music for dance (Korean orch): Ch'um sori [Dance Song], 1980; T'aejon, 1980; Ttang kut [Earth Ritual], 1980; Han ture [One Team], 1986; Changsaengdo [Picture of Long Life], 1988; Kuro arirang [The Song of Kuro], 1989; Noksaek ŭi pulkil [Green Fire], 1989; Ttang ŭi Sori [Song of the Earth], 1989

Chbr and solo inst: Abae ŭi kajok [The Family of Abae] (incid music for TV), 1980; Salp'o kanŭn kil [The Road to Sal Port] (incid music for TV), 1981; Ŏdum ŭi chashiktŭl [Children of Darkness] (film score), 1981; Pŏngŏri Samnyong [Dumb Samnyong] (incid music for TV), 1982; P'amun [Ripples], Korean ens, 1983; Ttanengbyŏt [The Ribbon of Sunshine] (film score), 1984; Adada (film score), 1988; Chŏlmŭn nal ŭi ch'osang [Portrait of the Young Day] (film score), 1990; Pyŏnhwa [Change], haegŭm, ens, 1990; Ibyŏl ŭi ch'um [Dance of Separation], ens, 1990; Tari ttŭgŏdŭn [Burning Moon], ens, 1991; Kaebyŏk [Creation] (music for theatre), 1991; Yŏnghon ŭi p'iri sori [Spirit of the P'iri's Sound], p'iri, 1992; Muje [Untitled], kayagŭm, 1992; Kŏp [Kalpa], taegŭm, 1993; T'oji [Land] (music for theatre), 1995; Ttŏdonŭn sori [Wandering Song], haegŭm, 1997

Vocal: 8 Tongyo [8 Childrens' Songs], 1978; 6 Lyric Songs, 1982–8; Hakkyo kanŭn kil [School Road], vv, 1982; Sŏn: Myŏngsŏng ŭmak [Meditation Music], Buddhist chanting, fl, synth, 1989; Sin sarangga, folksong arr., vv, 1991; Amazon, Bar, fl, gui, synth, perc, 1992; Ssuktaemŏri (arr. from *p'ansori* repertory), 1v, 1992, Chahwasang, 1v, 1992, Ŏmŏni [Mother], 1v, synth, gui, 1992; Sansae [Mountain Bird], 1v, gui, synth, 1992; Kaebyŏk [Creation], SATB, 1993; Kuwŏn ŭi pippŭm [Eternal Grace], SATB, 1995; Ŏrŭndŭrŭn we kŭraeyo? [Children, why is it so?], childrens' songs, 1997

arr. of Aegukka [National Anthem], 1993; other songs and inst pieces

Principal publisher: Seoul Records

KEITH HOWARD

Kincaid, William (*b* Minneapolis, 26 April 1895; *d* Philadelphia, 27 March 1967). American flautist. He began to play the flute at the age of eight. In 1911 he moved to New York, where he entered the Institute of Musical Art, studying theory and composition and becoming the prize flute pupil of Georges Barrère. From 1913 to 1918 he played in the New York SO under Walter Damrosch. Following war service in the US Navy he played from 1918 to 1921 with the New York Chamber Music Society. In 1921 Stokowski invited him to join the Philadelphia Orchestra as solo flute, a post he held until his retirement in 1960. His appearances as soloist with the orchestra on more than 150 occasions did much to establish public acceptance of the flute as a solo instrument. He made many recordings, both as a soloist and as a member of the Philadelphia Woodwind Quintet, with which he played from 1952 to 1957. He taught at the Curtis Institute from its foundation in 1924 until 1967, and numbered many eminent American flautists among his pupils. From 1939 until his death he played on a platinum flute made by Verne Q. Powell of Boston.

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PHILIP BATE/JOHN SOLUM

Kind, (Johann) Friedrich (*b* Leipzig, 4 March 1768; *d* Dresden, 25 June 1843). German writer. He studied at the Thomasschule (1782), where he came to know Johann August Apel. He began writing poetry while pursuing his legal studies; then, settling in Dresden (1792), he published some novels and poetry, also doing much occasional writing and journalism. He was a member of the 'Dichter-Thee', later 'Liederkreis', that included Helmina von Chezy and subsequently Weber. His play *Van Dycks Landleben* was produced in Dresden in 1816, and in the same year he took on the editing, with Karl Winkler ('Theodor Hell'), of the *Dresdner Abendzeitung*. Kind first met Weber in 1816, and they subsequently collaborated on a number of projects. Weber's triumph at the première of *Der Freischütz* (Berlin, 1821) embittered Kind, as he felt that insufficient credit was given to his libretto; this was to stimulate him to a series of more ambitious literary projects that earned him some renown in his day. He withdrew from the *Abendzeitung* in 1826, and retired from literary life in 1832, dying in obscurity.

Kind wrote librettos for Marschner and Kalliwoda, and his play *Das Nachtlager von Granada* was the basis for Conradin Kreutzer's opera of the same name. He is remembered today only as the author of the text for *Der Freischütz*, a libretto that has often been recognized for its suitability for musical setting. Though he insisted that he found the story in a 'browning, dusty quarto' in the Leipzig Ratsbibliothek with Apel (*Unterredungen aus dem Reiche der Geister*, by Otto von Graben zum Stein – not a quarto), his evidence is suspect and he almost certainly took it not from there but from Apel and Laun's treatment in their popular *Gespensterbuch* (1810) and other sources. He gave his version of the events, together with the original text and much other relevant *Freischütz* material, in his *Freischützbuch* (Leipzig, 1843).

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JOHN WARRACK/JAMES DEAVILLE

Kindermann, August (*b* Potsdam, 6 Feb 1817; *d* Munich, 6 March 1891). German bass-baritone. In 1836 he joined the chorus of the Berlin Hofoper, and in 1839 he was engaged at Leipzig, where he took part in the first performance of Lortzing's *Caramo*. He also created the title role of Lortzing's *Hans Sachs* (1840) and Eberbach in *Der Wildschütz* (1842). In 1846 he went to Munich, where he was engaged at the Hofoper until his retirement in 1889. His very large repertory included Mozart's Figaro and Sarastro, Hidraot in Gluck's *Armide*, Indra (*Le roi de Lahore*) and many of Wagner's baritone and bass roles. He sang Wotan in the first performances of *Das Rheingold* (1869) and *Die Walküre* (1870); his repertory also included King Henry (*Lohengrin*), Fafner, Hunding, Hagen, King Mark and Titurel, which he sang at the first performance of *Parsifal* at Bayreuth (1882). For the 40th anniversary of his engagement at Munich he sang Stadinger in Lortzing's *Der Waffenschmied* (1886). His son and three daughters all became singers, the best known of them being Hedwig Reicher-Kindermann.

ELIZABETH FORBES

Kindermann, Hedwig Reicher-. *See* REICHER-KINDERMANN, HEDWIG.

Kindermann, Johann Erasmus (*b* Nuremberg, 29 March 1616; *d* Nuremberg, 14 April 1655). German composer and organist. His was the most imaginative and adventurous music written in Nuremberg in the 17th century: he adopted all possible means for the expressive setting of a text. He is important too in the teacher–pupil tradition in 17th-century Nuremberg that began with his teacher Johann Staden and continued through Kindermann to his foremost pupils Heinrich Schwemmer and Georg Caspar Wecker, who themselves taught Johann Krieger and Johann Pachelbel.

1. LIFE. Kindermann probably attended one of the Nuremberg Latin schools, where he would have learnt singing and the rudiments of music. His lessons with Staden must have begun early, for at the age of 15 he was already receiving an annual salary of four gulden for participating in Sunday afternoon concerts at the Frauenkirche. His duties were to sing bass and play the violin (as he noted later in a letter), and he continued to do so until late in 1634 or early in 1635, when the city council gave him permission and money to visit Italy to study the new music at its source. Information about his stay in Italy is lacking. Like other Nuremberg composers before him (Hans Leo Hassler) and after him (Paul Hainlein and Johann Philipp Krieger) he probably went to Venice, where he could have studied with – or at least met – Monteverdi and Cavalli. He may also have known Carissimi, Frescobaldi and Merula, since he published music by them alongside works of his own. The Nuremberg council had given him two years leave of absence, but after about one year, in January 1636, they called him back to take the position of second organist at the Frauenkirche.

In 1640 Kindermann was briefly employed as organist at Schwäbisch-Hall at an annual salary of 100 gulden (as well as 12 bushels of wheat, six wagon loads of wood and free housing). A few weeks after his arrival in August, however, he informed the city council that he had 'come down with a fever' and requested that Georg Dretzel (i) be given the position in his stead, to which they agreed. Kindermann's 'fever' came on shortly after the death of the organist of the Egidienkirche, Nuremberg. This is the kind of position he must have been waiting for in Nuremberg, and, having been appointed to it, he remained in it for the rest of his life; only two posts for musicians in Nuremberg were more important – those of organist of St Sebaldus and St Lorenz.

Kindermann was much in demand as a teacher: not only Schwemmer and Wecker (as mentioned above) but



Johann Erasmus Kindermann: engraving by Johann Friedrich Fleischberger after Daniel Preissler, after 1654

also Johann Agricola and Augustin Pfleger were among his many pupils. His fame was apparently widespread, for W.C. Printz described him in his *Historische Beschreibung*, 1690, as 'a very famous Nuremberg composer and musician in his day'.

2. Works. Kindermann's works exemplify many of the instrumental and vocal forms of his day. His instrumental music is specially noteworthy for being written with the characteristics of specific types of instrument in mind instead of being in a style adaptable to a variety of instruments and voices, as with many earlier composers. *Harmonia organica* has regard for the acoustical and technical possibilities of the organ, including an early German use of obbligato pedal, and is not adaptable to the clavier. This collection of 25 brief contrapuntal pieces, 14 of which are preludes in the seven authentic and seven plagal modes, includes a remarkable triple fugue on three chorale melodies. It is also important in the history of music printing, for along with Christian Michael's *Tabulatura* (1639, 2/1645) it is the last printed German organ tablature and among the earliest, if not the first, German music to be engraved. The 30 dance movements in a manuscript tablature that also includes works by Froberger, Martino Pesenti and Adam Krieger (*D-Bsb*) are arranged in the usual order of the keyboard suite of the time: allemande–courante–saraband. The four parts of *Deliciae studiosorum* contain 126 pieces (headed 'Symphonia', 'Sonata', 'Ritornello', 'Aria', 'Ballet', 'Intrada', etc.) for three to five wind or string instruments; they are modelled on similar pieces by Johann Staden. The fourth instrumental collection, an early example of German violin music and a forerunner of Biber's sonatas, is *Canzoni, sonatae*, which contains 41 works for one to three violins, cello and continuo: 27 are designated 'canzon' and nine 'sonata', but consist of four or five short sections made independent by changes in tempo or metre, as in similar works by Frescobaldi and Massimiliano Neri. Unlike *Deliciae studiosorum* ten years earlier, *Canzoni, sonatae* is specifically conceived for violins and includes the use of scordatura, perhaps for the first time in Germany.

Most of Kindermann's output consists of vocal works, which exemplify the transitional character of German music during his generation, when the basso continuo and the concertato style were generally being adopted. There are motets with and without continuo in *Cantiones pathētikai* and *Musica catechetica*. The first two and the fourth pieces in the latter collection are in the concertato style. However, Kindermann used this style more expertly in the four manuscript cantatas *Wachet auf*, *Ich will singen*, *Lasset uns loben* and *Herr Gott, dich loben wir*, which are among the earliest works in Nuremberg to show a contrast between choral and solo movements, a distinguishing trait of the cantata. Like Schütz's *Kleine geistliche Concerten* (1636–9) and the first two sets of *Symphoniae sacrae* (1629–47), Kindermann's many concertos for solo voices have a sectional structure, a contrapuntal texture and little repetition of the text: the first five works in *Musicalische Friedens Seufftzer*, the first eight in *Concentus Salomonis* and the manuscript works *Turbabor sed non perturbabor* and *Befihl dem Herren* are good examples. An interesting experiment with recitative, not found again in Nuremberg until two generations later in the music of Johann and Johann Philipp Krieger, is a work for tenor and continuo, *Dum tot carminibus*, 'in stylo recitativo': the repeated notes and unprepared dissonance are striking departures from the motet-like melodic style of his other works and those of his teacher Johann Staden, although the work is far from the declamatory style of Monteverdi.

Of Kindermann's several dialogues, *Mosis Plag* is significant for its recitative and contemplative choruses, which did not become common features of the German oratorio until much later. Unlike the songs of his Nuremberg contemporary S.T. Staden, only four of his songs are of the old type for four voices. The 22 strophic songs in *Göttliche Liebesflamme* are for soprano and continuo. The 177 songs for one to three voices in the three parts of *Evangelische Schlussreimen* are settings, largely homophonic, of brief poetic texts written by J.M. Dilherr as closing statements of his sermons. In his *Opitianischer Orpheus* and *Musicalische Friedens Freud*, which together contain 38 songs for one or two voices, continuo and, for the ritornellos, usually two violins, Kindermann introduced to Nuremberg the type of instrumentally accompanied song associated particularly with Heinrich Albert in which an instrumental ritornello separates each stanza of the text. Considering Nuremberg's conservative, bourgeois culture in the 17th century, it is surprising that Kindermann published four humorous works, three in *Musicalischer Zeitvertreiber* (RISM 1655[4]) and one in *Intermedium musico-politicum*. One of them, a dialogue between two drunken soldiers, a Jew, and a peasant, is remarkable for the clever, simultaneous presentation of the four distinct characters by means of masterly counterpoint and an original approach to melody. Another of the four is remarkable for its title: *In honorificabilitudinationibusque*.

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VOCAL

Cantiones [pathētikai], hoc est Ad memoriam passionis . . . Jesu Christi (motets), 3, 4vv, bc (1639)
Friedens Clag (3 motets), 3vv, bc (1640)
Concentus Salomonis, das ist Geistliche Concerten auss dem Hohen Lied dess hebraïschen Königes Salomonis (Opitz), 2vv, 2 vn, bc (1642)
Dialogus, Mosis Plag, Sünders Klag, Christi Abtrag, 1–6vv, bc (1642)
[8] Musicalische Friedens Seufftzer, 3, 4vv, bc (1642)
Opitianischer Orpheus, das ist [13] Musicalischer Ergetzligkeiten (2 pts) (Opitz), 1, 2vv, 2 vn, vle/bn, bc (1642)
Dess Erlösers Christi, und sündigen Menschens heylsames Gespräch (dialogue, J.M. Dilherr), 7vv, bc (1643)
Musica catechetica, das ist Musicalischer Catechismus (12 motets), 5vv, bc (1643)
Lobgesang über den Frewdenreichen Geburtstag . . . Jesu Christi, 4vv, sampt 1 Sinfonia, a 4 (1647)
Musicalische Friedens Freud (14 strophic songs), 1, 2vv, 3 viols, bc (1650)
Eines Christglaubigen Bekenners Hertzens Seuffzere, 2vv, 3 viols, bc (1648)
Göttliche Liebesflamme, das ist Christliche Andachten, Gebet und Seufftzer (Dilherr), S, bc (1640, text only; 2/1651)
Erster Teil J.M. Dilherrns Evangelische Schlussreimen (3 pts), 1–3vv, bc (1652)
Occasional: Sunt hostes, Momique, bonis crebraeque, T, T, 2 va, bc (1639) [wedding music]; Dum tot carminibus te lugent undique cives (L. Röselius) T 'in stylo recitativo' (1647), Was ist unser Lebensstand? (J.G. Schwingshärle), C or T, bc (1647) [both on the death of M. Lunssdörffer]; Von Gottes milder Vatters-Hand, 2vv (1650) [wedding-song]; Ich hab ein guten Kampff gekämpfft, 6vv (1651) [on the death of T. Peller]; Fahr hin, Gottfried, du Friedens Sohn, 4vv (1651) [on the death of G. Polycarp]; Ich hab ein guten Kampff gekämpfft, 1v, 4 viols, bc (1654) [on the death of A.C. von Rägnitz]
Cants.: Wachet auf, 4vv, insts, ?*RUS-KA*; Ich will singen, 5vv, insts, ?*PL-WRu*; Lasset uns loben, 5vv, insts, *D-F*; Herr Gott, dich loben wir, 6vv, insts, *Bsb*
Solo concs.: Turbabor sed non perturbabor, 3vv, insts, *Kl*, *S-Uu*; Befihl dem Herren, S, S, B, 2 vn, bc, *D-Ngm*
1 song in Intermedium musico-politicum (1643); at least 3 songs in 1655[4]
Ach bleib bey uns Herr Jesu, 2vv [attrib. 'J.E.K.'], in Das Jahr ist fortgelauffen (n.p., n.d.)
Nun wohlauf ihr meine Sinnen, inst acc. to song by G. Neumark, in Fortgepflanzter musicalisch-poetischer Lustwald (Jena, 1957)

INSTRUMENTAL

Deliciae studiosorum (4 pts), a 3–5, bc (1640–43)
Harmonia organica, in tabulaturam germanicam (5 pts) (1645)
[27] Canzoni, [9] sonatae (2 pts), 1–3 vn, vc, bc (1653)
30 suite movts, kbd, *D-Bsb*, ed. in HM, lxi (1950)
Lost: Musicalische Felder- und Wälderfreund, lv, bc (1643); Musicalische Herzentrost-Blümlein, lv, 2 b viols, bc (1643); Frühlings und Sommer freud, lv, bc (1645); Neu-verstimmte Violen Lust, 3 viols, bc (Frankfurt, 1652) [see Beughem]; Wer ist, der so vom Himmel kommt, 5vv, insts [see Schmidt]

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HAROLD E. SAMUEL

Kindersley [Kennersley, Kinnerley, Kynnersley], **Robert** (*d* 9 March 1634). English composer and instrumentalist. He replaced Roger Major as a member of the 'lutes and voices' of Charles I at 20p a day plus livery on 2 February 1626. He is listed among both violins and lutes in a Royal Subsidy of 1628. After his death, his post was taken by Robert Tomkins.

For Leighton's *Teares or Lamentacions of a Sorrowfull Soule* (RISM, 1614[7]; ed. in EECM, xi, 1970) Kindersley wrote two settings: *O God to whom all hearts are seen*, for four voices and mixed consort; and *Judge them O Lord*, for five voices. Three galliards and one almain for solo lute by him survive (*GB-Cu* Dd.5.78.3, *Lbl* Add.38539); a much simplified version of the almain appears as 'The Gillyflower' in the Board Lutebook (facs. in *Musical Sources*, ix, Leeds, 1976). The lute pieces are well-crafted but written in a style that seems antiquated in the context of the 'lutes and voices', suggesting the works may have been composed much earlier.

DIANA POULTON/MATTHEW SPRING

Kindī, al- [Abū Yūsuf Ya'qūb] (*b* ?*c*801; *d* ?*c*866). Arab philosopher and theorist. He was a figure of great importance in the early development of Islamic philosophy. His father was the governor of Kufa, and he was educated at Basra, a lively intellectual centre at the time. During the reigns of al-Ma'mūn (818–33) and al-Mu'taṣim (833–42) he was attached to the Abbasid court in Baghdad, coming into close contact with the scholars who were beginning to make Greek philosophical works available in Arabic. Known as the 'philosopher of the Arabs', he was a prolific author with wide-ranging interests, and his works include a number of short treatises on music, at least five of which have survived. Reflecting his general receptiveness to the Aristotelian, neo-Platonic and Pythagorean traditions, they are eclectic in approach and cover a rather wider range of subjects than many later writings.

His analysis of intervals and scales uses Greek concepts such as the Greater Perfect System, but the presentation is in terms of strings and frettings on the indigenous *'ūd* (short-necked lute), a pattern followed by all the other major theorists. Unlike them, however, he did not regard the lute as a mere adjunct to theoretical demonstration, and he also provided both a fairly detailed description of it and the verbal equivalent of a tablature for an elementary exercise. No explicit link is made between the scale structures he presents and the contemporary modes, and melody is discussed in the abstract, invoking visual images such as 'spiral' and 'braid'; on the other hand, current practice is evidently the source for his pioneering, but brief and somewhat elliptical, definitions of rhythmic cycles.

Another important area of concern for al-Kindī was musical cosmology. In this he was to be followed by the Ikhwān al-Ṣafā' and several later writers, but other important theorists tended to downgrade or ignore the topic. He laid emphasis on sets of associations in which number and numerical relationships provided the chief common factors. On to the four strings of the lute were mapped sets of four such as humours, elements, seasons

and points of the compass as well as more arbitrary selections from disparate phenomena such as colours and perfumes.

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Mukhtaṣar al-mūsīqī fī ta'līf al-nagham wa-ṣan 'at al-'ūd [Summary on music with regard to the composition of melodies and lute making] (MS, *D-Bsb* 5531); ed. Z. Yūsuf (Baghdad, 1962); ed. A. Shiloah: 'Un ancien traité sur le *'ūd* d'Abū Yūsuf al-Kindī', *Israel Oriental Studies*, iv (1974), 179–205

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O. WRIGHT

Kindler, Hans (*b* Rotterdam, 8 Jan 1892; *d* Watch Hill, RI, 30 Aug 1949). American conductor and cellist of Dutch birth. He studied the cello and piano at the Rotterdam Conservatory, receiving his degree in 1906. In 1911 he became principal cellist at the Charlottenburg opera, Berlin, and professor at the Klindworth-Scharwenka Conservatory there. He went to the USA in 1914 and remained after the outbreak of World War I, becoming principal cellist of the Philadelphia Orchestra (1914–20), with which he made his début as a conductor in 1927. The following year he conducted the première of Stravinsky's *Apollon musagète* at the Library of Congress. Having maintained a career as a soloist, in 1931 he gave that up in order to form the National SO, Washington, DC. During his 17-year directorship the orchestra gave many first performances, toured the USA, and made radio broadcasts and recordings. Among Kindler's recordings with the orchestra were works by Chadwick, Mary Howe, Dai-Keong Lee and Schuman.

□

King. American record company. It was formally established in Cincinnati by Syd Nathan in August 1944, though issues began in November the previous year; at first the catalogue consisted solely of country music including recordings by Moon Mullican and the Delamore Brothers. A race label, Queen, was established in 1945. Items by several small groups from Lucky Millinder's band were among the company's first releases. Recordings were also acquired from 20th Century and from J. Mayo Williams's labels Southern and Harlem. Blues artists represented included Lonnie Johnson, Memphis Slim and Wynonie Harris.

In July 1947 the company began issuing recordings by Earl Bostic on Queen, but discontinued the label the following month. Thereafter King itself became the race label, though Queen's numerical series was continued and the country series remained separate. In 1948 King acquired De Luxe, which it operated until 1949 as a separate subsidiary. In 1950 the company established another label, Federal, to which James Brown was signed in 1956; this label continued until the mid-1960s.

In 1961 King acquired Bethlehem, thus becoming the owner of highly regarded material recorded in 1956 by Duke Ellington, and much important swing, 'hard-bop' and West Coast jazz. Following Nathan's death in 1968, King was purchased by Starday, which remained the owner until 1971 and instigated a programme of reissues; this was continued after 1975 by the company Gusto.

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HOWARD RYE

King, Albert (*b* Indianola, MS, 25 April 1923; *d* Memphis, TN, 21 Dec 1992). American blues guitarist and singer. His early style was based on the big band rhythm and blues of the 1940s and in particular the electric guitar playing of T-Bone Walker. He first recorded in Chicago and St Louis and his first hit on the rhythm and blues chart was *Don't throw your love on me so strong* in 1961. In 1966 he signed a recording contract with Stax Records of Memphis, a company best known for soul music. King was accompanied by the soul group Booker T and the MGs and their precise groove proved to be the perfect foil for King's grandiloquent guitar solos and his imposing, impassioned voice. *Born under a Bad Sign* (co-written by Booker T and soul singer William Bell) was his best-known recording while his instrumental skills were showcased on *Cold Feet* and *Laundromat Blues*. In concert, playing a left-handed Gibson Flying V model, King could bend notes through half tones and full tones and kept the audience enwrapt throughout the lengthiest guitar improvisation. He influenced a younger generation of both white and black guitarists including Eric Clapton who recorded *Born under a Bad Sign* with the group Cream.

DAVE LAING

King, Alec [Alexander] **Hyatt** (*b* Beckenham, 18 July 1911; *d* Southwold, 10 March 1994). English bibliographer and musicologist. He was educated at Dulwich College and at King's College, Cambridge (Jebb Scholar 1932), where he read classics (BA 1933). In 1934 he joined the Department of Printed Books at the British Museum and in 1944 succeeded William C. Smith as superintendent of the Music Room. In 1948 he was elected to the RMA council, edited its *Proceedings* from 1952 to 1957, became a vice-president in 1969 and president from 1974 to 1978. In 1948 he was appointed honorary secretary of what became the *British Union Catalogue of Early Music*; in 1951 he was elected vice-president of IAML, and from 1955 to 1959 was its president. He was a member of the

Internationale Stiftung Mozarteum from 1953. He was president of the United Kingdom branch of the RISM committee from 1953 to 1968 and vice-chairman of the committee itself from 1963. In 1970 he joined the British Academy committee of EECM.

In 1959 he became deputy keeper of the British Museum Department of Printed Books, and in 1961 was Sandars Reader in bibliography at Cambridge. For these lectures and for *Some British Collectors of Music* (1963) he drew largely on sales catalogues, and his work in this field continued in 1973 when he began the edition of a series of reprints of music auction catalogues. At the British Museum he organized many successful music exhibitions. He retired in 1977.

King's writings reveal an unusual breadth of interests and perceptive and thorough scholarship. His contributions to Mozart studies are well known, and his bibliographical writings, as is well demonstrated in his admirable *Four Hundred Years of Music Printing* (1964), have been meticulous and wide-ranging. Like his British Museum colleague, C.B. Oldman, he was one of the leading Mozart scholars of his generation, laying particular emphasis on bibliographical and textual studies.

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DAVID SCOTT/R

King, B.B. [Riley B.] (*b* Itta Bena, MS, 16 Sept 1925). American blues singer and guitarist. He grew up on a black tenant farm in the Mississippi Delta, and was self-taught on the guitar. Giving himself the name Blues Boy (later abbreviated to B.B.), he appeared as a blues singer, guitarist and disc jockey for the WDIA radio station in Memphis. His recording of *Three O'Clock Blues* (1952, RPM) brought him some success as a blues performer, but his breakthrough to international fame came in the early 1960s when, as the idol of British rock musicians, he had a formative influence on such figures as John Mayall, Eric Clapton and Mick Jagger. Since then he has been a leading figure on the urban blues scene with a large international and multi-racial following.

King occupies a commanding position among contemporary blues singers, analogous to that of Bessie Smith in the 1920s. Even his early recordings reveal a distinctive mixture of jazz, swing, gospel and rhythm-and-blues styles which he synthesized without a trace of stylistic inconsistency or incongruity. Although not notably original, his guitar playing is both distinctive and characteristic, and owes something to the earlier jazz guitarists Django Reinhardt and Charlie Christian, as well as his blues predecessors T-Bone Walker and Muddy Waters. He has the finest voice among blues singers – a high tenor which, when he was younger, easily reached *c″* and *d″*, with an upward extension to *f″* in falsetto. Although he can also sustain a melody successfully, he is most convincing when performing blues in the declamatory tradition, with its fusion of speech and song. The blues attained respectability in the 1960s and 70s largely on account of the eloquence of King's singing and his benign personality both on and off the stage; throughout these decades he enjoyed considerable commercial success, many of his recordings appearing on the rhythm-and-blues chart. He continues to record and perform. His album *There Must Be a Better World Somewhere* (1981, MCA) earned a Grammy Award in 1981, but perhaps his

finest recorded work is *Live at the Cook County Jail* (1970, ABC).

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HENRY PLEASANTS

King, Ben(jamin) E(arl Nelson) (*b* Henderson, NC, 28 Sept 1938). American popular singer. He was the principal vocalist with the Five Crowns and the Drifters, recording with the latter the hit songs *There Goes My Baby* and *Save the Last Dance for Me*. He began a solo career in 1961 with recordings including Otis Blackwell's *Brace Yourself* and a duet with LaVern Baker, *How Often*. In the early 1960s he made three highly successful recordings in association with leading New York composer-producers: *Spanish Harlem* with Phil Spector included Latin rhythms and percussion, *Don't Play that Song* was composed by King and Ahmet Ertegun, while *Stand by Me* was co-written by King with Leiber and Stoller. The stark arrangement of the last song made it a classic of the emerging soul music genre and King's recording had a new lease of life when it was used in a 1986 film named after the song. King's later recordings of the 1960s showed his versatility but were less memorable. He sang a version of the show ballad *I (Who Have Nothing)* before shifting in 1964 to the more declamatory style associated with Solomon Burke for *It's All Over* and *Seven Letters*. His final hit came in 1975 with the disco-styled *Supernatural Thang* but he continued to perform in concert and cabaret into the 1990s.

DAVE LAING

King [Klein], **Carole** (*b* Sheepshead Bay, Brooklyn, NY, 9 Feb 1942). American songwriter and singer. As a child she was taught the piano but, at an early age, appeared more interested in composition. While at school she formed an all-girl group (the Cosines) and, after a meeting with Paul Simon, began writing on her own, then in partnership with Gerry Goffin, whom she married. Through Neil Sedaka – King wrote *Oh Neil!* in response to his *Oh Carole!* – she began to work at the celebrated Brill building, subsequently epitomising its associated style.

Although she found minor success singing *It might as well rain until September* (Dimension, 1962), written for Bobby Vee (1962), King had decided to concentrate on songwriting and, in a short time, she and Goffin turned out a string of hits, beginning with *Will you love me tomorrow?* (1961). Others included *Take good care of my baby*, *Up on the Roof*, *The Locomotion* and *Some of your Lovin'*, recorded respectively by Bobby Vee (1961), the Drifters (1961), Little Eva (1962) and Dusty Springfield (1965). However, with the rise of the singer-songwriter, Goffin and King found themselves in eclipse and by 1967 they had split both professionally and personally. King returned to Los Angeles where she formed the band City, who broke up after one album (*Now that Everything's been Said*, Ode, 1968).

With *Writer* (Ode, 1970) King made her first album as a singer-songwriter, featuring such Goffin and King numbers as *Up on the Roof* and *Goin' Back*. Her *Tapestry* (Ode, 1970), was an artistic success, personal and universal in its expression, its carefully crafted lyrics offset by sophisticated piano works. The twelve songs included a melancholic cover of *Will you love me tomorrow?*, revealing depths well-hidden in the Shirelles' 1961 recording. *Tapestry*, which won four Grammy awards, remains a milestone in pop history and an inspiration to a generation of female singer-songwriters.

Of her subsequent albums only *Rhymes and Reasons* (Ode, 1972) and *Thoroughbred* (Ode, 1976), which featured James Taylor, David Crosby and Graham Nash and found King once again working with Goffin, made any real impact. In 1995 Aretha Franklin, the Bee Gees, Rod Stewart and others paid tribute to King and her work in *Tapestry Revisited*, on which each offered an interpretation of one of *Tapestry*'s songs.

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LIZ THOMSON

King, Charles (*b* Bury St Edmunds, 1687; *d* London, 17 March 1748). English cathedral musician and composer. He was a chorister of St Paul's Cathedral under Blow and Jeremiah Clarke (i), to the latter of whom he was subsequently apprenticed. In July 1707 he took the degree of BMus at Oxford, his exercise being an *Ode in Praise of Musick*. On Clarke's suicide later that year he succeeded him as almoner and Master of the Choristers at St Paul's; not until 1730 was he formally admitted a vicar-choral, though he had evidently continued to sing as a supernumerary after his voice broke. In 1715 he also became organist of St Benet Fink, a post he held until his dismissal in 1747. King married Clarke's sister in October 1707, and assumed responsibility for the publication of his brother-in-law's *Choice Lessons for the Harpsichord or Spinett* (1711). A second marriage is said to have brought him a fortune of £7000 and a villa at Hampton Court, which was later owned by David Garrick. Among his chorister pupils at St Paul's were Maurice Greene, William Boyce, John Alcock (i), Thomas and Joseph Baildon, Robert Wass (who sang for Handel) and Robert Hudson. He also served as Master of a short-lived lodge of freemasons that met at the Ship without Temple Bar in 1725.

According to Samuel Arnold, King left a valuable collection of services and anthems to St Paul's, but there seems to be no trace of this now. However, a good deal of his music (in his own hand) is in the library of the Royal Academy of Music. Four of his anthems are printed in Arnold's *Cathedral Music* (1790), and there are another four in Page's *Harmonia sacra* (London, 1800). The words of four early anthems are included in *Divine*

Harmony (London, 1712), the first Chapel Royal word-book, and three anthems are in the fifth volume of Tudway's collection (*GB-Lbl* Harl.7341). Bumpus (1908) claimed that *Rejoice in the Lord, O ye righteous* was 'composed, with accompaniment for strings … for the Thanksgiving at S. Paul's, 17 February 1708', but he was confusing King's setting with that of John Weldon. With more service settings to his name than any other composer of the period, King owes his niche in music history to the remark (allegedly by Greene) that Mr King was 'a very serviceable man'. The services are not so much bad as merely commonplace; widely performed, they set a pattern of dull competence hardly broken until the time of T.A. Walmisley and S.S. Wesley over a century later.

WORKS

in GB-Lam 96–9 unless marked with a †*

Collection: Cathedral Music, ed. S. Arnold (London, 1790) [A]

SERVICES

In F (TeD, Jub, Mag, Nunc), full, 1706 (with addl re and Cr), 1721, A
In B♭ (TeD, Jub, San, re, Cr, CanD, DeM), verse, 1708, A
In b (TeD, Jub, CanD, DeM), verse, 1720
In A (TeD, Jub, Mag, Nunc), verse, 1726, A
In D (TeD, Jub, re, Cr, Mag, Nunc), full with occasional verses, 1735–6
In A (TeD, Jub, re, Cr, CanD, DeM), verse, 1739, A (morning canticles only)
In G (TeD, Bte, re, Cr, Mag, Nunc), full, 1741
† In C (TeD, Jub, re, Cr, Mag, Nunc), full, [1747], A (TeD, Jub (inc.) only)
TeD, Jub in C, S, S, S, A, A, T, B, SAATB, 2 tr, 2 ob, bn, str
TeD in e, full
San in A, full, 'Performed before the Bishops and the rest of the Clergy, when they meet at St. Paul's to choose a Prolocutor for the Convocation'

ANTHEMS

As pants the hart, full, 1733
† Hear my crying, O God, verse, before 1712, *Lbl*
† Hear, O Lord, and have mercy upon me, full with verse, before 1712, *Lbl*
I will always give thanks, verse, [1740]
Lift up your heads, O ye gates, full, 1739 [intended to go with Service in A (1739)]
Lord, remember David, full with verse, 1723
O be joyful in God, all ye lands, full with verse, 1739 [intended to go with Service in D]
O give thanks unto the Lord for he is gracious, verse, 1734
O pray for the peace of Jerusalem, full with verse, 1720
†Rejoice in the Lord, O ye righteous, full with verse, ?1747, A, Divine Harmony, coll. R. Langdon (London, 1774) (inc.) [intended to go with Service in C]
† Sing unto God, O ye kingdoms, verse, before 1712, *Lbl*
The Lord hath prepared his seat in heaven, verse, 1706
The Lord is full of compassion, full with verse, 1741
The Lord is my shepherd, verse, 1735
Turn thy face from my sins, full with verse, 1716
Unto thee, O Lord, will I lift up my soul, full, 1726
† Wherewithal shall a young man, verse, A

Make a joyful noise unto God (? verse extracted from a lost anthem), Tr, SS, bc (London, *c*1720)

SECULAR

† Ode in Praise of Musick (Musick, soft charm of heav'n; E. Smith), BMus exercise, 1707, music lost
Part of Mr. Dryden's Ode in Honour of St. Cecilia's Day ('Twas at the royal feast), A, A, B, SSAATB, 2 fl, 2 ob, str
The Dialogue between Oliver Cromwell and Charon (Haste, Charon, haste), T, B, SATB, 2 vn, bc, 1731
O Absalom, my son, catch, A Collection of Catches, Canons and Glees, coll. E.T. Warren (London, 1763)

Cebell, Paspie, G, hpd, The Lady's Banquet (London, 1704), by 'Mr. King'

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I. Spink: *Restoration Cathedral Music 1660–1714* (Oxford, 1995)

WATKINS SHAW/H. DIACK JOHNSTONE

King, E(lisha) J. (*b* Wilkinson Co., GA, *c*1821; *d* nr Talbotton, GA, 31 Aug 1844). American composer and singing-school teacher. In collaboration with B.F. White he compiled *The Sacred Harp* (published in Hamilton, GA, printed in Philadelphia, 1844, 3/1859/*R*, 4/1869), a collection of folk hymns, revival spirituals, fuging-tunes, odes, and anthems, which became the most widely used tune book in four-shape notation. It went through numerous editions and revisions in the late 19th century and early 20th and remains in use at numerous singings and weekend conventions in the southern states (*see* SHAPE-NOTE HYMNODY, §2). The number of songs attributed to King in the first edition is larger than that by any other composer; they include the tunes of the hymns *The Child of Grace*, *Bound for Canaan* and *Gospel Trumpet*. Two of his brothers, Joel King and Elias L. King, also made contributions to the volume. Other tune books containing King's works are Hauser's *Hesperian Harp* (1848), McCurry's *Social Harp* (1853), and William Walker's *Southern Harmony* (later editions) and *Christian Harmony* (1867). King also achieved some prominence as a singing-school teacher.

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BUELL E. COBB, HARRY ESKEW

King, G(ilbert) R. *See* HARRISON, SUSIE FRANCES.

King, James (Ambros) (*b* Dodge City, KS, 22 May 1925). American tenor. After study with Martial Singher and Max Lorenz he began his career as a baritone. As a winner of the American Opera Auditions in Cincinnati, he was sent to Europe in 1961 where he made his professional début in Florence, singing Cavaradossi. His first resident appointment took him to the Deutsche Oper, Berlin (1962), and engagements followed at Salzburg (1962), Vienna (1963), Bayreuth (1965) and La Scala (1968). In the USA he sang at San Francisco, making his début in 1961 as Don José, and at the Metropolitan, where he first appeared in 1966 as Florestan. He sang the Emperor in both the Metropolitan and Covent Garden premières of *Die Frau ohne Schatten*. King's bright, incisive tone, easy top voice and remarkable stamina made him particularly successful in the more lyrical Wagner roles such as Walther von Stolzing, Parsifal (recorded under Boulez at Bayreuth) and Lohengrin, and as Bacchus in *Ariadne auf Naxos*, which he recorded with Kempe; his repertory also included Otello, Siegmund (which can be heard in Böhm's Bayreuth recording of the *Ring*), the title role in Pfitzner's *Palestrina* and Aegisthus, which he sang at Salzburg in 1989. King was also a sterling soloist in works such as Beethoven's Ninth Symphony, Verdi's Requiem and Mahler's *Das Lied von der Erde*, all of which he recorded.

MARTIN BERNHEIMER/ALAN BLYTH

King, Karl L(awrence) (*b* Paintersville, OH, 21 Feb 1891; *d* Fort Dodge, IA, 31 March 1971). American bandmaster

and composer. After appearing as a baritone player in several town and circus bands, he became bandmaster for Sells Floto-Buffalo Bill (1914–16) and Barnum & Bailey's Greatest Show on Earth (1917–18), with which he made experimental recordings. In 1920 he became leader of the Fort Dodge Military Band, and held the position for 38 years. The band operated in the manner of the earlier Sousa, Gilmore and Pryor bands, touring, playing at fairs and training many capable musicians. King was one of the founders of the American Band Masters Association (1930), of which he was named honorary life president in 1967.

King's most famous composition is the march *Barnum & Bailey's Favorite*; among others written for circuses are *Robinson's Grand Entry*, *Sells Floto Triumphal*, *The Big Cage* and *Circus Days*. He also wrote marches and fight songs for many American universities, and much tuneful, engaging music designed for the burgeoning school band movement. He published 11 volumes of music including *Marching to Victory Band Book* (1942) and *The Uncle Sam A-Stout Book* (1943); in contrast to the simpler works, these contain the massive 'triumphals' and 'grand entries' that have challenged the capabilities of top circus bands.

MSS in *US-Cp*

Principal publishers: Barnhouse, Kalmus, King

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B.E. Kopetz: 'Karl L. King: a Biographical Sketch of the Early Years (1891–1920)', *Journal of Band Research*, xxv/2 (1990), 47–63

TOM PARKINSON

King, Matthew Peter (*b* London, *c*1773; *d* London, Jan 1823). English composer. Little is known of him beyond a catalogue of his works, though he was probably a child prodigy, as his earliest compositions appeared under the name of 'Master King'. Before 1800 he published a series of keyboard works, and around the turn of the century several theoretical treatises, including *A General Treatise on Music, Particularly Harmony or Throughbass* (London, 1801) and *Thorough Bass Made Clear to Every Capacity* (London, ?1809). When he was about 30 he began composing songs for plays and 'operas', mostly written by James Kenney and S.J. Arnold, and staged at the two patent houses (Drury Lane and Covent Garden) and at Arnold's Lyceum theatre (the English Opera House). Kelly, Braham and Davy also wrote songs for some of the plays – Braham exclusively for himself to sing – though they were not collaborations in any real sense. King was undoubtedly a talented musician, but most of his theatrical songs were incidental to their dramatic context. Musically they exhibit a short-breathed, harmonically simplistic charm similar to the stage music of Henry Bishop. After the enormous success of Bishop's *The Miller and his Men* in 1813, King wrote no further works for the stage and returned to more serious music (his music in J. Tobin's 1819 melodrama *The Fisherman's Hut* was probably not originally composed for it). The aria 'Eve's' Lamentation' from King's oratorio *The Intercession* was especially successful and was widely circulated. His son C.M. King was also a composer.

WORKS

all performed in London and published in year of performance

LCG – *Covent Garden*
LDL – *Drury Lane*

Matrimony (comic op, 2, J. Kenney), LDL, 20 Nov 1804
Too Many Cooks (musical farce, 2, Kenney), LCG, 12 Feb 1805
The Weathercock (comic op, 2, J.T. Allingham), LDL, 18 Nov 1805
False Alarms, or My Cousin (comic op, 3, Kenney), LDL, 12 Jan 1807, collab. J. Braham
Ella Rosenberg (melodrama, 2, Kenney), LDL, 19 Nov 1807, *GB-Lbl*
Up All Night, or The Smuggler's Cave (comic op, 3, S.J. Arnold), Lyceum, 26 June 1809, Act 2 *Lbl*
Oh, This Love, or The Masqueraders (comic op, Kenney), Lyceum, 12 June 1810
Plots!, or The North Tower (melodramatic op, Arnold), Lyceum, 3 Sept 1810
The Americans (comic op, 3, Arnold), Lyceum, 27 April 1811, collab. Braham
Timour the Tartar (melodrama, M.G. Lewis), LCG, 29 April 1811
One o'clock, or The Knight and the Wood Daemon (grand romantic op, 3, Lewis), Lyceum, 1 Aug 1811, rev. of M. Kelly
Turn Him Out, or Tyrant and Parasite (musical farce, 2, Kenney), Lyceum, 7 March 1812
The Fisherman's Hut (melodrama, J. Tobin), LDL, 20 Oct 1819, collab. J. Davy

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The Stage Cyclopaedia (London, *c*1910)

CHARLES CUDWORTH/BRUCE CARR

King, Reginald (Claude McMahon) (*b* Hampstead, 5 Oct 1904; *d* South Anston, S. Yorks, 31 Aug 1991). English composer and pianist. He trained at the RAM and appeared in the Henry Wood Promenade Concerts as a pianist, but his career, as performer and composer, was mostly in light music. He formed orchestras to play in Swan & Edgar's West End restaurant, on the BBC (1929–64) and, after World War II, at Whitby and Bridlington. King retired in the mid-1960s, perhaps feeling his style of music to be old-fashioned, but continued to compose, mainly for solo piano, up to his death. Many of his popular genre pieces, including his signature tune *Song of Paradise*, were originally written and published for piano then later orchestrated, sometimes by others. King also composed considerably for orchestra: suites (reminiscent of Coates in their titles, if rather less vigorous), marches and intermezzos. His overture *The Immortals* was praised for its perky rhythms and rich instrumentation.

King, however, was primarily a composer for the piano: besides his lighter movements he produced a sonata in F♯ minor, preludes and a fantasy with orchestra. The charm of his invention, which was sustained into his late compositions, earned him a particular niche in British music. His work is discussed in P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth-Century Composers* (London, 1997).

WORKS

(*selective list*)

Orch suites: In the Chilterns, 1938: Country Life; Dreams in Exile; Rural Characters; Youthful Days
Marches: Lime Grove, 1955; Knight of the Garter
Many single movts incl. Windflowers, 1935; Summer Breezes, 1936; Melody at Dusk, 1938; Lilacs in the Rain, 1942; Julia, 1943; Spring Meadows, caprice (1946); Green Valleys, 1953; Whispering Violin, 1959; Daybreak; The Immortals, ov
Pf solo: Sonata, f♯, *c*1920; 4 Preludes, op.5, 1923; 3 Miniatures, op.8 (1927); Song of Paradise (1934); Dresden Dream (1959) (orch, 1960); Elegy, 1989; Meditation, 1990; Reverie, 1990; 3 Impressions, op.3; 3 Pieces, op.4; 5 Preludes, op.7
Many orch arrs. of solo pf movts

PHILIP L. SCOWCROFT

King, Robert (i) (*b c*1660; *d* ?aut. 1726). English violinist, recorder player, harpsichordist and composer. Anthony Wood wrote that he was 'a teacher of music in London, plays on the harpsicon in the King's Playhouse, and plays on the violin in Salisbury court', and Edward Lowe described him as of St Martin-in-the-Fields in London when he copied some of his consort music around 1680 (*GB-Ob* Mus.Sch.E.443–6). Wood may have been confused, for King would have had to have been born in the 1640s to have played in the Salisbury Court Theatre, destroyed in the Fire of London in 1666, yet his music and career profile suggest someone born around 1660: the 14 consort pieces published in 1677 in *Tripla concordia* sound like the work of an inexperienced teenager, and nothing is known of his working life before 6 February 1680, when he was sworn in as a member of the 24 Violins.

King retained his place at court under five monarchs, becoming a royal composer in 1689, and was awarded a Cambridge BMus in 1696. He was also heavily involved in London's commercial musical life. He contributed music for at least eight plays produced by the United Company between 1684 and 1692, and wrote the ode for the 1690 St Cecilia celebrations. He was given a licence on 25 December 1689 to set up 'a concert of music'. He collaborated with J.W. Franck, first probably at the Two Golden Balls in Bow Street, Covent Garden, and from March 1691 at the Vendu in Charles Street. In January 1698 he moved to York Buildings with a new partner, John Banister (ii). They also gave concerts at Exeter Exchange, and sold copies of imported music, including Corelli's op.5 in 1700 and Nicola Cosimi's op.1 in November 1702. He gave his address as York Buildings in the advertisement for the latter, and may have lived there from at least 1686, when he gave a dinner party in the music room. There is no record of his concert activities after 12 May 1702, when he and John Weldon performed music composed 'on purpose for the occasion' at Somerset House Gardens, though he retained his court post until he was replaced on 6 November 1726.

King was a prolific composer, mostly of domestic music, which suggests he spent much of his life teaching. He wrote a fair amount of keyboard music and published two engraved collections of his songs, complaining that 'most of my former Songs in the Common Printed Books about Town were not only imperfect but in a very bad Caracter'. Like Henry Purcell, he turned towards the Italian style in the 1680s: he claimed to have 'imitated the Italians in their manner of Ariettas' in his first song collection, and was probably the first Englishman to write a solo violin sonata. His mature music is unfailingly suave and accomplished, though it lacks Purcell's ambition and profundity.

WORKS

MUSIC FOR PLAYS

solo songs with basso continuo unless otherwise stated

Ah poor Olinda never boast, in A Duke and No Duke (N. Tate), 1684 (London, 1684)
O why did e'er my thoughts aspire, in The Disappointment (T. Southerne), 1684, 1685[5]
Where would coy Aminta run, in Valentinian (J. Wilmot, Earl of Rochester), 1684 (London, 1684)
2 songs: As I gazed unaware, 1v, bc, O be kind my dear, 2vv, 2 vn, bc, in Sir Courtly Nice (J. Crowne), 1685, 1685[6]
I once had virtue wealth and fame, in The English Friar (Crowne), 1690, 1691[6]
The fire of love in youthful blood, in The Amorous Bigotte (T. Shadwell), 1690, 1691[6]
How long must women wish in vain, in The Rape (N. Brady), 1692, 1693[6]
Suite, a 4, in The Spanish Friar (J. Dryden), early 1690s, *GB-Cmc* (inc.), *Lbl* (inc.)

OTHER VOCAL

[26] Songs, 1–3vv, org/hpd (London, ?1693)
A 2nd Booke of [32] Songs Together with a Pastorall Elegy, on the Blessed Memory . . . of Queen Mary, 1–4vv, bc (London, *c*1695)
50 songs, 1684[3], 1684[4], 1685[5], 1685[6], 1685[8], 1686[3], Quadratum musicum (London, 1687), 1687[4], 1687[5], 1687[6], 1688[7], 1688[8], 1689[9], 1690[5], 1691[6], 1691[7], *The Gentleman's Journal* (London, 1692–4), 1693[6], 1693[8], 1694[7], *c*1695[10], 1695[12], 1696[9], 1699[4], *Wit and Mirth, or Pills to Purge Melancholy* (London, 1719–20), *GB-Lbl*
Awake my drowsy soul (A Divine Hymn), 2vv, bc, 1693[1]
2 hymns: My God to thee, Mercy I will and judgement sing, 2vv, The Divine Companion (London, 1701)
I will always give thanks (anthem), 3vv, The Divine Companion (London, 1701)
O Sacred Harmony, prepare our lays (T. Shadwell), ode for St Cecilia's Day, 1690, lost
Once more 'tis born the happy day (P. Motteux), ode for the Earl of Exeter's Birthday, 1693, lost

OTHER INSTRUMENTAL

14 airs, C, d, e, E, f, F, 2 vn, b, 1677[4]
2 airs, G, g, vn, 1691[5], 1693[5]
Ov., a, rec, b, 40 Airs Anglois, ii (London, 1702/*R*)
3 suites, g, c, d, 2 rec, 1693[8], 1694[7]/*R*
Prelude, A, vn, Select Preludes or Volentarys (London, 1704/*R*)
2 cibells, D, G, vn, The 2nd Part of the Division Violin (London, 4/1705)
Sonetta after the Italion way, A, 2 vn, bc, *GB-Ob*, ed. I. Payne (Hereford, 1999)
Suite, g, 2 vn, b, bc, *Ob*
Suite, E, a 4, *US-LAuc*
3 airs, a, G, a 4, *GB-Cmc*
Untitled theatre suite, *US-NH* (inc., b pt only)
Untitled theatre suite, *NH* (inc., 2 vn pts only)
19 pieces, kbd, The Harpsicord Master, i (London, 1697), ed. C. Hogwood (London, 1980), The Ladys Banquet (London, 1704), *GB-CDu*, *Lbl*, *Ob*
Sonata, F, vn, bc; Sonetta, g, vn, org: *Ob* [anon., probably by King]

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PETER HOLMAN

King, Robert (John Stephen) (ii) (*b* Wombourne, Staffs., 27 June 1960). English conductor. Having been a chorister at St John's College, Cambridge, he returned there to read music, graduating in 1982. He founded the Baroque orchestra, the King's Consort, in 1980 and made his London début in 1983; in 1991 he first conducted at the Proms, and the following year made his opera début, with Handel's *Ottone*, in Japan. His recordings, on the Hyperion label, had already included such imaginative

projects as Handel's *Water Music* in its original large-scale wind scoring (24 oboes, 12 bassoons) when the Purcell tercentenary (1995) generated a prodigious archive of polished, if to some tastes slightly undercharacterized, recordings including the complete odes and welcome songs, the complete sacred music (with the choir of New College, Oxford) and all the secular songs. He has also made several recordings of Handel oratorios, including the first recording of *Joseph and his Brethren* (1996). King has appeared as guest conductor with ensembles in many European countries. His commitment to the music of Handel and Purcell has generated many performing editions and a major biography, *Henry Purcell* (London, 1994).

GEORGE PRATT

King, Thea (*b* Hitchin, 26 Dec 1925). English clarinettist. She won a scholarship as a pianist to the RCM, where she studied the piano with Arthur Alexander and the clarinet with Frederick Thurston. She played for Britten at Aldeburgh in the 1950s and 60s, and succeeded Gervase de Peyer as principal clarinet of the London Mozart Players, with which she played from 1955 to 1984, the English Chamber Orchestra and the Melos Ensemble, which she joined in 1974. She taught at the RCM from 1961 to 1987, and was appointed to the GSM in 1988. As a soloist King has made a special study of lesser-known clarinet works of the 18th and 19th centuries, notably the music of Crusell, and has also given the first performances of many works by British composers. Among the compositions dedicated to her are Howard Blake's Concerto, Benjamin Frankel's Quintet, Gordon Jacob's *Mini Concerto* and Maconchy's *Fantasia*. She has made many recordings of both solo and chamber music repertory. Her promotion of modern British works, and to a large extent her style of playing, follow in the tradition of Frederick Thurston, whom she married in 1953. She was made an OBE in 1985.

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PAMELA WESTON/ROBERT PHILIP

King, William (*b* Winchester, *c*1624; *d* Oxford, 17 Nov 1680). English organist and composer. The son of George King, organist of Winchester College, William King became organist of New College, Oxford, in 1664 at the exceptionally high salary of £50 a year. As he was admitted to the privileges of the University on his appointment it is unlikely that he can be identified with the Magdalen College chaplain William King, who graduated BA on 5 June 1649, MA on 29 April 1652, became a probationer Fellow of All Souls College in 1654 and was incorporated at Cambridge in 1655. The organist's will, in the University archives, suggests that he was not related to the London musician Robert King.

The *Songs and Ayres* of 1668, distinguished by a serious declamatory style and imaginative word-setting, is one of the relatively few English songbooks to have been published outside London. Most of King's church music survives in incomplete sources including the partly autograph New College partbooks (now *GB-Ob* Mus.c.48, d.162 etc.), manuscript additions to the Hereford Cathedral set of John Barnard's *First Book of Selected Church Musick* (now *Och* Mus 544–53), and organbooks such as *GL* 111 (in the hand of Daniel Henstridge), *Och* Mus 437, *Ojc* 315 (William Ellis's book) and *US-BEm* 751, from Winchester. This wide distribution indicates that King's sacred music, in which largely homophonic chorus writing is sometimes contrasted with elaborate solo passages, was highly regarded by his contemporaries. His Fantasia is evidence that he shared Narcissus Marsh's interest in earlier musical forms.

WORKS

SERVICE

† – *movement complete in score in GB-Lbl Add.30933 or Harl.7338*

In B♭, SATB (†TeD, †Jub, Lit, †Sanctus, †Commandments, Gospel Response, †Cr, Mag, Nunc), *GB-CA, GL, H, Lbl, Ob, Och, Ojc, WB, WO*

VERSE ANTHEMS

Behold a virgin, *GB-Ob*
Behold I bring you glad tidings, *Ob*
Have mercy on me, O God, *Ob, WO, US-BEm*
Hear my prayer, *GB-GL*
In the day of thy power, *GL*
I will always give thanks, *CL, DRc, GL, Lbl, LF, Ob, WO*
I will give thanks, *Ob*
Lord how are they increased, *CL, DRc, GL, Lbl, LF, Ob*
Lord who shall dwell, *LF, Ob, WO*
Now that the Lord hath re-advanced the crown, *GL, Lbl, Ob, Y*
O sing unto the Lord, *GL, Och, WO, Y*
Out of the deep, *LF, Ob*
Praise the Lord, O Jerusalem, *LF, Ob*
Praise the Lord, O my soul, *Ob, WO*
Praise ye the Lord, *DRc, GL, Lbl, LF, Ob, Och, WO*
Thou art gone up on high, *GL, Lcm, Ob, WO*
Turn thee again, *GL, Ob, Ojc*
Unto thee O Lord, *GL, Lbl, Ob*

FULL ANTHEMS

O be joyful in the Lord, *GB-Ob, Och, WB, US-BEm*
O Lord our governor, SATB, *GB-CA, GL, Lbl* (score, attrib. G. King), *Ob, Och, WB, US-BEm*
The Lord is King, SATB, *GB-GL, Lbl* (score, attrib. G. King), *Mp, Ob, Och, Ojc, WB, US-BEm*

SECULAR

23 songs, 1668[9]: 21, 1v, bc; 1, 2vv, bc; 1, 3vv, bc
Cantate domino, D, S, A, B, SAB, bc, act song, *Ob*
6 dances, D, 2 vn, bc, act music, *Ob*
Fantasia, a 4, *IRL-Dm* Z2.1.13

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ROBERT THOMPSON

King Crimson. English rock group. Formed in 1969, it quickly became one of the most important forces in 1970s British progressive rock. The band's dêbut album, *In the Court of the Crimson King* (Isl., 1969), is the first classic progressive rock LP. Featuring Robert Fripp (*b* Wimbourne, 16 May 1946; guitar), Greg Lake (*b* Bournemouth, 10 Nov 1948; bass and vocals; later in Emerson, Lake and Palmer), Ian McDonald (*b* London, 25 June 1946; keyboards and flute; later in Foreigner), Michael Giles (drums) and Peter Sinfield (lyrics), the album contains 'Twenty-First Century Schizoid Man', 'Epitaph',

and 'In the Court of the Crimson King', tracks that would greatly influence groups such as Genesis and Yes. King Crimson frequently mixes aggressive and angular passages in odd metres with lyrical and pastoral sections employing the mellotron. Despite the innovation and success of its first album, the group experienced personnel problems almost immediately after its release, and the 1972–4 version of the group included Bill Bruford (drums), John Wetton (bass and vocals), David Cross (violin) and Jamie Muir (percussion). This line-up recorded *Lark's Tongue in Aspic* (Isl., 1973), *Starless and Bible Black* (Isl., 1974) and *Red* (1974), which contain frequent passages employing atonality and free improvisation. Fripp dissolved the group in 1974 and reformed it in 1981 with Bruford, Tony Levin (bass) and Adrian Belew (guitar and vocals). The three albums they recorded, *Discipline* (EG, 1981), *Beat* (EG, 1982) and *Three of a Perfect Pair* (EG, 1984), display the marked influence of American minimalism. King Crimson reformed again in 1994, this time with the 1980s line-up augmented by the drummer Pat Mastellotto and the stick-player Trey Gunn. *Thrak* (Discipline, 1995) returns in many ways to the group's 1970s style, even displaying a strong Beatles influence. Far more than the other internationally successful progressive rock groups, King Crimson has tended to embrace avant garde aspects of post-World War II classical music; this is borne out by their *THRaKaTTaK* (Discipline, 1996), which is a collection of live free-form improvisations.

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JOHN COVACH

King Curtis [Ousley, Curtis] (*b* Fort Worth, TX, 7 Feb 1934; *d* New York, 13 Aug 1971). American tenor saxophonist and bandleader. As one of the most versatile studio saxophonists of the 1950s and 60s in New York, King Curtis appeared on countless recordings as a session musician, mostly for Atlantic Records. He worked with artists as diverse as the post-doo-wop Coasters (notably *Yakety Yak*) and the rockabilly singer Buddy Holly (*Reminiscing*, which he co-wrote). In addition, he recorded successfully under his own name (1962–70). These recordings capitalized on the popularity of soul jazz, using blues-derived harmonic progressions, open-ended vamps and syncopated riffs. In the late 1960s he became the musical director for Aretha Franklin and was working on John Lennon's album *Imagine* at the time of his death in 1971. King Curtis was inspired by such saxophonists as Louis Jordan, Illinois Jacquet, Earl Bostic and Gene Ammons. Although he was influenced by the rhythm and blues 'honkin'' style of the 1940s and 50s, his playing reveals a debt to jazz as well. With a searing edge to his sound resembling gospel vocal tones, his style frequently featured a staccato, stuttering technique, combined with melodic mobility and a variety of slurs, bends and use of the instrument's harmonic register.

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DAVID BRACKETT

King's Singers [King' singers]. British ensemble. The original members were Nigel Perrin and Alastair Hume, countertenors; Alastair Thompson, tenor; Anthony Holt and Simon Carrington, baritones; Brian Kay, bass. With the exception of Holt, who was at Christ Church, Oxford, they were all choral scholars at King's College, Cambridge. Hume and Carrington were professional double bass players, the others freelance singers, before the group became established with the above personnel in January 1970 (it had made its original début at the Queen Elizabeth Hall in London in May 1968). Subsequently the ensemble underwent various changes in personnel. In 2000 its members were David Hurley and Nigel Short, countertenors; Paul Phoenix, tenor; Philip Lawson and Gabriel Crouch, baritones; and Stephen Connolly, bass. The group gained a unique reputation founded on a thorough vocal ensemble training as choral scholars. The diversity of its repertory (and consequent widespread popularity) is due in part to its extension of the distinctive Oxford and Cambridge choral sounds to vocal chamber music. More pertinently, it adapted to two very different traditions: the Renaissance consort repertory explored by pioneers like the Deller and Purcell Consorts; and the American close-harmony group repertory, derived from the barber-shop quartet, but more directly influenced by the recorded performances of such American artists as the Ink Spots, the Mills Brothers, the Four Freshmen and the Hi-Los.

The King's Singers' distinctive constitution has enabled it to produce, in association with scholars, authentic performances of 16th-century vocal music, as recordings of French Renaissance chansons and Scottish consort songs show. On the lighter side, with a judicious choice of arrangers, it has performed increasingly sophisticated versions of standard popular songs, with great verve and variety. The singers have not restricted themselves to these particular strengths but have encouraged composers to write works for them, including Penderecki, Berio, Bennett, Maxwell Davies, McCabe, Ligeti and Patterson. They have also collaborated with leading international singers, including Placido Domingo, Kiri Te Kanawa and Barbara Hendricks. During May and June 1998, the year in which the group celebrated its 30th birthday, the King's Singers undertook an extensive UK tour with the percussionist Evelyn Glennie, featuring the première of *Street Songs* by Steve Martland. The group's reputation for versatility and entertaining presentation brought quick, worldwide success. They have made innumerable appearances at festivals in Britain and abroad, and on radio and television. The legacy of the King's Singers is perpetuated not only through performances and recordings, but also through education. The group is Prince Consort Ensemble in Residence at the RCM and conducts workshops and masterclasses throughout the world.

LESLIE EAST/R

King's Theatre. A leading London opera house, in the Haymarket, between 1705 and 1910; it was known as the Queen's Theatre during Anne's reign, and Her Majesty's or the Royal Italian Opera during Victoria's. *See* LONDON (i), §V, 1 and §VI, 1(i), and figs.15 and 18.

Kinkel [Mathieux; née Mockel], **Johanna** (*b* Bonn, 8 July 1810; *d* London, 15 Nov 1858). German composer, writer, pianist, music teacher and conductor. She received early music instruction from Franz Anton Ries. Under her direction the Gesangverein formed by Ries's pupils made an important contribution to concert life in Bonn. In 1832 she married Johann Paul Mathieux, but left him, citing abuse, after six months. Mendelssohn, whom she met in Frankfurt in July 1836, became her mentor. From 1836 to 1839 she pursued music studies in Berlin with Wilhelm Taubert (piano) and Carl Böhmer (composition); she also performed in social gatherings with Fanny Hensel and Bettina Brentano, and wrote humorous occasional pieces and stage works. Critics such as Rellstab and Schumann praised her song and duet collections.

Returning to Bonn, she re-established the Gesangverein, co-founded the literary circle Der Maikäferbund and became a successful piano teacher. In 1843 she married the poet, protestant theologian and art historian Gottfried Kinkel, with whom she raised four children; many of her songs and two stage works are based upon his poems and librettos. He was condemned to life imprisonment for his participation in revolutionary uprisings of 1848–9. Unique among women of her day, Johanna wrote and set texts promoting revolutionary ideals. After Gottfried Kinkel's adventurous escape, the family emigrated to England. Johanna held 'Singing Classes for Young Ladies', wrote musicological essays and gave lectures. She fell to her death from a window of their London home.

Probably owing to financial reasons, Gottfried Kinkel never realized his plan to publish his wife's compositions, and they have been largely forgotten. Her songs are characterized by lyrical melodies, rich harmonies, the prominence of the piano, expressive piano introductions and independent vocal lines. Her compositions and other works are deserving of wider acclaim.

WORKS

Most MSS in D-BNsa and BNu; works published before 1848 issued under the name Mathieux

Stage: Die Landpartie (comic operetta, J. Mathieux), *c*1837; Das Malzthier, oder die Stadt-bönnischen Gespenster (Spl, 1, Mathieux), 1840; Friedrich der Rothbart in Suza, oder Vasallentreue (Liederspiel, 3, G. Kinkel), 1841; Otto, der Schütz (Liederspiel, 1, Mathieux), 1842; Die Assassinen (Spl, 3, G. Kinkel), 1843; Verrückte Komödien aus Berlin: Der Wettstreit der schottischen Minstrels, Hänneschen als Wunderkind, The Baker and the Mice, Die Fürstin von Paphos, lost

Songs, 1v, pf: 6 Lieder, op.7 (Berlin, 1838); Gelbi's Liebe (G. von Arnim), 1838; 6 Gedichte von Emanuel Geibel, op.8 (Berlin, 1838); Gedicht von Heine ('Es ragt in's Meer der Runenstein') (Berlin, 1838); Das Schloss Boncourt (A. von Chamisso), op.9 (Berlin, 1838); 6 Lieder, op.10 (Berlin, 1839); 6 Lieder, op.6 (Leipzig, 1839); Don Ramiro, Ballade (H. Heine), A/Bar, op.13 (Cologne, *c*1840); 3 songs (Heine) in Rhein-Sagen und Lieder i/1, i/3 (Bonn, *c*1840); Der deutsche Rhein (N. Becker) (Bonn, *c*1840); 6 Lieder (G. Kinkel, Mathieux, J.W. von Goethe), A/Bar, op.15 (Cologne, 1841); 6 Lieder (Mathieux, G. Kinkel, Goethe, S. Longard), op.16 (Leipzig, 1842); Hymne auf den Tod des Marco Botzaris, 1v, pf/gui (Cologne, 1843); 6 Lieder (G. Kinkel, Mathieux, Geibel), op.18 (Berlin, 1843); Männerlied (G. Kinkel), *c*1846, lost; 6 Lieder für eine tiefe Stimme, op.17 (Berlin, 1847); 6 Lieder, A/Bar, op.19 (Cologne, 1848); Demokratenlied (J. Kinkel) (Bonn, 1848); Am Gefängnissthurme von Rastatt (Der gefangene Freischärler) (J. Kinkel), 1849, lost; Der letzte Glaubensartikel (G. Kinkel), *c*1850, lost; 6 Lieder für eine tiefe Stimme (G. Kinkel, J. Kinkel), op.21 (Mainz, 1851)

Duets: 6 Duetten, S, A, *c*1838; Drei Duetten (Heine), S, A, pf, op.11 (Berlin, 1839); Drei Duetten (Goethe, W. Müller), S, S, pf, op.12 (Berlin, 1840); Duet arrs., 1853

Choral: Hymnus in Coena Domini, op.14 (Elberfeld, 1840)

Other: Die Vogel-Kantate (Mathieux), 5vv, pf, op.1 (Berlin, 1838); Trinklied (Mathieux), 1 solo v, 4vv, pf (1838); Anleitung zum Singen, op.20 (Mainz, 1849); Tonleitern und Solfeggien A, pf, op.22 (London, 1852)

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numerous articles in the *Neue Bonner Zeitung* (1848–50)

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ANN WILLISON LEMKE

Kinkeldey, Otto (*b* New York, 27 Nov 1878; *d* Orange, NJ, 19 Sept 1966). American musicologist and librarian. After schooling in New York he studied at the College of the City of New York (AB 1898), at the University of New York (MA 1900) and music with Edward MacDowell at Columbia University (1900–02); concurrently he was organist and choirmaster at the Chapel of the Incarnation (1898–1902) and taught in New York schools. He continued his study of music, literature and philosophy in Berlin (1902–9), with Kretzschmar at the university and Radecke at the Königliches Akademisches Institut für Kirchenmusik, taking the doctorate (a rare achievement for an American in a German university at that date) in 1909 with a dissertation on 16th-century organ and keyboard music. During this time he was organist and choirmaster of the American church in Berlin (1903–5) and was sent by the Prussian government on a tour of the central German states (1906–7) to catalogue the music and music literature in church, ducal and civic libraries. In 1909 he was offered the posts of librarian at the Breslau Königliches Institut für Kirchenmusik and instructor in music theory and the organ at Breslau University, where he subsequently became lecturer in music history with the honorary title of professor (1912–14); he was also appointed to the board of directors of the Breslau Opera. Despite the university's offer to create an extraordinary chair for him, the outbreak and continuation of war prompted him to return to New York, where he became head of the public library's music division (1915–23) and organist of All Souls, Brooklyn;

after the war (during which he served as a training officer, 1917–19) he travelled in France, Spain, Germany and Italy making purchases for the library. After a period as head of the music department at Cornell University (1923–7) he returned to the library (1927–30), but was drawn back to Cornell by the offer of the first American chair of musicology, created specially for him; he was also made university librarian (1930–46). Before his retirement in 1958 (because of increasing difficulties in hearing) he also taught at Harvard, Princeton, Texas, Illinois, Berkeley, Boston and Washington State.

Kinkeldey was the founder of American musicology. It was owing to him more than to any other individual that musicology, after a long struggle for recognition as a serious discipline, became an accepted subject in the curriculum of American universities; and it was chiefly to him that subsequent American music scholars, many of the first generation directly, and all of them indirectly, owed (and often acknowledged) their livelihood. In establishing the subject he drew on his experience of German music scholarship, and throughout his work he maintained that intellectual breadth, exacting standards and close adherence to the music itself are essential in an approach to any topic. His ability as a performing musician informed his interpretation of musical texts and history, while his wide range of interests in the humanities and comprehensive grasp of the current state of research, as well as an uncanny power of defining the essential issues with clarity, force and common sense, made him an outstanding teacher. His demanding concept of the librarian's role was evident in his statement that it necessitates a knowledge of archaeology, palaeography, art history, acoustics, economics, education and literature. He promoted his educational principles in all his own teaching and in his work as founder-president of the Music Library Association, founder-president of the American Musicological Society and a leading member of its predecessor, the Music Teachers National Association. In his research he was similarly a pioneer: he was one of the first investigators of early keyboard music and Renaissance dance, and his *Orgel und Klavier in der Musik des 16. Jahrhunderts* (1910), combining his characteristic attributes of breadth and thoroughness, remains a fundamental exploration.

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DONALD JAY GROUT

Kinks, the. English pop group. It was formed in London in 1963 by the brothers Ray(mond Douglas) Davies (*b* London, 21 June 1944; vocals, guitar, piano) and David Davies (*b* London, 3 Feb 1947; guitar), with Peter Quaife (*b* Tavistock, 31 Dec 1943; bass guitar, later replaced by John Dalton) and Michael Avory (*b* London, 15 Feb 1944; drums). They began as part of London's growing rhythm and blues scene, focussed on Alexis Korner, Cyril Davies and the Rolling Stones, but their first singles were founded on more minimalist textures, led by raw, insistent riffs. In this manner they had seven hit records between August 1964 and November 1965 including *You really got me* and *Till the End of the Day*. A change of management coincided with a change of style, and a string of mellower songs followed, celebratory of a mythical Englishness treated with a mixture of bleakness and compassion unusual among their generation. *Waterloo Sunset* was the best of these, which also included *Sunny Afternoon*, *Dead End Street* (preceding the Beatles' *Penny*

Lane) and *Autumn Almanac*. The 1968 album *Village Green Preservation Society* (Pye) followed this theme and was one of the few aesthetically successful concept albums. By this time, however, fashion had begun to pass them by. Three further songs, including *Lola*, made the top 20 between 1970 and 1972. Another hit, *Come Dancing* (1983), was a rare highlight. Personnel changes in the 1970s, together with Ray Davies's increasing personal problems (two drug overdoses in the early 1970s and two divorces), coincided with the decline of the band.

Together with the Who, they were the most consistently inventive 1960s band after the Beatles, due to Ray Davies's leadership and songwriting, and were still recording well into the 1990s. Ray Davies's influence on subsequent generations has been enormous and gratefully received. In the mid-1970s the punk movement learnt from his early, bare, riff-based style. Contemporaneous new wave artists such as Ian Dury, Elvis Costello and the Jam were influenced by his observational, detached songs of the later 1960s, as were many britpop bands of the 1990s, particularly Blur.

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ALLAN F. MOORE

Kinloch, William (*fl* ? 1568–1582). Scottish composer. He may be connected with the Dundee family of that name which numbered scholars, doctors and burgesses among its members. There is a possible reference to him in London church registers listing foreign residents: for 1568 there appear under 'Aldrichegate Warde, The Parishe of St Leonardes in Fosterlane ... James Caldwell, a Scott, mynstrell, and William Kenloughe dwellinge with hym'. As secret messenger between the Catholic faction in Scotland and the captive Mary Queen of Scots, he is almost certainly the 'Mr William Kynlowgch' mentioned in a letter from James Lauder (musician and also personal envoy of Mary) to his son, dated 2 October 1582, and described as being 'in this country [Scotland] at present and ready to pass to London'. All of Kinloch's surviving pieces are for keyboard, and most are preserved in Duncan Burnett's Music-book of *c*1615 (*GB-En*; some ed. K. Elliott: *Early Scottish Keyboard Music* (London, 1958, 2/1966) and *Early Scottish Music for Keyboard* (forthcoming); some ed. in MB, lv, 1989). Kinloch has left ten named pieces, but a further four may be attributed to him on grounds of style. There are three extended pavan-galliard pairs: one on an original theme entitled the *Lang* pavan and galliard (ed. in Elliott, 1958, nos.3–4), the others on the well-known *Pasmessour* (i.e. *Passamezzo*) and *Quadrant* basses. Kinloch wrote at least one set of variations on a ground, a lively *Batell of pavie* and a toccata-like *Fantassie* (ed. in Elliott, 1958, no.7), whose opening section requires a two-manual keyboard instrument for performance. Kinloch's style is close to that of contemporary English keyboard music, and is marked by a direct melodic, harmonic and rhythmic idiom, with exuberant, even flamboyant, passage-work.

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KENNETH ELLIOTT

Kinner von Scherffenstein, Martin (*b* Leobschütz, Upper Silesia [now Głubczyce, Poland], 1534; *d* Baumgarten, nr Prenzlau, 24 March 1597). German poet and composer. He matriculated at the University of Wittenberg on 12 October 1553 and took his master's degree in 1557. He then became professor of poetry and history at Wittenberg, and later was chancellor-in-chief at Leobschütz. He was a close friend of Melanchthon. As poet and composer he is known by a wedding publication, *Melodia epithalamii* (n.p., 1567), comprising three pieces, two for four voices and one for five and the posthumous *Silvulae musicae* (Hildesheim, 1605). There are also four pieces by him in a collection of German, French and Latin partsongs (RISM 1550[23]). This collection has been only tentatively dated 1550, and the fact that Kinner was then only in his 16th year suggests that this date is rather too early.

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INGRID SCHUBERT

Kinnhalter (Ger.). *See* CHIN REST.

Kinnor (Heb.). Ancient Jewish lyre. *See* BIBLICAL INSTRUMENTS, §3(iv) and LYRE (i), §2.

Kinsella, John (*b* Dublin, 8 April 1932). Irish composer and viola player. He studied the violin from 1948 and the viola with John Mackenzie at the Dublin College of Music from 1953 to 1957. After a career as a computer programmer he joined RTE, the Irish national broadcasting service, in 1968. He became deputy music director in 1979 and was the head of music (1983–8) when he retired to pursue composition full-time. Self-taught as a composer, Kinsella won the Marten Toonder award, one of the most prestigious Irish composition prizes, in 1979 and became a member of Aosdána in 1982. He also acted as an advisor on musical affairs to the Irish government and has been on the board of the National Concert Hall, Dublin.

Kinsella's first recognition as a composer followed the Dublin Festival of 20th-Century Music in 1969, by which time he had completed two string quartets (1960, 1968), a Cello Concerto (1967) and a few other instrumental works. While employing the compositional techniques of the Central European serialist avant garde, these works frequently turn towards emotional expressiveness. His most important compositions from this period are the second and third (1977) string quartets, *Rhapsody on a Poem of Joseph Campbell* (1975, rev. 1993), *Rondo for*

Orchestra (1969) and *Music for Cello and Chamber Orchestra* (1971). His third string quartet has become a standard work in the contemporary Irish repertory. Written during the final illness of his first wife, its three movements develop with much rhythmical vigour and emotional intensity from a basic note row.

Around 1980 Kinsella's music underwent a profound stylistic change. Desiring to communicate more directly with his audience, he adopted a more accessible musical language. A sizable body of compositions including eight symphonies (1984–99), a second violin concerto, several other orchestral works, and a fourth string quartet (1993) are written in this new style.

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AXEL KLEIN

Kinsky, Georg L(udwig) (*b* Marienwerder, West Prussia, 29 Sept 1882; *d* Berlin, 7 April 1951). German musicologist. After a classical education in Marienwerder, he went to Berlin in 1898 and worked in a music shop and in an antiquarian bookstore. Though entirely self-taught in music, he was nevertheless made assistant to A. Klopfermann at the Prussian State Library in 1908 and in the following year became curator of the Heyer Musikhistorisches Museum at Cologne. Here, until the museum was disbanded in 1927, he catalogued and expanded the collection and organized popular lectures and concerts with historical instruments. From 1921 to 1932 he was lecturer in musicology at the University of Cologne, where he took the doctorate in 1925 with a dissertation on double reed instruments. The main fruits of these years were the valuable catalogues of the Heyer Museum, with meticulous introductions and numerous illustrations, and the *Geschichte der Musik in Bildern* (1929). After 1932 he worked privately. In 1944 his home and his private library and collection were confiscated and he was sentenced to a year of hard labour under the Nazi regime. Already a sick man, he went in 1945 to Berlin, where he worked on a thematic catalogue of Beethoven's works until his death.

Kinsky's importance lies in the example that he has given in describing and classifying instruments and in cataloguing and exploring musical manuscripts and early prints. In this way he influenced the work of associations such as the Galpin Society, the IMS and the IAML, and opened new possibilities for international research in different areas of music history, especially the 19th century. His thematic catalogue of Beethoven's works has not only been fundamental to further research (such as that by Willy Hess), but has also stimulated performance of little-known works. He enriched and popularized music history through visual evidence and together with Scheurleer was a pioneer in the field of musical iconography. His example led to the formation of RIdIM in 1970.

WRITINGS

Musikhistorisches Museum von Wilhelm Heyer in Cöln: Katalog, i–ii, iv (Cologne, 1910–16) [vol.iii was not published; most of the manuscript is now lost]

'Musikinstrumentensammlungen in Vergangenheit und Gegenwart', *JbMP 1920*, 47–60

Doppelrohrblatt-Instrumente mit Windkapsel (diss., U. of Cologne, 1925); *AMw*, vii (1925), 253–96

'Glucks Reisen nach Paris', *ZMw*, viii (1925–6), 551–72

ed.: *Glucks Briefe an Franz Kruthoffer* (Vienna, 1927)

with R.M. Haas and H. Schnoor: *Geschichte der Musik in Bildern* (Leipzig, 1929; Eng. trans., 1930, 2/1951)

'Beethovens Werke in Erst- und Frühausgaben: Instrumental- und Vokalmusik', *Antiquariatskatalog no.XXXVI der M. Lengfeld'schen Buchhandlung in Köln* (1929), 85–96

'Erst- und Frühdrucke von Werken Franz Schuberts und anderer Meister der Romantik und Neuromantik', ibid, no.xxxvii (1930), 1–27

'Musikbibliotheken', *Philobiblon*, vi (1933), 55–67

Erstlingsdrucke der deutschen Tonmeister der Klassik und Romantik (Vienna, 1934); see also *Philobiblon*, vii (1934), 347–66

'Die Erstausgaben und Handschriften der Sinfonien Beethovens', *Philobiblon*, ix (1936), 339–51

Die Originalausgaben der Werke Johann Sebastian Bachs: ein Beitrag zur Musikbibliographie (Vienna, 1937/R)

ed. M.-A. Souchay: *Manuskripte, Briefe, Dokumente, von Scarlatti bis Stravinsky: Katalog der Musikautographen-Sammlung Louis Koch* (Stuttgart, 1953)

Das Werk Beethovens: thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen (Munich, 1955) [completed by H. Halm]

EDITIONS

with F. Rothschild: *Nicolò Paganini: Ausgewählte Kompositionen aus seinem Nachlass* (Vienna, 1922)

J.S. Bach: *Präludium und Fuge h-moll* (bwv544) (Vienna, 1923) [facs. edn]

Ludwig van Beethoven: Sechs Gesellschafts-Menuette, für zwei Violinen und Violoncell (woo15) (Mainz, 1933)

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H. Halm: 'Vorwort', in G. Kinsky and H. Halm: *Das Werk Beethovens* (Munich, 1955), ix–xv

ALFONS OTT

Kinura. *See under* ORGAN STOP.

Kinzer, Giovanni. *See* CHINZER, GIOVANNI.

Kipnis, Alexander (*b* Zhitomir, Ukraine, 1/13 Feb 1891; *d* Westport, CT, 14 May 1978). American bass of Ukrainian

birth. He studied conducting at the Warsaw Conservatory and singing in Berlin with Ernst Grenzebach. Interned as a Russian alien on the outbreak of World War I, he was soon released and began his career at Hamburg and Wiesbaden. In 1919 he joined the Berlin Charlottenburg opera (later the Städtische Oper), where he became leading bass (1922–30). Thereafter he was a member of the Berlin Staatsoper (1930–35) and the Vienna Staatsoper (1935–8). In 1934, however, he became an American citizen.

By then he had established himself everywhere as an outstanding Wagner and Mozart bass and a highly distinguished interpreter of Italian and Russian roles. He was much in demand at Bayreuth, singing there between 1927 and 1933, and appeared at the 1937 Salzburg Festival as Sarastro under Toscanini. In England he sang often at Covent Garden (first as Marcel in *Les Huguenots*, 1927) and for one season at Glyndebourne (Sarastro, 1936). But his career took him increasingly to America, both North and South. He was particularly appreciated in Chicago, where he was a regular member of the company from 1923 to 1932, and where his 30 roles included as many in Italian and French operas as in German. Between 1926 and 1936 he took part in six seasons at the Colón, Buenos Aires. After a surprisingly late début at the Metropolitan (in 1940 as Gurnemanz) he remained in New York until his retirement in 1946, singing his first Boris Godunov there in 1943. Pogner, King Mark, Ochs and Philip II were among his other most successful roles. With a voice of wide range and variety of colour, as well as of unusual refinement and flexibility for a bass, he also made his mark as a lieder singer, contributing extensively and valuably to the albums of the Hugo Wolf and Brahms Song Societies. The best of his many operatic recordings are those made in Berlin in the early 1930s, especially Osmin's first song from *Die Entführung* and 'Il lacerato spirito' from *Simon Boccanegra*.

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GV (L. Riemens; J. Stratton)

A. Frankenstein, E. Arnosi and J. Dennis: 'Alexander Kipnis', *Record Collector*, xxii (1974–5), 51–79 [with discography]; xxiii (1976–7), 166–71 [addenda by C. Dillon]

DESMOND SHAWE-TAYLOR/R

Kipnis, Igor (*b* Berlin, 27 Sept 1930). American harpsichordist, fortepianist and critic, son of ALEXANDER KIPNIS. After studying at the Westport School of Music, Connecticut, and at Harvard, he worked as art and editorial director of Westminster Records (1955–9), as director of recorded music for a chain of radio stations based in New York (1959–61) and as a music critic (from 1955). In the meantime he took up the harpsichord professionally. Although essentially self-taught, he was guided and encouraged by a number of musicians, notably Thurston Dart. He made his début in a radio broadcast in New York in 1959 and gave his first recital there in 1962. He has performed widely as a soloist with leading orchestras and as a recitalist, touring Europe, Israel, South America, Australia, the Soviet Union and East Asia. His teaching career began in 1964 at the Berkshire Music Center, where he taught Baroque performance practice, and continued at Fairfield University, Connecticut, where he was associate professor of fine arts (1971–5) and artist-in-residence (1975–7). In 1982 he was appointed visiting tutor at the RNCM, Manchester. He has also edited harpsichord music and is a frequent contributor to periodicals.

Kipnis's enormous repertory includes a large selection of harpsichord music of every national school, as well as many contemporary and jazz works. His playing, while founded on a solid technique, stresses the expressive and stylistic features of the music rather than its purely instrumental qualities. His performances of 17th- and 18th-century music are noteworthy for their bold and imaginative free ornamentation. He has made numerous recordings, some of which have received awards in Europe and the USA.

HOWARD SCHOTT/DENNIS K. McINTIRE

Király, Ernő (*b* Subotica, 16 March 1919). Hungarian composer and ethnomusicologist. For most of his career he has lived and worked in Yugoslavia. He studied the trumpet at the Subotica High School for Music (1948–53) and on graduating began his own course of study. Until 1953 he was a member of the Subotica National Theatre Orchestra and the Subotica PO, and from then until his retirement in 1983 he was editor of Hungarian folk music for Radio Novi Sad; concurrently, from 1958, he was head of folk music at the Vojvodina Museum in Novi Sad. He is a member of the Serbian Folklorists' Association and the Yugoslav Composers' Federation, and in 1995 he became a full member of the Hungarian Academy of Arts.

Király developed an unconventional, individual style by using elements from Hungarian folk music (mostly those belonging to an older tradition, for example sighs and cries) and by demanding free interpretation, sometimes with the aid of graphic notation; in *Acezantez* (1978), for example, the performers are drawn into the creative, decision-making process, while *Folklore Sounds* is an aleatory work scored for 'zitherphone' or 'citraphon', his own electronic instrument constructed (1974) from Hungarian folk zithers of different sizes. His musical language has evolved from a fairly modern means of expression, as in *Diptychon I* (1958), to avant-garde experimentation, as in *Flora V – Ikebana* (1980).

In his search for new sonorities, Király has created in addition to the 'zitherphone' a multimedial 'tablophone' (on which it is possible to play music and draw at the same time) and uses unconventional playing techniques in works such as *Három darab* ('Three Pieces', 1967) for flute and piano.

WORKS
(*selective list*)

Stage: A kis torkos [The Little Glutton] (children's op, P. Balaž), 1962; Lamento, dancers, zitherphone, tape, 1966; Sandwich (music theatre), dancers, inst ens, tape, slide projections, 1991

Vocal: Vajdasági magyar népdalok [Hungarian Folksongs from Vojvodina], 2–3vv, 1961; Reflexziók I–V, 1v, gui, zither, 1967–70; Vocalizzazioni (Ernő), chorus, 1969; Reflexió VI (V. Popa), 1v/trbn, str, 1971; Abszurd mese [Absurd Story] (K. Ladik), nar, 1v, perc, 1971; Refleksija VII, 1v, zitherphone, tape, 1974; Phonostrip, SATB, 1976; Spiral (improvised text), 1v, 2 inst ens, tape, light show, 1976; Kötábla [Stone Plate] (cant.), SATB, inst ens, 1977; Hangképek I–X [Sound Pictures I–X], solo vv, SATB chbr orch, 1978 [on Hung. folk themes]

Inst: Tema con variazioni, str qt, 1956; 2 sonatines, pf, 1957; Diptychon I, orch, 1958; Poema o zori [A Poem about Dawn], synthetic music, orch, 1960; Nebo [The Sky], synthetic music, orch, 1962; Bacchanale 1, study for tamburitza orch, 1964; 3 darab [3 Pieces], fl, pf, 1967; Bacchanale 2, study for tamburitza orch, 1969; Toccata pentatonica, pf, 1972; Sonata geometrica, graphic score, pf/other insts, 1974–7; Tačke i linije [Dots and Lines], 2 zitherphone, 1975; Acezantez, graphic score, orch, 1978; Flora I–IV, graphic score after plant photos, inst ens, 1978; Flora

V – Ikebana, aleatory music after flower compositions of I. Tosiko, zitherphone/inst ens, 1980; Narcissus, str qt, 1982; Burlesca, ww qt, 1989; Tačke i linije [Dots and Lines], tablophone, 1989; Zingarella, orch, 1993; Varijacije na slovo B [Variations on the Letter B], tablophone, 1997
Film scores, incid music

WRITINGS

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'Pokladno vesekje kod Madjara u Vojvodini' [Carnival festivities of the Hungarians in Vojvodina], *Yugoslav Folklore Association: Congress IX: Mostar 1962*
'Citra narodni muzički instrument kod mađara u Jugoslaviji' [The zither as a folk instrument used by Hungarians in Yugoslavia], *Rada vojvođanskih muzeja*, nos.12–13 (1964), 103–39
'The Peasant Zither of the Hungarians in the Danube Region', *Zbornik Matice srpske za scenske umetnosti i muziku*, nos.8–9 (1991), 167–91
Zbirka romskih narodnih pesama iz Vojvodine [A collection of gypsy folksongs from Vojvodina] (Budapest, 1992)

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O. Pándi: 'U potrazi za novin zvukom' [In search for a new sound], *Zvuk*, no.91 (1969), 23–6
S. Đuric-Klajn: 'Ernő Király', *Muzička enciklopedija*, ed. K. Kovačević (Zagreb, 2/1971–7)
H.C. Ryker: 'New Music in Yugoslavia', *Numus-West*, I/3 (1973), 37–45
Leksikon jugoslavenske muzike, ed. K. Kovačević (Zagreb, 1984)
M. Zoltán: 'Terc–kvint–kvart változatok' [3rd–5th–4th variations], *Új symposion*, nos.11–12 (1987)

TIJANA POPOVIĆ-MLADJENOVIĆ

Király, László (*b* Zalaegerszeg, 19 Jan 1954). Hungarian composer. He studied the double bass and composition at the Bartók secondary music school in Budapest (1968–72) and continued his composition studies at the Liszt Academy of Music (1973–8) under Szervánszky and Petrovics. He then took part in composition masterclasses in Bulgaria and the Netherlands under the guidance of Goleminov in the former, Ton de Leeuw and Nobre in the latter. Király has worked as a répétiteur at the Academy of Dramatic and Film Arts (1975–9) and as contemporary music adviser to the Hungarian National Philharmonia (1984–93); in 1981 he became a freelance music director for Hungarian radio.

Initially, his compositional style was influenced by the music of Bartók, Kodály, Prokofiev and Stravinsky; later, by the new Viennese and Polish schools, particularly Krause, Kilar and Górecki. His first significant composition was a setting of poems by Paul Klee, *Négy dal* ('Four Songs', 1977), which made free use of dodecaphonic techniques. Research he conducted while on a state scholarship in 1980 at the University of Ghent's electronic music studio led to the composition entitled *Piano Piece*. The sound material of this work derives from various modulated piano sounds recorded onto tape and altered through such means as speed changes, low pass filters and montage and collage techniques.

After a lull in creativity at the beginning of the 1980s, his *Öt kórusmű* ('Five Pieces for Chorus', 1983) marked a change of direction, a course that redefined the role of harmony in his music and which led to his alignment with the 'new tonality'. *Boswili kirándulások* ('Boswil Excursions', 1986) is written in a neo-romantic, tonal style; by 1989, in *Akácok városa* ('City of the Acacias'), he is completely at ease writing triadic and four-part harmony, the texture of which is governed by conventional melodic-harmonic hierarchies. In the 1990s he has composed mainly orchestral works.

WORKS
(*selective list*)

Op: A vakok [The Blind] (1, S. Galamb, after M. de Ghelderade), 1988
Orch: Boswili kirándulások [Boswil Excursions], 1986; Suite concertante, 2 cimb, str, 1987; Suite no.1, 'Akácok városa' [City of the Acacias], 1989; Suite no.2, 'Zalatáj', 1990; Elégia egy gordonkás halálára [Elegy on the Death of a Cellist], vc, str, 1993; Valse triste, vn, small orch, 1994; Concertino, vn, perc, orch, 1996; Ifjúsági zongoraverseny [Pf Conc. for Youth], 1997
Choral: 5 kórusmű [5 Pieces for Chorus] (L. Szabó), female/girls' chorus, 1983; Halk szélben [In Soft Wind] (D. Keresztury), female/girls' chorus, 1984; A szülőföld lelke [Soul of the Fatherland] (Zala poets), 1984; Magyar rekviem [Hungarian Requiem], S, female chorus, chbr orch, 1985; 2 dunántúli tájkép [2 Transdanubian Landscapes] (Keresztury, I. Simon), 1986; Cant. no.1 (Keresztury), Bar, chorus, orch, 1994
Solo vocal: 4 dal [4 Songs] (P. Klee), Mez, fl, vn, cimb, hmn/org, 1977; 3 spanyol dal [3 Spanish Songs] (L. de Vega, anon.), S, bn, 1982; Egy szerelem korszakaiból [From the Ages of a Love Affair], Mez, orch, 1992; 8 haiku, Mez, chbr ens, 1995; Les adieux (Hung. poets), T, orch, 1996
Chbr: Variations, cl, db, pf, 1973; 12 Miniatures: 1–3, fl, pf; 4–6, fl, hp; 7–9, fl, org; 10–12, fl, perc, 1977; 4 Studies, vn, perc, 1977; 3 Movts, perc qt, 1978; Nosztalgia és scherzo, cl, pf, 1993
El-ac: Echo, 1978; Musica naturae, 1979–81; Piano Piece, 1980; Repetitive Etudes, 1982
Incid music, folk music arrs., work for wind band

Principal publisher: Musica (Budapest)

Principal recording company: Hungaroton

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M. Hollós, ed.: *Az életmű fele: Zeneszerzőportrék beszélgetésekben* [Half the oeuvre: portraits of composers in conversations] (Budapest, 1997), 34–9

LÁSZLÓ GOMBOS

Kirby, F(rank) E(ugene) (*b* New York, 6 April 1928). American musicologist. He received the BA from Colorado College in 1950, and studied musicology under Leo Schrade as a graduate student at Yale, where he took the PhD in 1957. He taught at the universities of Virginia (1958–9), Texas (1959–60), West Virginia (1961–3) and Washington (1973–4). In 1963 he joined the faculty of Lake Forest College, Illinois; he retired in 1993.

Kirby has a wide range of scholarly interests, including German Renaissance theory, the history of keyboard music, the music of Beethoven, and such literary figures as Herder and Goethe. His *Short History of Keyboard Music* (1966) has been praised for its comprehensive and systematic coverage. His *Introduction to Western Music* (1970) presents a new approach to introductory music education for college students: he uses a thorough discussion of the music of Bach, Beethoven, Wagner and Stravinsky as the basis of a history of Western music from the Baroque to the present.

WRITINGS

Harpsichord Manual (Kassel, 1960, 2/1968) [trans. of H. Neupert: *Das Cembalo* (Kassel, 1933, 3/1956)]
'Hermann Finck on Methods of Performance', *ML*, xlii (1961), 212–20
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'Brahms and the Piano Sonata', *Paul A. Pisk: Essays in his Honor*, ed. J. Glowacki (Austin, 1966), 163–80

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'Beethoven's Pastoral Symphony as a *sinfonia caracteristica*', *MQ*, lvi (1970), 605–23; repr. in *The Creative World of Beethoven*, ed. P.H. Lang (New York, 1971), 103–21
with D.E. Lee: 'Die Rolle der Musik bei der Entstehung von Goethes West-östlichen Divan', *Interpretationen zum West-östlichen Divan Goethes*, ed. E. Lohner (Darmstadt, 1973), 176–227
Music in the Classic Period (New York, 1979)
'The Germanic Symphony in the 18th Century', *JMR*, v (1985), 52–83; vi (1986), 357–62
Music in the Romantic Period (New York, 1986)
'The Germanic Symphony of the Nineteenth Century: Genre, Form, Instrumentation, Expression', *JMR*, xiv (1995), 193–221

PAULA MORGAN

Kirby, Percival (Robson) (*b* Aberdeen, 17 April 1887; *d* Grahamstown, 7 Feb 1970). South African musicologist of Scottish birth. He studied with Terry at the University of Aberdeen, where he graduated in 1910, and under Stanford at the RCM. In 1914 he emigrated to South Africa as music organizer of the Natal Education Department. He was appointed professor of music at University College, Johannesburg (later the University of the Witwatersrand), in 1921 and held this post until his retirement in 1952. A professional timpanist from his London years, he published *The Kettle-Drums* in 1930. He founded and conducted the Johannesburg SO (1927) and the university orchestra (1930), for which he wrote and arranged incidental music for many university productions; he composed over 100 songs.

Kirby is best known for his work on the indigenous music of South Africa. From 1930 he engaged actively in field research, which took him on study tours of the Transvaal, Bechuanaland (Botswana), Swaziland, Vendaland and Ovamboland. He published this research in *The Musical Instruments of the Native Races of South Africa* (1934). An expedition to the Kalahari Desert in 1936 resulted in important studies of Khoisan music. He was made an FRCM (1924) and a Fellow of the Royal Anthropological Institute (1937) and received doctorates from the universities of the Witwatersrand (1931) and Grahamstown (1965).

WRITINGS

'Some Old Time Chants of the Mpumuza Chiefs', *Bantu Studies*, ii (1923–6), 23–34
'Horn Chords: an Acoustical Problem', *MT*, lxvi (1925), 811–14
'Some Problems of Primitive Harmony and Polyphony with Special Reference to Bantu Practice', *South African Journal of Science*, xxiii (1926), 951–70
'A Thirteenth-Century Ballad Opera: an Essay on "Le Jeu de Robin et de Marion" by Adam de la Hale', *ML*, xi (1930), 163–71
'A Study of Negro Harmony', *MQ*, xvi (1930), 404–13
The Kettle-Drums: a Book for Composers, Conductors and Kettle-Drummers (London, 1930)
'The Recognition and Practical Use of the Harmonics of Stretched Strings by the Bantu of South Africa', *Bantu Studies*, vi (1932), 31–46
'The Reed-Flute Ensembles of South Africa: a Study in South African Native Music', *Journal of the Royal Anthropological Institute*, lxiii (1933), 313–88
The Musical Instruments of the Native Races of South Africa (London, 1934, 2/1965)
'A Study of Bushman Music', *Bantu Studies*, x (1936), 205–52
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'Captain Gordon, the Flute Maker', *ML*, xxxviii (1957), 250–59
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M.M. de Lange: *Catalogue of the Musical Instruments in the Collection of Percival R. Kirby* (Johannesburg, 1967)
J.P. Malan, ed.: *South African Music Encyclopedia*, iii (1984)

JOHN TYRRELL

Kirbye, George (*d* Bury St Edmunds, bur. 6 Oct 1634). English composer. He was one of the most important contributors to East's psalter (RISM 1592[7]). He was employed as a domestic musician at Rushbrooke Hall near Bury St Edmunds, the seat of Sir Robert Jermyn, to two of whose daughters he dedicated his single volume of madrigals (1597). Four years later he contributed *With angels face* to *The Triumphes of Oriana* (1601[16]; in the second edition the text 'Bright Phoebus greets' was substituted). At Rushbrooke, Kirbye was only a few miles from Hengrave Hall, where Wilbye was also a resident musician, and the two men must have had personal contact. On 16 February 1598 Kirbye married Anne Saxye at Bradfield St George nearby. Later he moved to Bury St Edmunds, living in Whiting Street. His wife was buried at St Mary's Church on 11 June 1626. During the next two years his name appears in the parish registers, evidently as churchwarden. Kirbye's own burial is recorded at St Mary's; his will reveals that he died a man of some substance.

Kirbye's basic musical training seems to have been in a pre-madrigalian style. This is shown not only in the deeply expressive Latin setting, *Quare tristis es/Convertere, anima mea*, but even more obviously in eight secular pieces (*GB-Ob* Mus.f.20–24), which set mostly moralizing verse, and which are clearly viol-accompanied songs in which words have been fitted to the instrumental parts, after the style of Byrd's *Psalmes, Sonets & Songs of Sadnes and Pietie* (1588). Kirbye was, however, well acquainted with Italian music, and among his possessions at his death was a set of partbooks (now *GB-Ob* Mus.f.1–6) containing works by 16 Italian composers. All the compositions in the 1597 volume are genuine madrigals, yet despite an indebtedness to certain features of Morley's style, Kirbye set no light verse of the sort that had filled Morley's volumes printed during the preceding four years. All Kirbye's madrigals maintain the prevailing seriousness of pre-madrigalian English music, and all the 1597 works are in a minor mode (his Oriana madrigal, *With angels face*, alone shows how admirably he could handle a brilliant and forthright manner). His madrigalian style shows an assured consistency, with a flexible and refined response to the text, fluent harmony, a discreet yet telling use of occasional chromaticism, and admirable rhythmic plasticity. Kerman observed that 'superficially, Kirbye is one of the Englishmen most impressed with Marenzio's style', though he shows more restraint in his imagery than was typical of an Italian madrigalist. Kirbye's collection contains two settings of *Sleep now my Muse*, of which the one for six voices is a reworking of that for four voices. Just as none of Kirbye's more routine works is really weak, so neither are any of his more inventive ones as outstanding as the best madrigals of Weelkes and Wilbye. Among the English madrigalists he is the supreme master of the generalized madrigal, an impeccable craftsman of unfailing taste, possessing a musical inventiveness that lifts him far above the level of an accomplished artisan like Lichfild, yet lacking the imaginative boldness

or penetrating insight that can transform talent into genius.

WORKS

SACRED

All my belief, score, *GB-Ob* Tenbury 711
O Jesu, looke, 5vv, *Lbl* Add.29372–7
Quare tristis es (2p. Convertere, anima mea), 4vv, *Ob* Mus.f.17–19 (lacks Tr)
Vox in Rama, 6vv, *Ob* Tenbury 807–11 (lacks B)
3 sacred contrafacta of madrigals in *Och* 750–53, 1074–7: Sleepe, restles thoughtes, 4vv (formerly Sleep now my Muse); Vayne worlde adiew, 4vv (formerly Farewell my love); Woe is me, my strength fayles, 4vv (formerly Woe am I, my hart dies)
19 contributions to The Whole Booke of Psalmes (1592[7])

SECULAR

The First Set of English Madrigalls, 4–6vv (London, 1597); ed. in EM, xxiv (1922, 2/1961)
Madrigal, 6vv, in 1601[16] (later pr. with text Bright Phoebus greets most cleerely); ed. in EM, xxxii (1923, 2/1962)
8 pieces, 5vv, in *Ob* Mus.f.20–21, 23–4 (1 ptbk missing), 8 madrigals, 4–6vv, *Lcm* 684 (only 4 ptbks survive): all ed. in EM, xxxix (1988)

INSTRUMENTAL

Pavane, a 5, *Lbl* Add.30826–8 (lacks 2 pts)

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I. Payne: 'George Kirbye (c.1565–1634): Two Important Repertories of English Secular Vocal Music Surviving Only in Manuscript', *MQ*, lxxiii (1989), 401–16
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DAVID BROWN

Kirchbauer, Alphons (*fl* 1731). German composer. He was a monk at the Benedictine Neresheim Abbey, near Dillingen. Unlike most of the German monastic composers of the early 18th century, he seems to have had a fairly successful ecclesiastical as well as musical career, having been chancellor to the Bishop of Chur.

His one known publication, *Jubileus curiae caelestis* (Augsburg, 1731), contains seven masses for four voices, two violins and organ, and is typical of the small-scale church music for parish choirs of the time. Kirchbauer was one of the earlier composers to follow the lead given by Valentin Rathgeber in writing simple, tuneful music for ordinary churches. This publication is unusual in that it does not appear to have included the optional trumpet and drum parts supplied with most publications, but it must have been popular as it was reprinted in 1740 (according to *FétisB*), a distinction which few liturgical publications of this type received.

ELIZABETH ROCHE

Kirchentonart (Ger.). *See* CHURCH MODE.

Kircher, Athanasius (*b* Geisa, nr Fulda, 2 May 1601; *d* Rome, 27 Nov 1680). German polyhistorian, theologian and music theorist, active mainly in Italy. He is important for music as the author of *Musurgia universalis*, one of the most influential of all music treatises and specially notable among those of the Baroque period.

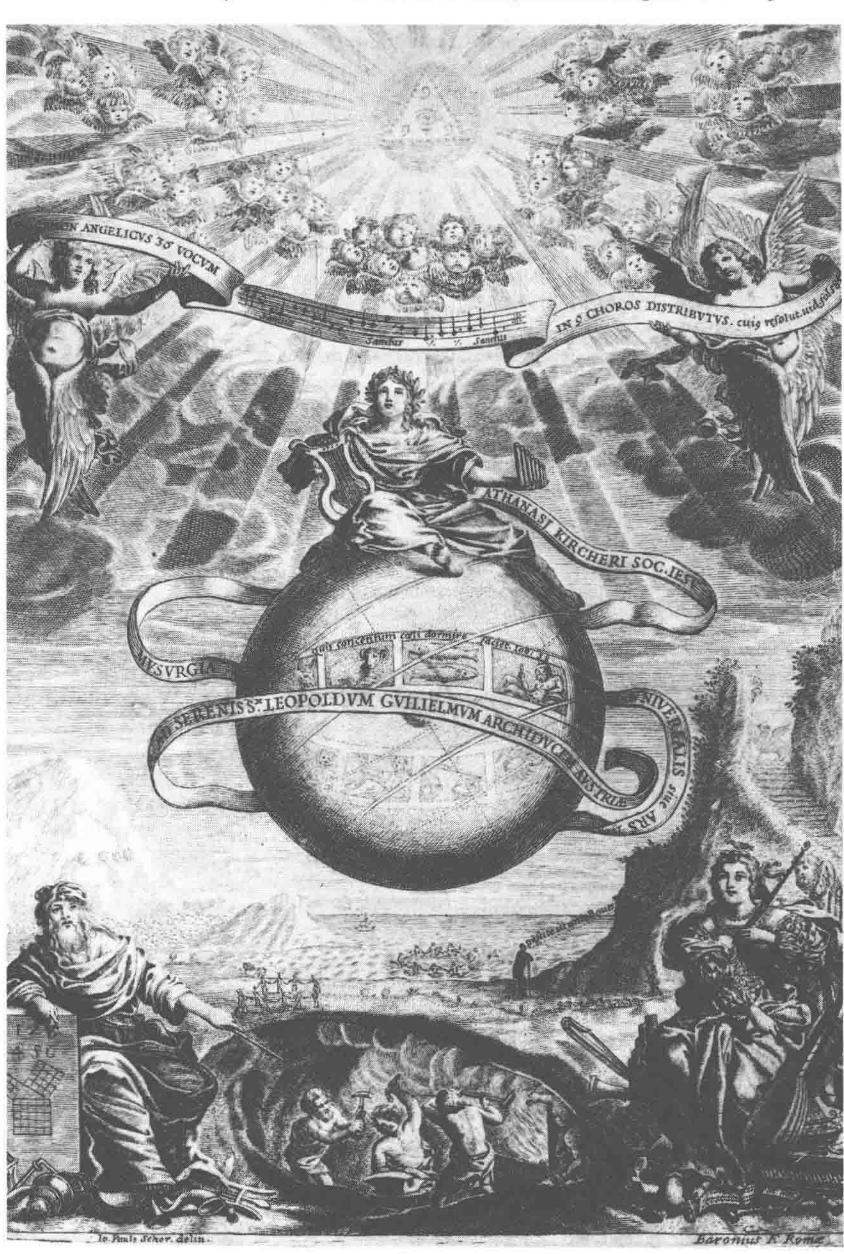
1. LIFE. Kircher related the few known facts of his early life in an autobiography (see Seng's translation of Langenmantel). His father, who received a doctor's degree in philosophy and theology from Mainz University, was apparently also a musician, for Kircher credited him with his first instruction in music. After starting his education in his home town, he entered a Jesuit school at Fulda in 1612. On 2 October 1618 he became a novice at the Jesuit college at Paderborn, thus initiating a long period of intensive training in various Jesuit schools in both humanistic and scientific subjects. In 1622 he was forced to leave Paderborn because of the ravages of the Thirty Years War and went to Cologne to continue his studies in the physical sciences and philosophy. The following year he underwent further language training at Koblenz but was soon required to move to Heiligenstadt, near Göttingen, to teach Greek. Probably in the same year he was sent to the residence of the Archbishop of Mainz, Johann Schweikard von Kronberg at Aschaffenburg. In 1624 he began four years of theological study at Mainz, where in 1628 he was ordained. A final year of teacher training, which he pursued at Speyer, was required of him before he received his first appointment in 1629 as professor of mathematics, philosophy and oriental languages at the University of Würzburg. Two years later, when the Swedish army threatened Würzburg, he fled to France: he was sent first to Lyons and shortly afterwards to Avignon, where at a Jesuit college he took up a position similar to the one he had held at Würzburg. At Avignon he began an intensive study of the natural sciences and at this time became acquainted with Senator Nicolas Peiresc of Provence, whose similar enthusiasm for the sciences and especially for the study of ancient eastern civilizations led to a lasting friendship that soon influenced Kircher's career.

In 1633 Kircher received an appointment as court mathematician to the Emperor Ferdinand II at Vienna. He decided to travel by way of Rome, which he reached on 14 November. However, through the influence of Peiresc, who urged both Cardinal Francesco Barberini and Pope Urban VIII to keep him in Rome, he found on his arrival that he had been appointed to the Collegio Romano as professor of mathematics, physics and eastern studies. He remained there for the rest of his life except for brief visits to other parts of Italy and a longer journey, in 1637–8, to Malta as the father confessor to Landgrave Friedrich of Hesse-Darmstadt. Eventually he was released from teaching so as to be able to devote himself entirely to research and writing. In his later years he often went for reasons of health to the chapel of S Maria della Mentorella at Guadagnolo, a village near Palestrina, and after his death his heart was interred there.

2. WORKS. Scharlau summarized the content and importance of Kircher's writings on music and was also the first to examine systematically his voluminous correspondence surviving in Rome (see also Langenmantel). Kircher wrote 30 books, several of them vast, in which he sought to embrace the entire corpus of accumulated knowledge and to organize and relate it to Christian philosophy. The magnitude of his achievement precludes even a summary here. It may be noted, however, that he was one of the first to solve the meaning of Egyptian hieroglyphics, and his *Oedipus aegyptiacus* (1652–4), though often inaccurate and prone to imaginative conclusions, was in the 17th century a major source for the popularizing of ancient Egyptian culture and civilization. Like many of his contemporaries, among them Mersenne,

Fludd and Kepler, Kircher often erred by failing to evaluate the accuracy of his scientific data. Nevertheless, he compiled, especially in the massive *Musurgia universalis*, a compendium of musical facts and speculation that is still essential to an understanding of 17th-century music and music theory (see illustration).

Musurgia universalis, one of the really influential works of music theory, was drawn upon by almost every later German music theorist until well into the 18th century. Its popularity was greatly aided by a German translation of a major part of it in 1662. Kircher wrote about music as an essentially conservative German rationalist, who saw it as a natural element in the Quadrivium, as part of mathematical order and, by extension, as a unique symbol of God's order expressed in number. He continued to support the essentially medieval view that the cosmos was revealed in musical ratios and that musical harmony mirrored God's harmony. This profoundly theological viewpoint of 17th-century German music theory (see Buelow) clearly extends as far as the music of Bach. Much of Kircher's contrapuntal doctrine derives from Zarlino, and in this and some other respects *Musurgia universalis* presents a synthesis of 16th- and 17th-century Italian and German compositional practices. A specifically German feature, however, is the description of the affective nature of music, in which Kircher brought the concept of *musica pathetica* into relation with the formal constructive elements of rhetorical doctrine. He examined rhetorical structure, poetic metre and musical–rhetorical figures in some detail. In this way he suggested the means for achieving an emotionally expressive yet rationally controlled musical style. His ideas concerning the classification of musical styles, based on sociological as well as national characteristics, are also original and important



Title-page of Kircher's 'Musurgia universalis' (Rome, 1650): engraving after Johann Paul Schor

for the study of Baroque music (see Katz). Although he was apparently not a practising musician he was able to identify the best music composed and performed in his own (and earlier) times. In *Musurgia universalis* he quoted frequently extensive music examples from composers such as Agazzari, Gregorio Allegri, Carissimi, Froberger, Gesualdo, Kapsberger, Domenico Mazzocchi and Morales. Other aspects of his treatise that contribute to an understanding of 17th-century musical thought include the lengthy discussions of acoustics, musical instruments (*see* WATER ORGAN, fig.1), the history of music in ancient cultures and the therapeutic value of music.

Kircher's insatiable curiosity about ancient cultures, the natural sciences and music, together with his extensive contacts with scholars throughout the world, led him to assemble a museum of antiquities and musical curiosities. This Museum Kircherianum was for long an attraction for visiting musicians as well as for tourists; it was eventually dispersed among various Roman museums in the 19th century. Kircher was fascinated too by all aspects of mechanics and created a composing machine – the *arca musarithmica* – that made automatic composition possible. Although frequently criticized for his attitudes which to later writers seem unscientific, and often neglected because of his difficult Latin prose, he was nevertheless one of the leading figures in the music theory of the Baroque period.

See also MICHELI, ROMANO and NOTATION, fig.104.

THEORETICAL WORKS

only those on music

Magnes, sive De arte magnetica (Rome, 1641, 2/1643)
Ars magna lucis et umbrae (Rome, 1646, 2/1671)
Musurgia universalis, sive Ars magna consoni et dissoni (Rome, 1650/*R*); inc. trans. A. Hirsch as *Philosophischer Extract und Auszug aus dess Welt-berühmten teutschen Jesuiten Athanasii Kircheri von Fulda Musurgia universali* (Schwäbisch Hall, 1662)
Oedipus aegyptiacus (Rome, 1652–4)
Itinerarium exstaticum (Rome, 1656; rev. 2/1660 by C. Schott as *Iter extacticum coeleste*)
Organum mathematicum (Würzburg, 1668) [collab. C. Schott]
Ars magna sciendi (Amsterdam, 1669)
Phonurgia nova, sive Coniugium mechanico-physicum artis et naturae (Kempten, 1673/*R*; Ger. trans., 1684 as *Neue Hall- und Thon-Kunst*)
Tariffa Kircheriana (Rome, 1679)
Vita admodum reverendi P. Athanasii Kircheri SJ viri toto orbe celebratissimi (MS, *c*1669, incl. in Langenmantel and Seng)
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GEORGE J. BUELOW

Kirchgässner [Kirchgessner], **Marianne** [Mariane, Maria Anna] (**Antonia**) (*b* Bruchsal, 5 June 1769; *d* Schaffhausen, 9 Dec 1808). German glass harmonica player. She was blind from the age of four. Having learnt the glass harmonica from J.A. Schmittbaur at Karlsruhe, she made numerous successful concert tours; on the first (1791), accompanied by the music journalist H.P.C. Bossler and his wife, she visited Munich, Salzburg, Linz and Vienna. Mozart heard her in Vienna and composed the Adagio and Rondo (K617), the Fantasie (KAnh92/616*a*) for glass harmonica, flute, oboe, viola and cello, and Adagio (K356/617*a*) for her instrument. In London in 1794 Fröschel made her a new instrument which she used from then onwards, and Salomon wrote a sonata for her. In 1799 she retired to Gohlis, near Leipzig, but later made several concert tours, including visits to Goethe in Karlsbad in the summer of 1808. Musicians admired her playing but regretted that she failed to bring out the true qualities of the glass harmonica, through a wrong method of execution. Her death was attributed to deterioration of her nerves caused by the unusually piercing vibrations of the instrument.

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C.F. POHL/KARL MARIA PISAROWITZ

Kirchhoff, Gottfried (*b* Mühlbeck, nr Bitterfeld, 15 Sept 1685; *d* Halle, 21 Jan 1746). German composer and organist. He was one of a family of Stadtpfeifer whose members held appointments in Weissenfels, Bitterfeld, Leipzig, Quedlinburg and other centres; Andreas Kirchhoff, an 'excellent instrumentalist' active in Copenhagen about 1670, was probably a member of the family. Along with Handel, Kirchhoff was one of Zachow's most brilliant pupils, schooled in the tradition of the Leipzig organists' and Stadtpfeifer's art. In 1709 he was Kapellmeister to the Duke of Holstein-Glücksburg (possibly through the good offices of Andreas Kirchhoff, then in Denmark) and in 1711 he was appointed organist in Quedlinburg, before moving in 1714 to Halle, where he was organist and *director musices* at the Liebfrauenkirche; the post was previously declined by J.S. Bach. In 1716 Bach, Kuhnau and Rolle came to examine the organ, newly built by Cunzius. Kirchhoff composed two cantatas on the organ's dedication and also wrote and directed the music in honour of academic festivities (1733) and the bicentenary of the Reformation in Halle (1741).

Kirchhoff's works include cantatas in the tradition of Zachow, J.S. Bach and Erdmann Neumeister, using successions of brief arioso movements and sometimes linking accompanied recitative and chorale. Ties with Bach are seen in his setting in 1717 of *Christen, ätzet diesen Tag* (cf BWV63) and in *L'ABC musical: Praeludia*

und Fugen aus allen Tönen (lost). His organ pieces and in particular chorale preludes (in *D-Bsb*, *RUS-KAu*) show the influence of the Pachelbel school as well as Zachow; their characteristic features include imitative treatment of chorale melodies, free figuration, melisma and dominance of the upper voices. They do not however appear to bear out his reputation as a virtuoso organist. But his other keyboard works and his violin sonatas show that his high reputation was well founded. One of the violin sonatas appears as a five-movement sonatina in Leopold Mozart's *Notenbuch* for his son (1762).

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G. KRAFT

Kirchmann. *See* KIRKMAN family.

Kirchner, Leon (*b* Brooklyn, NY, 24 Jan 1919). American-born composer, pianist and conductor of Russian extraction. When he was nine years old his family moved to Los Angeles where he was raised and educated at a time when the city's intellectual and artistic life was undergoing fundamental changes, due in large part to the influx of leading figures fleeing Hitler's Europe. He thus enjoyed the early encouragement of Toch who, impressed with his musicality and creative potential, recommended him to Schoenberg who became his principal mentor and the determining force, aesthetically and ethically, of all his subsequent work. Though he eschewed strictly dodecaphonic techniques, his music owes much of its characteristic forward drive to the Viennese tradition as represented by Schoenberg and to a certain extent Berg. Kirchner's work ranges from agonizing ruminations over the human condition to the liberating interplay of rhythmically energized pitches and timbres. Invariably it is governed by the same distinctive sense of structural discipline that underlies his ever insightful and imaginative renditions of a wide range of music, whether as a pianist in a Mozart concerto or conductor of a Bruckner symphony. These qualities, reflective of a profoundly humane individual, have distinguished him no less as a teacher at Harvard from where he retired in 1989.

Kirchner's own studies were primarily with Bloch at the University of California at Berkeley, where, in 1942 he was awarded the George Ladd Prix de Paris. By then, however, study in France was out of the question, and Kirchner settled in New York to work with Sessions, himself a one-time Bloch pupil. After four years of military service he returned to Berkeley for further study with Sessions. Although Kirchner later disavowed much of the creative result, it brought him the early recognition of a Guggenheim Fellowship in 1948–9, after which he obtained an appointment at the University of Southern California, rising from assistant to full professor in four years. In 1954 he became Luther Brusie Marchant Professor at Mills College, Oakland which he occupied until moving to Harvard in 1961 where, in 1966 he succeeded Piston as Walter Bigelow Roser Professor of Music. Having already distinguished himself as a performer at Mills College, he initiated at Harvard a novel course which combined musical analysis with performance; this in turn gave birth to the Harvard Chamber Orchestra.

In the footsteps of Schoenberg, Kirchner has remained consistently individual, unimpressed by changing fashion where 'idea, the precious ore of art, is lost in the jungle of graphs, prepared tapes, feedbacks and cold stylistic minutiae'. His music unfolds freely, unencumbered by technical straightjackets, imaginatively responding only to the underlying idea, Schoenberg's *Gedanke*, though with due regard to instrumental possibilities and limitations. His effectively written concertos offer every opportunity for virtuosity in display, but never at the expense of an unfailing seriousness of purpose. One critic's assessment of the Second Piano Concerto (1963) as 'occasionally difficult to follow, always interesting, and charged with a sense of urgency and power' (Goldman, 1975) may stand for Kirchner's output as a whole. The poetic, emotionally demanding 'duo-drama' *Of things exactly as they are* for two singers, chorus and orchestra (1997) exhibits a similar compelling force.

Kirchner's powerful strain of musical communication has led to recognition and awards from such institutions as the Guggenheim Foundation, the American Academy of Arts and Letters (1962), the American Academy of Arts and Sciences (1963) and the Center for Advanced Study of Behavioral Sciences (1974). The New York Critics Circle honoured him twice with its annual award (for the First and Second String Quartets); his First Piano Concerto led to a Naumburg Award and the Third Quartet to the Pulitzer prize (1967).

Copland observed in the 1950s that there were moments in Kirchner's music that seemed nearly 'out-of-control'. However, in the course of time such youthful ardour – especially evident in the Piano Trio of 1954 – inevitably yielded to more reflective manifestations of 'inner necessity'. Thus, the Second Piano Trio (1993) evokes, rather, some particularly passionate episodes in late Romantic music, Mahler certainly inspiring the closing portion of this single-movement work, which ends almost demonstratively in C sharp minor. Nor is Mahler's unmistakable stamp missing from certain parts of the later 'duo-drama'. But even direct allusions to *Das Lied von der Erde*, its probable model, assume entirely new meanings in this very individual context.

By and large, Kirchner has come to favour compact structures based on a minimal number of motifs. Ever new intervallic combinations of, in particular, characteristically Schoenbergian 2nds and 3rds, generate abundant energy for an expressive flow of ideas, due in no small part to judicious metre and tempo changes. Such 'rhapsodic' traits are discernible not only in a purely melodic composition like *Triptych* for solo violin and cello but

also in the second of two works entitled Music for Orchestra (1989). By the same token, though, in *Lily*, Kirchner's only operatic venture to date, a measure of tension between the very fertility of his musical imagination and certain strictly literary aspects of his textual choice (Saul Bellow's *Henderson, the Rain King*), appears to persist at times. Fortunately, some of its finest musical moments have been recaptured in an identically titled chamber work as well as in the separately published solo piece *Flutings for Paula* (1977).

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ALEXANDER L. RINGER

Kirchner, (Fürchtegott) Theodor (*b* Neukirchen, Saxony, 10 Dec 1823; *d* Hamburg, 18 Sept 1903). German organist, pianist and composer. He was an accomplished organist by the age of eight. In 1838 he went to Leipzig, where he studied with Julius Knorr and C.F. Becker; he also received advice from Mendelssohn and joined Schumann's circle. He went to Dresden in 1842 but returned to Leipzig the following year to study at the conservatory. Mendelssohn recommended him for the post of organist in Winterthur, and Kirchner spent his time there very successfully, teaching, composing and organizing the musical life of the town. Bülow, Liszt and Wagner admired his organ playing, and he was called upon to accompany the rehearsals of Wagner's *Ring*. He was in touch with musical activity in Zürich, and in 1862 settled there, first assuming the direction of the subscription concerts and the leadership of a choir and later becoming organist at St Peter's. During his Zürich period Kirchner became friends with Theodor Billroth and Brahms, whose antipathy towards the New German School of Liszt and Wagner he came to share.

In 1872 Kirchner took a post as music teacher to Princess Maria in Meiningen, but he remained there only a year. He led an irregular life, often changing residence and activity: in 1873–4 he directed the newly founded music school in Würzburg; from 1875 to 1883 he taught in Leipzig and from 1883 to 1890 he taught chamber music at the Dresden Conservatory; from 1890 he lived in Hamburg. Although he had an adequate income, his eccentric way of life led him into financial difficulties and only a collection taken up by his friends and publishers saved him from destitution. At the end of his life he was crippled and nearly blind.

Kirchner wrote about 1000 individual works for the piano and was a master of the character-piece and cyclic form. His style, which varied little, is akin to Schumann's. Among his chamber music works, his string quartets are noteworthy for their craftsmanship.

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LUISE MARRETTA-SCHÄR/JAMES DEAVILLE

Kirchner, Volker David (*b* Mainz, 25 June 1942). German composer. He studied the violin with Günter Kehr and composition with Günter Raphael at the Peter Cornelius Conservatory, Mainz (1956–9). He went on to study composition with Bernd Alois Zimmermann at the Staatliche Hochschule für Musik, Cologne (1959–63), and the viola with Tibor Varga at the Hochschule für Musik, Detmold (1964–5). He played the piano and clarinet in jazz groups during his student years in Cologne, and played the viola in ensembles including the Rheinisches Kammerorchester Köln (1962–4), the Kehr-Trio (1964–7) and the Frankfurt RSO (1966–88). In 1989 he moved to Mainz to work as a freelance composer. He became an adviser to the Villa Musica foundation in 1992. His awards include the Förderpreis (1974) and arts prize of Rheinland-Pfalz (1977), and the music prize of the Rheingau Festival (1994).

Best known as a composer of music theatre, Kirchner had already written over 20 incidental scores and a chamber theatre piece (*Riten*, 1970–71) when he completed his first opera, *Die Trauung* (1974). Its successful première led to commissions from several opera houses. His stage works are characterized by an attempt to expand the operatic genre without relinquishing its traditional, generic structures. His concert works also demonstrate a respect for tradition, employing a style that can be described as 'augmented late-Romanticism'. Harmony, timbre, melodic contour and rhythmic patterns share much with the late Romantic repertory, but are enhanced by new elements such as noise, tone clusters, speech sounds and taped insertions. Quotations from earlier music also play an important role in many works. The

First Symphony (1980), for example, probes fragments of Romantic music, emphasizing their status as quotations through repeated presentation or disruptive placement. A sombre quality, often heightened to the edge of catastrophe is also characteristic. Alienation, violence, the decline of values, the abuse of power and death are central themes in the theatre works of the 1970s and 80s. Optimistic elements, however, begin to reappear in later music, especially in the *Requiem* (1988) and *Missa Moguntina* (1992–3).

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INSTRUMENTAL

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VOCAL

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ERIKA SCHALLER

Kirckman. *See* KIRKMAN family.

Kiriac-Georgescu, Dumitru (*b* Bucharest, 18 March 1866; *d* Bucharest, 8 Jan 1928). Romanian composer and conductor. He began his musical training at the Bucharest Conservatory with Gheorghe Brătianu and Eduard Wachmann, and then studied from 1892 to 1899 in Paris, with Dubois, Bourgault-Ducoudray and Widor at the Conservatoire and with d'Indy at the Schola Cantorum. At the same time he conducted the choir of the Romanian Chapel and a French choral society, Les Enfants de Lutèce. After his return to Romania he became in 1900 a professor at the Bucharest Conservatory, and in the following year founded the 'Carmen' society, one of the most important Romanian choirs of the 20th century. In 1928 he helped to organize a library in Bucharest that was to become the Folklore Institute. With Enescu and Brăiloiu he was among the founder-members of the Society of Romanian Composers in 1920.

As a composer, Kiriac-Georgescu worked on the development of new choral and vocal genres, and as a scholar with deep knowledge of folk and church modes he created a new style of Romanian music. Use of the Locrian, Dorian and other modes underlies the harmonic structure of his music. In addition to the *Liturgia psaltică* and the *Cîntările liturgice*, he wrote many choruses and songs influenced by Romanian folklore and popular life.

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ROMEO GHIRCOIAŞIU

Kiribati, Republic of. From 1979 the name of the Gilbert Islands. *See* MICRONESIA, §III.

Kirkby, (Carolyn) Emma (*b* Camberley, Surrey, 26 Feb 1949). English soprano. She studied classics at Oxford and singing with Jessica Cash. Her pure, light-textured voice, deployed with minimal vibrato, her natural declamation and her sensitivity to words have been widely admired by interpreters of early and Baroque music and have served as a model for many specialists in this repertory. She made her operatic début as Mother Nature in Locke and Christopher Gibbons's *Cupid and Death* at Bruges in 1983 and her first American appearances as Dorinda in Handel's *Orlando* in a 1989 tour. Kirkby has sung frequently under the direction of Andrew Parrott, Anthony Rooley and Christopher Hogwood in a repertory ranging from 14th-century Italian songs to arias by Haydn and Mozart, and has been a regular member of Rooley's Consort of Musicke. In 1989 she sang Venus in Daniel Purcell's, Weldon's and Eccles's settings of *The Judgment of Paris* at the BBC Promenade Concerts. Her many recordings include *Dido and Aeneas*, *Venus and Adonis*, *Orlando*, Monteverdi's *Orfeo*, Hasse's *Cleofide*, discs of Handel arias, and a wide range of Italian cantatas and madrigals, English songs and Baroque and Classical choral works.

NICHOLAS ANDERSON

Kirkby-Lunn, Louise. *See* LUNN, KIRKBY.

Kirkendale [née Schöttler], **Ursula (Antonie)** (*b* Dortmund, 6 Sept 1932). American musicologist of German birth. She studied musicology, art history and classical archaeology at the universities of Munich and Vienna, and took

the doctorate (1961) at Bonn University with a dissertation on Caldara. She did editorial work for Knud Jeppesen in Florence during 1962; from 1964 she taught musicology at the University of Southern California, the University of California at Santa Barbara and Duke University. In 1969–70 she was visiting associate professor at Columbia University.

In her research she has concentrated on the Italian Baroque. Her book on Antonio Caldara (1966), which deals especially with the composer's career until he became vice-Kapellmeister in Vienna in 1716, combines archival research with a wide knowledge of artistic, literary and cultural history; it provides new information on Caldara's life and places his oratorios of about 1690–1716 in the context of the Venetian style and the developing *galant* style. She has also found documentary material on Handel in the Fondo Ruspoli in the Vatican and has thereby established the chronology of about 50 cantatas between 1707 and 1711. She has also undertaken work on Bach's *Musikalisches Opfer*, and the more general field of musical rhetoric.

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PAULA MORGAN

Kirkendale, (John) Warren (*b* Toronto, 14 Aug 1932). American musicologist of Canadian birth. He took the BA at the University of Toronto (1955) and continued his studies at the universities of Berlin, Bonn and Vienna, taking the doctorate at the University of Vienna in 1961 under Erich Schenk. After a year of research in Florence (1962), where he also worked as an assistant for Knud Jeppesen, he went to the USA to join the staff of the music division at the Library of Congress. From 1963 to 1967 he taught at the University of Southern California; in 1967 he became associate professor, and in 1975 professor, of musicology at Duke University, where he remained until 1982. During his residency in the USA he continued to conduct research in Italy; he was also visiting scholar at the Harvard University Center for Italian Renaissance Studies, Florence (1975, 1982). In 1983 he was appointed professor at Regensburg University and he has been visiting professor at Pavia University (1988), Moscow State University (1994) and the Hungarian Academy of Sciences (1996). In 1992 he retired and moved to Rome.

Kirkendale's principal areas of research are 18th-century Austrian music and Italian music from the 16th century to the 18th, and Florentine musicians, 1537–1737. His approach is strongly influenced by the broad historical-literary education he received in Toronto and Vienna and his work therefore emphasizes the relationship of music history to other humanistic disciplines, such as classical rhetoric, literature and painting.

WRITINGS

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'Circulatio-Tradition, Maria Lactans, and Josquin as Musical Orator', *AcM*, lvi (1984), 69–92

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P. Halász: '"Történészként a múlttal élek együtt": beszélgetés Warren Kirkendale-lel' ['As a historian I live with the past': an interview with Warren Kirkendale], *Muzsika*, xl/1 (1997), 21–5

PAULA MORGAN

Kirkman [Kirchmann, Kirckman]. English family of harpsichord and piano makers of Alsatian origin. Jacob Kirkman (*b* Bischweiler, 4 March 1710; *d* Greenwich, buried 9 June 1792) came to England in the early 1730s, and worked for HERMANN TABEL, whose widow he married in 1738. He took British citizenship on 25 April 1755, and in 1772 went into partnership with his nephew, Abraham Kirkman (*b* Bischweiler, 1737; *d* Hammersmith, buried 16 April 1794). (The Jacob Kirkman who was organist of St George's, Hanover Square, at this time is probably to be identified with another of Jacob Kirkman's nephews, who died in 1812.) Abraham Kirkman in turn took into partnership his son, Joseph Kirkman (i) (dates of birth and death unknown), whose son, Joseph Kirkman (ii) (*c*1790–1877), worked with his father on their last harpsichord in 1809. The firm continued as piano makers until absorbed by Collard in 1896.

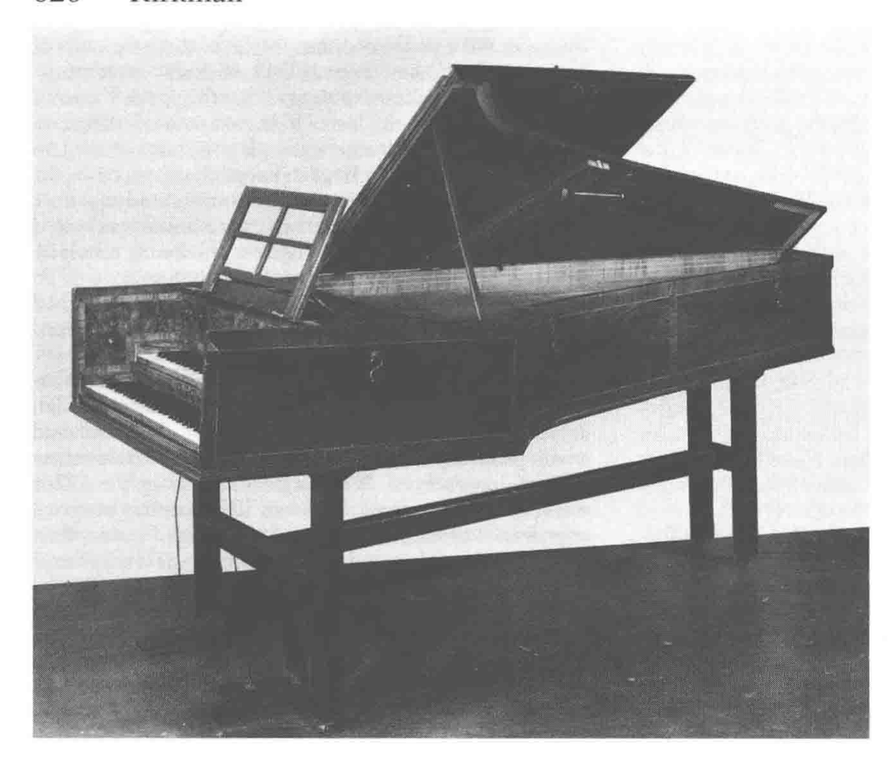
'The first harpsichord maker of the times' was Fanny Burney's description of Jacob Kirkman; but by then Shudi was dead and her father had become increasingly associated with Kirkman, judging by the correspondence with Thomas Jefferson (1786; quoted in Russell), the entries in *Rees's Cyclopaedia* (1819–20) and other sources. Clearly Kirkman and Shudi had a near monopoly of the English harpsichord at its apogee and various estimates have been made of how many they produced. In the event, over twice as many Kirkmans of one period or another have survived, and Hubbard's phrase 'almost mass produced', though an exaggeration, is an understandable one. It is not known how many men worked for Kirkman in any one year, nor are the details of his organization and working methods entirely clear. Burney related several anecdotes about Kirkman – about his becoming a money-lender (a matter for which there is much documentary proof), his wooing of Tabel's widow and his way of dealing with the competition of the 'keyed guitar' (*see* ENGLISH GUITAR) – that clung to his reputation; more pertinent to his development as a harpsichord maker are his willingness to make experimental harpsichords (such as the enharmonic instrument for Robert Smith of Trinity College, Cambridge, *c*1757), his realistic approach to new-fangled inventions (such as Walker's quasi-*Geigenwerk*, the Celestina, popular in the 1780s), his experience in related keyboard instruments (spinets, claviorgans, pianos *c*1770, square pianos *c*1775) and even his membership of the German Reformed Church of the Savoy, with which were associated both a musical repertory and an organ tradition much more cosmopolitan than even the most exceptional London parish churches. The fact that he sued his former worker Robert Falkener in 1771 for putting up for sale as by Kirkman a harpsichord made by somebody else (probably Falkener, like those now in the University of Glasgow and the Russell Collection, with Kirkman nameboards) does not suggest vindictiveness; no doubt his complaint was justified and accords with other masters suing former apprentices at this period (e.g. Gottfried Silbermann and Hildebrandt).

The detailed differences and similarities of construction between a Kirkman and Shudi harpsichord are still being studied, and comparisons of their tone will remain subjective for some years to come. What can be said is that there were three main Kirkman–Shudi harpsichord types: singles of 8′, 8′, singles of 8′, 8′, 4′ and doubles of 8′, 8′, 4′, lute. More often than not there is a buff batten (normally, but not always, for the lower 8′) after *c*1760, but lutes were not included on Kirkman singles; sometimes on singles, the buff was activated by a foot-lever (or 'pedal'). The machine stop, which is unlikely to date before 1765 (and then only at first for special instruments), was a registration aid whereby on being 'cocked' by a hand stop the foot could operate machinery attached to the register ends in such a way that stops could be changed without the hands needing to be removed from the keys. The standard system – though there were others – was that on, for example, the Shudi and Broadwood harpsichord of 1775 now in the Vienna Kunsthistorisches Museum (said to have been Haydn's): on depression, the pedal changed the tutti (I 8′, I 4′ + II 8′) to a softer and different colour (I 8′ only, not coupled to II lute). On such English harpsichords, there was no coupler as such, the common 8′ row of strings being a 'dogleg' stop, that is the jacks were so shaped that they rested on the ends of both manuals' key-levers. This is today commonly regarded as a weakness of design, that the upper 8′ cannot be contrasted with the lower 8′ in two-manual play since the lower manual automatically plays it; but virtually no literature known to an English harpsichord player in the 18th century required such 'manual contrast and equality'. Either way it is unlikely that the upper manual was voiced other than as an echo, although on this point scholarly debate still continues. No English organ builder of 1750 was aware of the possibilities of two well-matched manuals; much the same could be said of the harpsichord makers.

The inner construction of a Kirkman was noticeably more complex, and might be thought more clumsy, than a French harpsichord of the same period, but both had developed fairly directly and clearly from the 17th-century Flemish harpsichord. Why English makers by the 1720s were so firmly committed to an idiosyncratic outward appearance to their harpsichords – veneered inside, then outside, with inlay and occasionally quite exceptional marquetry in the keywell – is less clear; of more importance to the player, Kirkman devised an unusual keyboard and key-bed construction, whereby the keys of both manuals were placed on a three-rail frame with front rail pins, so that the key-fall is limited by a rail at the finger end of the keys, a very unpleasant system for fingers used to a French keyboard. Judging by the music written for French harpsichords in 1750, the manual coupling system, whereby the upper manual slid into and out of play with the lower manual and thus did without dogleg jacks, was not at the time understood to have the subtle advantage over the English dogleg system for which recent authors have given it credit. By 1750 French upper manuals also were required for echoes.

Kirkman harpsichords made from about 1766 may often be found to have two pedals: one for the machine stop, one for the lid (or nag's head) swell (fig.1). The latter was the name given to the device whose mechanism, operated through various types of lever by a pedal, opened a segment of the top lid (shaped like the elongated head of a horse) along the bentside. Some kind of lid swell was incorporated in Plenius's *lyrichord* or *lyrachord* (a version of the gut-strung *Geigenwerk*), of which a description was published in 1755; in 1769 Shudi patented his Venetian Swell, later adopted by Kirkman. Jefferson (in a letter dated 25 May 1786) called the device a 'machine on the top resembling a Venetian blind for giving a swell' and requested one for his commissioned Kirkman harpsichord. This was some years after Burney reported (in his travels in Italy) that the two Kirkmans he saw in Venice, and the Shudi in Naples, were 'regarded by the Italians as so many phenomena', although it is significant that the known exported Shudis (to Berlin, Vienna and Russia) had all the paraphernalia of the mature English harpsichord: machine stop, Venetian swell, four registers and a compass extended to *C*′. Why Kirkman should extend at least one of his harpsichords to *c*′′′′ with reversed colouring of the sharps and naturals from *g*♯′′′ upwards is not known; perhaps in rivalry to Shudi (Kirkman's *c*′′′′ of 1772; Shudi and Broadwood's *C*′ for Maria Theresa, 1773) or in inspired anticipation of piano compass (Merlin, 1777, *C*′ to *c*′′′′).

It is possible that circumspect experience would suggest Shudi's harpsichords to have a more 'round' tone than



1. Harpsichord by Jacob and Abraham Kirkman, London, 1776 (Victoria and Albert Museum, London)

Kirkman's; if so, such an opinion may be based on the more distant plucking-points reputedly given to Shudi's basic design by John Broadwood after *c*1770, or on the leather (or hard cowhide) plectra that details of jack design suggest to have been used for at least some spinets and harpsichords from about 1785 or earlier. It seems to be true that Kirkman's lute registers pluck nearer the nut than Shudi's, thus pointing to a more incisive, nasal sound. So subjective is this area of study that Hubbard's considered view that such English harpsichords 'are too good. The tone ... almost interferes with the music' could be precisely denied by others who found the tone suitably neutral for music in a very wide stylistic spectrum. All things being equal, the Venetian swells must have dulled the tone, both by interfering with its passage (even when open) and by increasing the weight of the whole structure; but there is no evidence that all things were equal, e.g. that builders did not compensate by voicing more brilliantly. Precise details of voicing and stringing, and of the materials used for both, are still imperfectly understood, although much work has been carried out on these issues in the last two decades of the 20th century. At least one harpsichord from the 1770s has an apparently contemporary machine stop system whereby two foot-levers depressed in a particular order produce the 4′ alone on the lower manual, thus suggesting that the voicing was meant to give the register more character of one sort or another than is usually the case today. The buff, or so-called harp, effect, produced by a batten studded with small pieces of *peau de buffle* (not felt) brought into contact with the ends of the 8′ strings at the nut, is called 'guitar or harp' by Shudi in the directions on an instrument sent to Frederick the Great; but its purpose can be only conjectured, although special effects in continuo work are the most likely (e.g. in the slow movement of a flute sonata). Machine stops can produce a simulated crescendo–diminuendo effect when applied gradually, while the lid and Venetian swells change the timbre of the sound being produced as much as they do its volume. It has been suggested that, especially as the century neared its end, Kirkman and Shudi harpsichords were intended to be voiced very strongly, and Burney may well have written



2. Portrait of a member of the Kirkman family, believed to be Abraham: drawing by John Nixon, pen and ink with wash, c1785 (private collection)

comparatively when he made his cryptic and unexpected remark about 'quilling, which in France is always weak'. As for the musical repertory of such harpsichords, it is probably fair to regard an enlightened English harpsichord player of *c*1770, with an interest in Scarlatti and Rameau, Handel and Corelli, J.C. Bach and Mozart, Arne and Purcell, Kirnberger and Hasse, C.P.E. Bach and Sammartini, as requiring a particularly, even uniquely, versatile instrument.

Like many harpsichord makers in London in the last quarter of the 18th century, the Kirkman family gradually began to build pianos as well as harpsichords. The earliest signed Kirkman piano is a square dated 1775. Until the end of the century, piano making began to increase in volume as the trade in harpsichords diminished. The last surviving Kirkman harpsichord is dated 1800, though Engel says the last one made was in 1809, by which time the firm was fully engaged in the production of pianos, both grands and squares.

A claviorgan by Jacob Kirkman and John Snetzler is illustrated in CLAVIORGAN.

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DONALD HOWARD BOALCH/PETER WILLIAMS, CHARLES MOULD

Kirkpatrick, John (*b* New York, 18 March 1905; *d* Ithaca, NY, 8 Nov 1991). American pianist and music scholar. After attending Princeton University he continued his musical studies with Nadia Boulanger at Fontainebleau during the summers from 1925 to 1928 and at the Ecole Normale de Musique in 1926 and 1927. From 1928 to 1931 he studied the piano with Louta Nouneberg. In 1942 he became chairman of the music department at Monticello College. He then taught at Mount Holyoke College from 1943 until 1946, when he was appointed to the music faculty of Cornell University; he served as chairman of the department there from 1949 to 1953 and as director of the chapel choir from 1953 to 1957. In 1968 he became curator of the Ives Collection at Yale University (Professor Emeritus from 1973).

Kirkpatrick gave first performances of many piano works by American composers, most notably Charles Ives's *Concord Sonata* in 1939. As a friend of the Ives family, Kirkpatrick was asked after the composer's death to catalogue his music manuscripts; this resulted in a temporary catalogue issued by Yale in 1960. He also edited Ives's memoranda, with additional notes and appendixes, and several of his compositions.

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C. Ives: *Forty Earlier Songs* (New York, 1993)

PAULA MORGAN

Kirkpatrick, Ralph (Leonard) (*b* Leominster, MA, 10 June 1911; *d* Guilford, CT, 13 April 1984). American harpsichordist, clavichordist and pianist. After studying the piano from the age of six he began to play the harpsichord in 1930 while an undergraduate at Harvard, where he took the AB in fine arts (1931) and was awarded a Paine Travelling Scholarship to study in Europe. In 1931–2 he did research at the Bibliothèque Nationale in Paris and studied the harpsichord with Landowska and Paul Brunold and theory with Boulanger. He later studied briefly with Dolmetsch, Heinz Tiessen and Günther Ramin.

Kirkpatrick first performed publicly as a harpsichordist in 1930 in Cambridge, Massachusetts, and as a clavichordist in a radio broadcast from New York in 1946. At his European début (Berlin, 1933) he played Bach's Goldberg Variations with great success. He subsequently toured extensively in North America and Europe, first performing in Britain in 1947. His extensive repertory included all of Bach's keyboard music, a great many sonatas of Domenico Scarlatti, the 18th-century French school and some virginal music. He was also well known as an interpreter of much late 18th-century keyboard music, particularly Mozart's, on the fortepiano. His many recordings included Bach's complete keyboard works played on the harpsichord and clavichord, and the set of 60 Scarlatti sonatas which he also edited. His playing was characterized by rhythmic vitality, stylistic authority and, where appropriate, great bravura. Perhaps in reaction to the romantic excesses of the oldest generation of modern harpsichordists, he sometimes allowed a certain academic dryness to blunt his natural expressiveness.

Although in great demand as a solo harpsichordist and chamber musician Kirkpatrick continued his scholarly work. In 1937 he received a Guggenheim Fellowship for research into 17th- and 18th-century performing practice in chamber music, and began to gather material for his monumental study *Domenico Scarlatti* (Princeton and London, 1953). His editions included Bach's Goldberg Variations and, in addition to a selection of 60 sonatas, the complete keyboard sonatas of Domenico Scarlatti in facsimile. His teaching career began in 1933–4, when he held a post at the Salzburg Mozarteum. In 1940 he joined the staff of Yale University, and was professor of music,

1965–76. In 1964 he served as first Ernest Bloch Professor of Music at the University of California, Berkeley. He received honorary degrees from Yale and Rochester universities and Oberlin College.

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Interpreting Bach's Well-Tempered Clavier: a Performer's Discourse of Method (New Haven, CT, and London, 1984)
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HOWARD SCHOTT

Kirkpatrick, William J(ames) (*b* Duncannon, PA, 27 Feb 1838; *d* Germantown, PA, 20 Sept 1921). American compiler of Sunday-school and gospel hymnbooks, composer of hymns and teacher. He worked as a music teacher in the Philadelphia area, where he became associated with a number of Methodist churches.

His own musical style reflected the developing gospel hymn, which he helped to establish and popularize. In 1878 he joined forces with John R. Sweney, and the two men compiled about 50 songbooks and collections: 'Sweney and Kirkpatrick' became almost a trademark, and sales of their books ran into millions. They collaborated with the leading poets of gospel hymnody, and published nearly 1000 of Fanny Crosby's hymns alone. Kirkpatrick's collections – he produced about 50 further items after Sweney's death – were used in revivals and camp meetings, such as the Methodist gatherings at Ocean Grove, New Jersey, and many of his more animated tunes, for example, that of *Jesus Saves* (1882), reflect camp meeting and brass band influences. His other popular hymns include *Redeemed, how I love to proclaim it* (1882), *'Tis so sweet to trust in Jesus* (1882), *He hideth my soul* (1890), *Lord, I'm coming home* (1892), and *Lead me to Calvary* (1921).

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MEL R. WILHOIT

Kirnberger [Kernberg], **Johann Philipp** (*b* Saalfeld, bap. 24 April 1721; *d* Berlin, 26 or 27 July 1783). German theorist and composer. All information relating to his career before 1754 is based on F.W. Marpurg's biographical sketch (1754), an autograph album described by Max Seiffert (1889) and comments found in letters Kirnberger wrote to J.N. Forkel in the late 1770s (published in Bellermann, 1871). He received his earliest training on the violin and harpsichord at home, and attended grammar school in Coburg and possibly Gotha. He studied the organ with J.P. Kellner in Gräfenroda before 1738, and then the violin with a musician named Meil and the organ with Heinrich Nikolaus Gerber in Sondershausen in 1738. According to Marpurg, Kirnberger went in 1739 to Leipzig, where he studied composition and performance with Bach for two years (the autograph book shows that he was in Sondershausen in 1740 and Leipzig in 1741, which does not preclude his period of study with Bach). In June 1741 Kirnberger travelled to Poland, where he spent the next ten years in the service of various Polish noblemen. He also held a position as music director at the Benedictine convent at Reusch-Lemberg.

In 1751 Kirnberger returned to Germany apparently stopping at Coburg and Gotha before going to Dresden, where he studied the violin for a short time. He was then engaged by the Prussian royal chapel in Berlin as a violinist. By 1754 he had resigned that post and obtained permission to join the chapel of Prince Heinrich of Prussia, and in 1758 was given leave to enter the service of Princess Anna Amalia of Prussia, a position he retained to the end of his life.



Johann Philipp Kirnberger: portrait by Schaupp, perhaps after Christian Friedrich Reinhold Lisiewski (Staatsbibliothek zu Berlin, Preussischer Kulturbesitz)

Kirnberger was among the most significant of a remarkable group of theorists, centred in Berlin, which included J.J. Quantz, C.P.E. Bach and Marpurg. Almost without exception his contemporaries described him as emotional and ill-tempered, but dedicated to the highest musical standards. Criticized for being inflexible, conservative, tactless, and even pedantic, his detractors still acknowledged his devotion to his students and friends. These included his employer Princess Anna Amalia (whose famous library he helped to assemble), and such eminent musicians as C.P.E. Bach, J.F. Agricola, the Graun brothers, J.A.P. Schulz (his most important pupil) and the encyclopedist J.G. Sulzer, to whose *Allgemeine Theorie der schönen Künste* (1771–4) he contributed articles. Most accounts agree that he was a middling performer and that his compositions were correct if uninspired. Many are in a *galant* style similar to that of C.P.E. Bach; others are in the older 'strict' style in the manner of J.S. Bach, but in neither category does Kirnberger display the harmonic or melodic imagination of his models. Although his musical knowledge was wide and profound, it was, according to his contemporaries, disorganized. He found it so difficult to express his ideas in writing that he had to call on others to edit or even rewrite his theoretical works (*Die wahren Grundsätze* (1773), for example, was written by J.A.P. Schulz under Kirnberger's supervision). Nonetheless, even his most severe critics, such as Marpurg, considered his theoretical and didactic works to be invaluable.

All but one of Kirnberger's published works appeared after he entered the service of Princess Anna Amalia. Beginning in 1757, he issued theoretical works and music regularly, most of the latter being for solo keyboard, chamber ensembles or solo voice. His compositions appeared in many anthologies edited by others as well as in his own prints. Many unpublished compositions exist in manuscript – a large proportion in the Amalien-Bibliothek (now in *D-Bsb*).

Kirnberger regarded J.S. Bach as the supreme composer, performer and teacher. He regretted that Bach left no didactic or theoretical works and tried through his own teaching and writing to propagate 'Bach's method'. His devotion to this cause is reflected in 14 years' intermittent effort to obtain the publication of all Bach's four-part chorale settings. Their appearance in the years immediately following Kirnberger's death was the direct result of his selfless persistence in which he offered to forgo all compensation for his share in the work. Kirnberger also edited H.L. Hassler's *Psalmen und christliche Gesänge* of 1607 and a collection of solo vocal ensembles from various operas by C.H. Graun.

Many of Kirnberger's musical publications were designed to be practical manifestations of his theoretical interests. In his *Gedanken über die verschiedenen Lehrarten in der Komposition* (1782) he observed that his works on vocal composition, his collections of dances and other works all served to complete the application of the principles set forth in his most important work, *Die Kunst des reinen Satzes* (1771–9). This juxtaposition of theory and practice is found in his *Anleitung zur Singcomposition* (1782), which contains a long but disorganized discussion of poetic metre and its relationship to vocal composition, followed by 53 complete vocal works to illustrate the text. His *Recueil d'airs de danse caractéristiques* (*c*1777) contains a preface advocating the study of dances as a means of improving one's sense of metre and rhythm. The pieces in his *Clavierübungen* (1762–6) are arranged in order of difficulty and fingered according to the principles set forth in C.P.E. Bach's *Versuch* (1753).

Kirnberger was vehemently opposed to certain aspects of Rameau's theories, yet his own works incorporated notions of chord inversion and strong and weak bass progressions. Like most of his contemporaries, he recognized the merit of older theories based on species counterpoint (Fux) but regarded them as inadequate for his purposes. *Die Kunst des reinen Satzes* is typical of the era in using the traditional ratios for constructing scales and intervals and then treating chords and their usage in a harmonic context. Only in later chapters of the work is counterpoint considered a separate discipline. Kirnberger's assertion that the bass is the most important part of music demonstrates the harmonic orientation of his musical thought. Nonetheless, he rejected Rameau's contention that harmony gives rise to melody. He also disagreed with the idea of the chord of the added 6th and with Rameau's idea of the fundamental bass. Instead he hypothesized a fundamental bass of his own that he claimed could explain certain dissonant combinations and their resolution in terms of part-writing. Thus he accounted for 9ths, 11ths and 13ths as retardations and suspensions of consonances rather than as chords formed by the sub-position of intervals below the fundamental bass. His insistence on these ideas demonstrates that his method was based on a harmonically saturated style rooted in basso-continuo practice.

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Construction der gleichschwebenden Temperatur (1760/*R*)
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Die wahren Grundsätze zum Gebrauch der Harmonie … als ein Zusatz zu der Kunst des reinen Satzes in der Musik (Berlin and Königsberg, 1773/*R*, 2/1793) [written by J.A.P. Schulz under Kirnberger's supervision]
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Anleitung zur Singcomposition mit Oden in verschiedenen Sylbenmassen begleitet (1782)
Methode Sonaten aus'm Ermel zu schüddeln (1783)
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HOWARD SERWER

Kirov Theatre. *See* ST PETERSBURG, §3(iii).

Kirsch, Winfried (*b* Dresden, 10 April 1931). German musicologist. After studying singing, the piano and conducting in Berlin, Fulda and Frankfurt, he worked as a concert pianist, accompanist (1947–58) and choral conductor (from 1948). From 1952 he studied musicology at Frankfurt University under Osthoff and Gennrich, with German philology and art history as subsidiary subjects; he took the doctorate at Frankfurt in 1958 with a study of Bruckner's vocal style. He was a research assistant at the university musicology institute (1962–71), and completed his *Habilitation* in 1971 with a historical study of the motets of Andreas de Silva. In that year he was appointed professor of musicology at the university; he also directed the chorister's school at the Hoch Conservatory in Frankfurt, 1972–81. His writings focus on the sacred music of the Renaissance (particularly the history of the motet and settings of the Magnificat and the Te Deum) and of the 19th century. His other writings include articles on the reception of Palestrina, the music of Bruckner, Chopin and Hindemith and the history of one-act operas; he was editor of the series Palestrina und die Kirchenmusik im 19. Jahrhundert.

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HANS HEINRICH EGGEBRECHT

Kirshbaum, Ralph (Henry) (*b* Denton, TX, 4 March 1946). American cellist. He studied with Lev Aronson in Dallas (1962–4) and made his professional début with the Dallas SO at 13. He completed his studies with Aldo Parisot at Yale University (1964–8), and after two years in Paris won both the International Cassadó Competition in Florence (1969) and the International Tchaikovsky Competition in Moscow (1970). He then embarked upon an international solo career, making his London début at the Wigmore Hall in 1970 and his British orchestral début playing Tchaikovsky's Variations on a Rococo Theme in 1972. His New York recital début was in 1976. In 1970 Kirshbaum joined Peter Frankl and György Pauk to form a piano trio which has gained an international reputation; he has also long been associated with Pinchas Zukerman in performances of chamber music. During the 1980 Proms Kirshbaum, Pauk and Nobuko Imai gave the world première of Tippett's Triple Concerto, of which they subsequently made an award-winning recording. Kirshbaum's repertory ranges from the Bach suites to contemporary works. In 1988 he founded and became artistic director of the RNCM Manchester International Cello Festival. Kirshbaum began to teach at the RNCM in 1976 and gives annual masterclasses at the International Musicians Seminar at Prussia Cove and at the Juilliard School, NY. His playing is admired for its beauty of tone and conviction of interpretation. He plays a cello by Montagnana dated 1729, the 'ex-Piatti'.

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MARGARET CAMPBELL

Kirsten, Dorothy (*b* Montclair, NJ, 7 July 1910; *d* Los Angeles, 18 Nov 1992). American soprano. She studied at the Juilliard School of Music, then in Italy, and made her début in 1940 as Pousette in *Manon* with the Chicago Opera Company, where she also sang Musetta to Grace Moore's Mimì. She made her début at the New York City Opera, as Violetta, in 1944, and at the Metropolitan, as Mimì, the following year; she sang at the Metropolitan intermittently for 30 years, making her farewell as Tosca in 1975. Her roles in the house included Violetta, Louise (which she had studied with Charpentier), Marguerite, Gounod's Juliet, Manon Lescaut (her favourite part), Minnie and Fiora (*L'amore dei tre re*). She also appeared regularly at the San Francisco Opera, where she undertook Cressida in the American première of Walton's opera in 1955 and sang Blanche in Poulenc's *Dialogues des Carmélites* . She also appeared in the film *The Great Caruso* (1951). Kirsten recorded extracts from several of her roles (most notably her feisty Minnie), which reveal her gleaming, if not particularly beguiling, *lirico spinto* soprano and her unfailingly secure technique. She published an autobiography, *A Time to Sing* (1982).

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MAX DE SCHAUENSEE

Kīrtana (Sanskrit: 'telling, repeating, praising'; Hindi, Bengali etc. *kīrtan*; Tamil *kīrtanam*). In South Asian religious music a song of praise or devotion to a deity, or the singing of such songs, usually by a group, also known as *bhajan(a)* (*see* INDIA, §VI, 1 and 4). In principle open to all participants, *kīrtana* is an important vehicle for the *bhakti* devotional movements of popular Hinduism. The songs are strophic, often featuring antiphonal alternation between two groups or solo and chorus. Many regional varieties exist such as the *nām-kīrtan* of North India, which like the Sufi *zikr* comprises the endless repetition of the deity's name, or the Bengali *tāl-gān kīrtan* involving complex rhythmic structures. In South India the *kīrtanam* overlaps with the *kriti* genre of art-music, whose poetry is devotional in content but performed by soloists in classical style.

RICHARD WIDDESS

Kirzinger. *See* KÜRZINGER family.

Kishibe, Shigeo (*b* Tokyo, 16 June 1912). Japanese musicologist. He studied oriental history at Tokyo University, receiving the bachelor's degree in 1936 and the doctorate in literature in 1960. From 1949 to 1973 he was a professor at Tokyo University; he has also given lectures at other universities and colleges including Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music) during the period 1952–80, and has been research fellow at the Tokyo National Institute of Cultural Properties (1952–8). In 1957–8 he went to the USA to teach at UCLA, Harvard University and the University of Hawaii. In 1961 he received the Japan Academy Prize. He went to the USA again in 1962–3, this time as a visiting professor at the University of Washington and Stanford University. He is one of the original members of

the Society for Research in Asiatic Music, which he has served as president (1978–80 and 1984–93). He has specialized in the history of Asian music, particularly Chinese and Japanese, and has done much fieldwork in Korea, China, India, Iran and the Philippines. The Festschrift *Nihon Koten Ongaku Bunken Kaidai* [Bibliographic titles on Japanese Classical music] (Tokyo, 1987), marks Kishibe's 70th birthday and contains his biography and a complete list of his work.

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Catalogue of the Japanese Musical Instruments of the Museum of Oriental Art in Venice (Venice, 1989)

MASAKATA KANAZAWA

Kisielewski, Stefan (*b* Warsaw, 7 March 1911; *d* Warsaw, 27 Sept 1991). Polish writer and composer. He studied composition, the piano and theory at the Warsaw Conservatory (1927–37, mainly with Sikorski) and in Paris (1938–9). From 1945 to 1949 he taught theory at the music academy in Kraków, and thereafter gave composition lessons privately. Honours bestowed upon him included the New York Jurzykowski award (1973), the Union of Polish Composers prize (1982) and the Cavalier Cross of the Order of Polonia Restituta (awarded posthumously).

Kisielewski's lasting significance was as an implacable and popular campaigner for freedom of speech and creative expression (he represented the Roman Catholic 'Znak' group in the Polish parliament between 1957 and 1965). He was editor-in-chief of *Ruch muzyczny* (1945–8), and in 1945 he began a long if periodic association with the Catholic *Tygodnik powszechny*, for whom he wrote some of his most trenchant articles. He crossed swords with the Polish communist party on many occasions, most notably during the postwar decade and in the periods 1968–71 and 1981–3, though articles of his that were banned later appeared in underground and foreign publications. Although Kisielewski's writings supported contemporary musical trends in Poland, his own works remained firmly rooted in French neo-classicism. His easy-going style is enlivened by self-mocking wit and by momentary ironic allusions to the avant garde, as in *Spotkania na pustyni* ('Meetings in a Desert') and *Cosmos I*.

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(selective list)

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Pf: Danse vive, 1939; Serenade, 1945, rev. 1974; Sonata no.2, 1945, rev. 1955; Kaprys wiejski [Rustic Caprice], 1952; Suite, 1955; Kołysanka [Lullaby], 1968; 3 sceny burzliwe [3 Stormy Scenes], 1983
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Poematy symfoniczne Ryszarda Straussa (Kraków, 1955)
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ADRIAN THOMAS

Kislovodsk. Town in southern Russia, founded as a spa in 1803 and soon established as a cultural centre of the Caucasian spa towns. Wealthy visitors were regaled with music in parks and salons; the orchestras of the Kuban Infantry Regiment and Tersky Cossack Army also played. The laying of a railway branch line in 1895 gave an impetus to overall and cultural development, and a theatre, still intact, was built. One of the initiators of the new Kurzal (Kursaal) was a retired general, Il'ya Safonov, whose son Vasily was a pianist, conductor and teacher. The Safonovs ran a hotel, which their friends visited; Skryabin, one of Vasily's Moscow pupils, stayed there. Vasily Safonov was also involved in the establishment of the Kislovodsk SO, with which Glazunov, Ippolitov-Ivanov, Lev Shteynberg, Aleksandr Orlov and Yury Simonov later worked. Thanks to such energetic entrepreneurs as Victor Forcatti, Pavel Amirago and Mark Valentinov, stage shows were given by visiting artists, including Chaliapin, Isadora Duncan, Rachmaninoff and Stanislavsky.

In the late 1920s the Gosudarstvennaya Filarmoniya (State Philharmonia) took charge of artistic policy, but the roster of distinguished visitors continued as before; Gilels, Prokofiev, Mravinsky and David Oystrakh all worked in the town. The summer seasons of the 1950s and 60s were particularly splendid, with the cream of Soviet performers arriving for opera and ballet, symphonic and chamber concerts, and lectures, here and in the neighbouring spa towns of Pyatigorsk, Yessentuki and Zheleznovodsk. During the same period winter seasons began, and in the early 1970s orchestral festivals were instituted, with ensembles invited from all over Russia and light music represented as well as serious.

The previous decade witnessed the beginnings of a trend to give performances in old houses and museums: those of Mikhail Lermontov in Pyatigorsk, of the artist Nikolay Yaroshenko in Kislovodsk ('The White Villa') and of Chaliapin, also in Kislovodsk. The Muzey Muzykal'noy i Teatral'noy Kul'turï (Museum of Musical and Theatrical Culture), attached to the Filarmoniya Kavkazskikh Mineral'nïkh Vod (Caucasian Mineral Water Philharmonia), opened in 1965 and is engaged in important educational work. The Lermontov gallery in Pyatigorsk and the Pushkin gallery in Zheleznovodsk became branches of the Kursaal (named after Vasily Safonov in 1992), while in Kislovodsk a comfortable small concert hall was built inside the old theatre, replacing the open-air terraces, the so-called 'musical bandstands'. In the 1980s a concert hall with a Zauer organ was founded. The town hosts competitions (including the Vasily Safonov piano competition), conferences and festivals.

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ERA BARUTCHEVA

Kiss, Lajos (*b* Zombor, Hungary [now Sombor, Yugoslavia], 14 March 1900; *d* 18 May 1982). Hungarian ethnomusicologist. He studied aesthetics at Budapest University (graduated 1923) and composition with Albert Siklós at the Budapest Academy of Music (graduated 1925). After working as a school music teacher and conductor in Sombor (1926–39), he was deputy headmaster and choir director of the Belgrade Stanković Music School (1939–41), director of the conservatory and conductor at Ujvidék (1941–4) and director of the Győr State Conservatory (1945–50). From 1950 until his retirement in 1970 he helped edit Corpus Musicae Popularis Hungaricae and was a research fellow of the folk music research group of the Hungarian Academy of Sciences; his main interest was collecting Hungarian folk music.

WRITINGS

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Siratók [Laments], Corpus musicae popularis hungaricae, v (Budapest, 1966) [with B. Rajeczky]
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Lőrincréve népzenéje: Karsai Zsigmond dalai [Folk music of Lőrincréve: the songs of Karsai] (Budapest, 1982)
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BÁLINT SÁROSI

Kissin, Yevgeny (*b* Moscow, 10 Oct 1971). Russian pianist. He studied with Anna Pavlovna Kantor at Moscow's Gnesin State Institute for Musical Education, made his

orchestral début at the age of ten and gave his first Moscow recital the following year. However, it was the masterly performances he gave with the Moscow PO of both the Chopin concertos in 1984, at the age of 13, that fully alerted the world to his extraordinary gifts. Since that time Kissin has played in all the major musical centres and established a reputation as one of the most formidable pianists of his generation. He made his Japanese début in 1986 and in 1988–9 performed with Karajan and the Berlin PO. His wide-ranging discography includes several recitals recorded live (among them his 1990 Carnegie Hall début which contains a performance of Prokofiev's Third Etude as stylish as it is devilish) and concertos by Bach, Beethoven, Chopin (taken from that unforgettable 1984 concert), Schumann, Tchaikovsky, Prokofiev, Rachmaninoff and Shostakovich. Kissin's other recordings include such works as Schumann's *Fantasie*, Chopin's B minor Sonata, Brahms's Paganini Variations in readings of rare athleticism, poetry and imagination.

BRYCE MORRISON

Kissing dance. *See* CUSHION DANCE.

Kist, Florentius Cornelis (*b* Arnhem, 28 Jan 1796; *d* Utrecht, 23 March 1863). Dutch physician and writer on music. At an early age he took piano lessons and later studied the flute, cello and singing. In 1813 he entered the University of Leiden as a medical student and in 1818 qualified as a doctor. Meanwhile he was heard in concerts in The Hague, Delft and Dordrecht. When he left Leiden, Kist established himself as a physician in The Hague, but in 1825 he abandoned medicine to devote himself to music. He had joined in founding the society known as Diligentia in The Hague in 1821, and in 1828 he started a male choir in Delft – probably the second such choir in the Netherlands – and also established a music school there. Later Kist took lessons in music theory with A.J. Becker in The Hague.

In 1841 Kist moved to Utrecht, where he edited the *Nederlandsch muzikaal tijdschrift* until 1844, when he established the journal *Caecilia*; he edited this for the next 18 years, and developed it into the most important Dutch musical review of its time, concerned not only with contemporary music but also with historical studies of Dutch music from the 15th century. He tried to improve Dutch Reformed Church music by founding institutes for the liturgical schooling of organists. In Utrecht he was connected with many local organizations including an amateur orchestra and a singing society. Fully aware of musical events in Europe generally, he was responsible for the first historical concert in the Netherlands with music by Lassus, Schütz, Bach and Handel on 25 May 1837 as well as the first performance in the Netherlands of any music by Wagner, the *Tannhäuser* overture in Utrecht on 12 March 1853.

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(*selective list; see Fétis*)

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Dutch patriotic songs, German songs, Italian cavatinas, French romances

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Articles in *Amphion*, 1820; *Nederlandsch muzikaal tijdschrift*, 1839–44; *Caecilia* [Utrecht], 1844–62; *Zeitschrift für Deutschlands Musik-Vereine und Dilettanten*; *Signale*; *Teutonia*

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JOHN LADE

Kistler, Cyrill (*b* Grossaitingen, nr Augsburg, 12 March 1848; *d* Bad Kissingen, 1 Jan 1907). German composer and writer on music. His family being poor, he saw in teaching the chance to earn a living and to be active in music at the same time. After attending a teachers' seminary in Lauingen he spent eight years as an assistant master in Augsburg and neighbouring villages. A patroness finally enabled him to study for three years at the Königliche Musikschule in Munich, where he was taught the organ and composition by Rheinberger, Wüllner and Franz Lachner. He became a teacher of music theory at the Sondershausen Conservatory in 1883, and two years later retired to Bad Kissingen, where he directed a private music school and lived as a freelance composer and writer.

Kistler was initially committed to Lachner's conservative attitude, but his friendship with Wagner in Bayreuth crucially affected his views. He adopted Wagner's musical language but did not develop it beyond the stage of mere imitation. Although honoured by Wagner's followers, he failed to achieve widespread and lasting recognition. His most successful work was the folk opera *Röslein im Hag*, the material for which approached his original preference for popular subjects. This inclination towards the folklike, evident in his other musical works, was also present in his writings (he was the editor of the neo-German *Musikalische Tagesfragen*), in which he expressed hostile views on everything un-German. Apart from his pedagogical works, his Wagner arrangements are particularly noteworthy.

WORKS
(*selective list*)

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Baldurs Tod (Musikdrama, 3, von Sohlern), 1891, Düsseldorf, 25 Oct 1905
Im Honigmond (Idyll, 1, B. Wieland), op.112, Bad Kissingen, 1900
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Röslein im Hag (Volksoper, 3, T.A. Kolve), Elberfeld, 13 Oct 1903
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Faust I. Teil (Musiktragödie, 4, J.W. von Goethe: *Faust*), 1905
Die Kleinstädter (komische Oper, 3, B. Luovsky)
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OTHER WORKS

Bismarck-Kantate (R. von Gottschall), T, male vv, chorus, 1885; partsongs, mixed and male vv; 5 volumes of songs, 1v, pf; other secular vocal works
Salve regina, mixed chorus; 2 settings of Pange lingua, male vv, org
Marches, etc, orch; Serenade, vn/va/vc, pf/orch
Sonatina, fantasia, numerous dances and short pieces, pf; suite, fantasias, other pieces, org/hmn
Arrs. of excerpts from operas by Beethoven and Wagner

For complete list of published works see *PazdírekH*

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A. Layer: 'Cyrill Kistler, 1848–1907: Komponist', *Lebensbilder aus dem Bayerischen Schwaben*, xiii (1986), 281–307

HORST LEUCHTMANN

Kistner & Siegel. German firm of music publishers. It was formed in 1923 by a merger between two firms with long-standing traditions. In 1823 Heinrich Albert Probst (1791–1846) founded a music publishing firm in Leipzig which dealt primarily with French music and which was acquired in 1831 by the musical amateur Carl Friedrich Kistner (1797–1844), after whom it was named from 1836. Under his management it prospered and issued works by Schumann, Mendelssohn, Moscheles, David, Joachim, Hauptmann, Gade and Ferdinand Hiller. After his death it was managed by his brother Julius (1805–68) assisted by (among others) Carl Friedrich Ludwig Gurckhaus (1821–84), who became the sole proprietor in 1866. The firm had arrangements with Liszt, Smetana, Reinecke, Franz, Bruch and Goetz, and greatly stimulated the work of contemporary composers. In 1919 it was bought by the brothers Carl and Richard Linnemann, the proprietors of the music business of C.F.W. Siegel, which their family had owned since Siegel's death in 1869. This business had been founded by Carl Friedrich Wilhelm Siegel and Edmund Stoll in 1846, and was almost as important as the Kistner firm: it published works by Schumann, Spohr and Rubinstein and good light music, also issuing the popular collection *Der Opernfreund*. Under the direction of the elder Richard Linnemann (from 1870) it developed alongside the flourishing choral society movement in Germany. In 1903 Linnemann's sons bought E.W. Fritzsch's book and music publishing firm, and they subsequently brought out a substantial amount of Wagner literature; distinguished musicologists collaborated closely with the firm, which had issued about 30,000 items by 1943. Severe war damage led to the decline of the Leipzig firm; Walter Lott (1892–1948) was its last director. In 1948 the firm of Fr. Kistner & C.F.W. Siegel & Co. was founded in Lippstadt by Lott's brother Rudolf whose daughter, Marianne Feder, moved the firm to Porz (near Cologne). Its publications include musicological literature and chamber and organ music.

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HANS-MARTIN PLESSKE

Kit [kytte, treble violin] (Flem. *creytertjes*; Fr. *poche*, *pochette*, *pochette d'amour*, *sourdine*; Ger. *Posch*, *Tanzmeistergeige*, *Taschengeige*, *Trögl-geige*; It. *canino*, *pochetto*, *sordina*, *sordino*; Lat. *linterculus*). A small bowed unfretted fiddle, generally with four strings, made in a great variety of shapes and played from the 16th century to the 19th. Kits can be divided into two general types: a member of the rebec family, either pear-shaped or resembling a narrow boat, with a distinctly vaulted back; or a miniature viol, violin, mandore or guitar, with a slightly arched back and a long neck. Not all have a soundpost or bass-bar; their presence depends on the size and shape of each instrument. The tuning is generally in 5ths, sometimes at the pitch of the violin, but more often a 4th or a 5th (occasionally an octave) higher if there are only three strings. Surviving kits range from simple rustic instruments to the products of such makers as Joachim Tielke and Stradivari (who left working patterns for different types of kit, including the boat shape labelled 'canino' and elongated violin shapes of which the last is dated 1733).

1. TERMINOLOGY. The word 'kit' probably arose from the idea that the diminutive instruments were 'kittens' to the larger bowed instruments such as those of the violin family, which were said, however erroneously, to be strung with catgut. The term 'poche' was said by Trichet to describe the leather case in which the instrument was kept; Mersenne said that it was kept in the pockets (*poches*) of violinists who taught dancing. 'Taschengeige' also relates the instrument to a pocket, and 'Tanzmeistergeige' indicates its use by a dancing-master. 'Sordino' and 'sourdine' are descriptive of its small sound, and 'canino' compares it with a canine tooth. 'Linterculus' points to its resemblance to a small boat.

2. HISTORY. Some kits could be regarded simply as rebecs, but it is to the rebec that the name 'kit' seems first to have been applied. When this happened is uncertain, but the term was in use in England in the first quarter of the 16th century. In the *Interlude of the Four Elements* (*c*1517) Humanity says: 'This dance would do mich better yet/If we had a kit or taberet'. There is no evidence that this meant anything other than the pear-shaped rebec. In the late 17th century Randle Holme III drew a picture of a rebec and wrote by it 'A Kit with foure bowed strings' (*GB-Lbl* Harl.2027, f.272). The French term *poche* also included instruments of the rebec shape, as indicated by several references to its similarity to the mandora. For instance, on 7 January 1625 an inventory was made of the instruments belonging to François Richomme, 'violinist in ordinary to the king, and king of the minstrels of the kingdom of France', and among its items was 'une ... poche façon de mandore'. One of Praetorius's three pictures (*Syntagma musicum*, 2/1619) of *Poschen* is identical to a three-stringed rebec.

During the 16th century some members of the rebec family became narrower in proportion to their length than had hitherto been usual. One of these, now in the Museo Civico at Bologna, has the inscription 'Baptista Bressano'. It is in the form of a fish, and was perhaps used



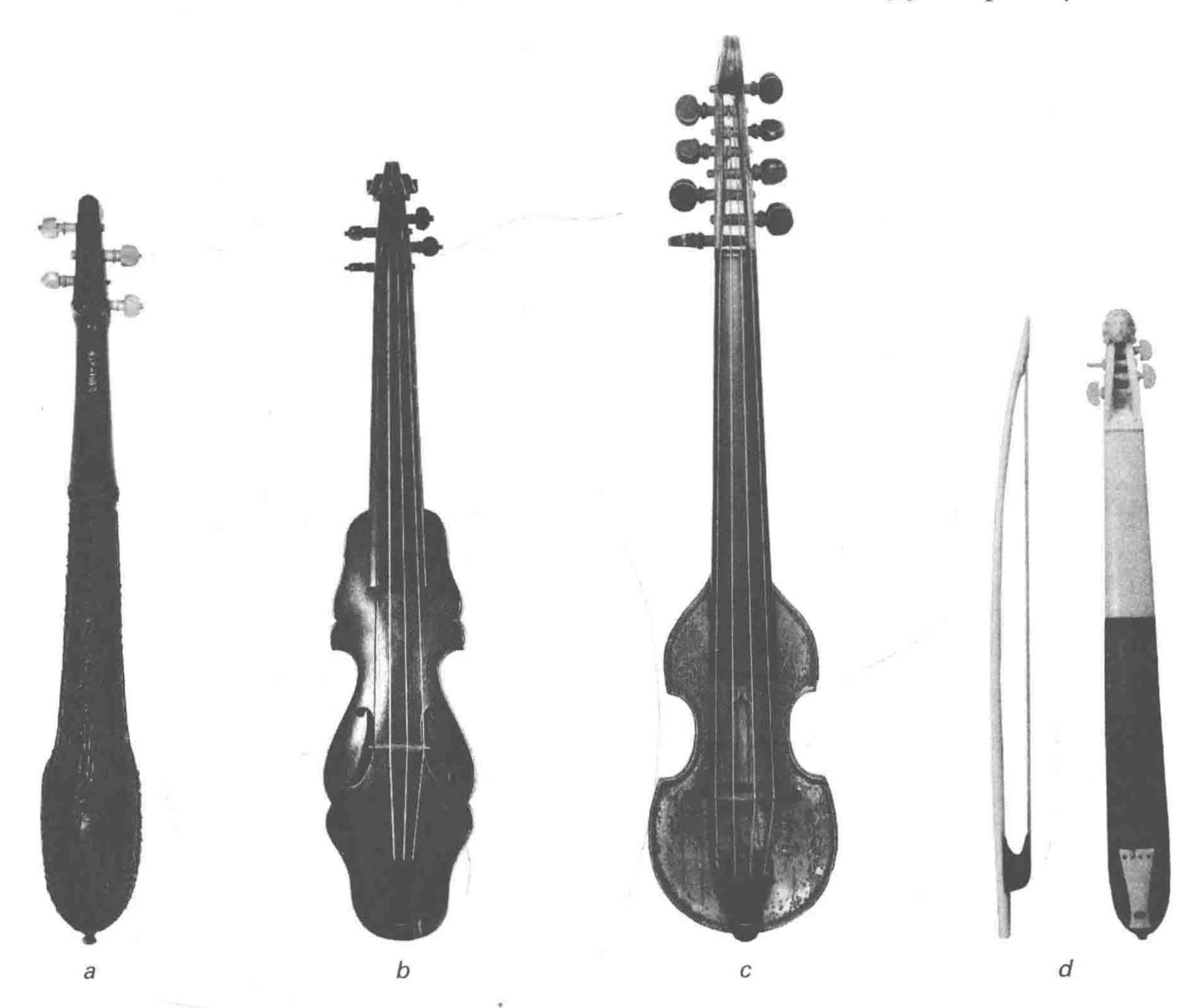
1. Dancing-master with a kit: engraving by Jacques-Philippe Le Bas after Philippe Canot, 1745

for an *intermedio* or some other dramatic production. A similar instrument can be seen in the woodcut 'Youth', from *The Ages of Women* by Tobias Stimmer (1539–84). By the end of the 16th century this type was firmly established in the shape of a narrow boat, still with a vaulted back, but sometimes with a clear demarcation between the body and neck, even when they were made from one piece of wood. Perhaps to compensate for its relatively simple shape, it was often lavishly decorated with inlaid wood, ivory, ebony or jewels, such as was another 'poche' from the collection of François Richomme. 'Enriched by rubies, mother-of-pearl and seed pearls', its case was furnished with a lock and key, an indication of the instrument's value. Mersenne, however, remarked that such ornamentation would not improve an instrument's musical qualities. A German or Swiss kit in the Victoria and Albert Museum, London, has its back carved with animals, birds, isolated musical instruments (including a jew's harp) and cherubic dancers and instrumentalists (fig.2*a*). Although it was still being made in the early 19th century, the boat-shaped kit flourished most during the 17th, when it was described in Cotgrave's *Dictionarie of the French and English Tongues* (1611):

Poche: f. ... also, the little narrow, and long Violin (having the backe of one peece) which French dauncers, or dauncing Maisters, carrie about with them in a case, when they goe to teach their Schollers.

Late in the 17th century new shapes appeared, originating mainly in France. The body and neck became quite separate, the former resembling a viol, violin or guitar, but sometimes being a festooned hybrid (fig.2*b*). The viol form, however, was different from its prototype in that it had no frets, and also that the back was often slightly arched like that of a violin. Unlike the boat-shaped kit, this type was rarely decorated, its visual beauty being in the outer design, the wood and the varnish. In the late 18th century Hawkins, having referred to the narrow 'poches' described by Mersenne, added 'In England this instrument is called a Kit, it is now made in the form of a violin'. By this time the influence of the viola d'amore had caused the occasional addition of sympathetic strings, resulting in the *pochette d'amour* (an example by Giovanni Battista Genova of Turin, *c*1765, is in the Royal College of Music, London; fig.2*c*).

The kit was played at all social levels: it served on the stage, at home and as a toy for children. The writer of *The Christian State of Matrimony* (1543) condemned those people who came to church with 'a great noise of harpes, lutes, kyttes, basens and drommes, wherwyth they trouble the whole church, and hyndre them in matters pertayninge to God'. Drayton, in his *Poly-Olbion* (London, 1613) described the kit as being a favourite



2. Kits: (a) German or Swiss, first half of the 18th century; (b) Italian, c1700; (c) pochette d'amour by Giovanni Battista Genova, Turin, c1765; (d) by Dimanche Drouyn, Paris, late 17th century ((a), (d) Victoria and Albert Museum, London; (b), (c) Royal College of Music, London)

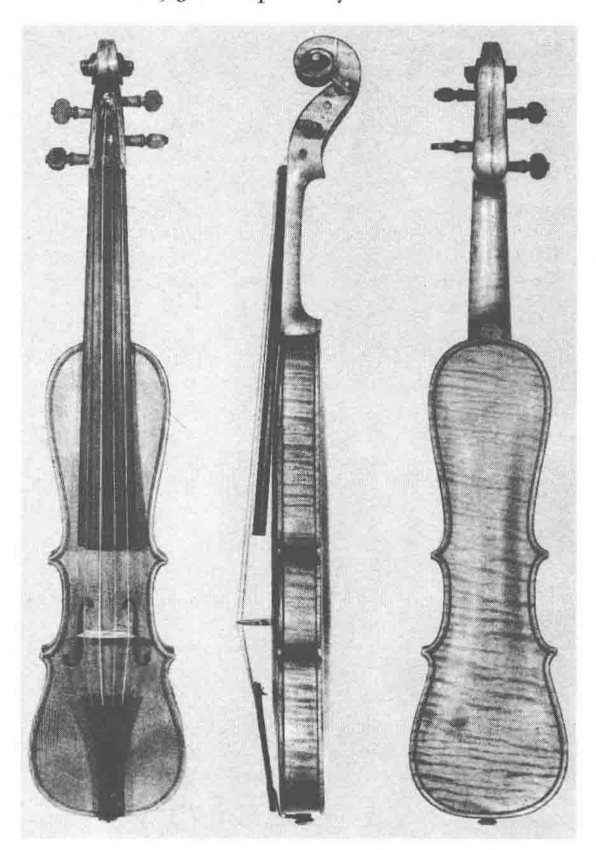
instrument of wandering fiddlers. In Cesare Negri's dance treatise *Le gratie d'amore*, performed before Don John of Austria on 26 June 1574, the allegorical figure 'La Perseveranza' was followed onto the stage by a shepherd carrying a 'sordina'. Shepherds are also associated with kits in Monteverdi's *Orfeo* (1607), but here the instruments are described as 'violini piccoli alla Francese'. In the painting *Peasant Children* attributed to Antoine Le Nain, now in the Glasgow Art Gallery, one child plays a kit and another a pipe. His *Young Musicians* (in the private collection of Lord Aldenham) depicts a kit played in consort with a singer and guitarist. Lully's violin-shaped kit is now in the Paris Conservatoire, and at the top of the social scale the grand dauphin, eldest son of Louis XIV, had a boat-shaped kit made by Dimanche Drouyn of Paris (fig.2*d*). This ivory-backed instrument, together with its bow and leather case, is now in the Victoria and Albert Museum. Leopold Mozart wrote in his *Violinschule* (1756) that the kit was then 'almost obsolete'. However, Robert Bremner in London published among his list of wares (*c*1765):

> Little Violins and Kits
> Bows for small Violins & Kits
> Bridges for Kits, Violins, Tenors, Viol de Gambo's and BassesPegs or Pins for dittoTail Pieces for ditto.

One of his customers may have been Francis Pemberton, described by Hawkins as

> a dancing master of London, lately deceased, who was so excellent a master of the Kit, that he was able to play solos on it, exhibiting in his performance all the graces and elegancies of the violin, which is all the more to be wondered at as he was a very corpulent man.

3. Repertory. Very little music was composed specifically for the kit so the performer generally played violin pieces or popular tunes. Hawkins wrote that the powers of the kit were 'co-extensive with those of the violin', but whether or not the performer played above the first position depended on the instrument and the manner in which it was held. A kit by James Aird of Glasgow made in about 1780, complete with a book of tunes written out by a former owner, John Hall of Ayr (1788–1862) is now in the Glasgow Museum. No instrument is specified for the music, but the dance, songs and marches in the book are playable on the violin and some are accompanied. Many of them are suitable for the kit. In 1858,



3. Kit by Antonio Stradivari, Cremona, 1717 (Musée de la Musique, Paris)

when performance on the instrument was rare, Louis Clapisson acquired a kit by Stradivari, and composed a gavotte for it in his opera *Les trois Nicolas*. This instrument, violin-shaped and dated 1717 (fig.3), was originally brought to France by Luigi Tarisio, and is now in the Musée de la Musique, Paris (Clapisson was its first curator).

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MARY REMNANT

Kithara. A large lyre with wooden soundboard (it is classified as a CHORDOPHONE). When the term was first used in ancient Greece, it mostly referred to the large flat-based lyre – that shown on Attic vase paintings of the period *c*625–400 BCE; this instrument is now usually known as the 'concert' kithara (Winnington-Ingram, 14; West, 50). The term has also been used more broadly in modern scholarly literature to designate a variety of large lyres, and has even been applied to large flat-based lyres outside Greece (see M. Duchesne-Guillemin: 'L'animal sur la cithare: nouvelle lumière sur l'origine sumérienne de la cithare grecque', *Acta iranica*, ix, 1984, pp.129–41). In addition to the concert kithara there are the 'Thamyras' and 'Italiote' kitharas (see below) and the 'cylinder' kithara (*see* LYRE, §2(ii)).

From the late 7th century BCE the concert kithara was the instrument associated in the visual arts with the god Apollo. The kithara is the Greek version of the various flat-based wooden box lyres known much earlier in Egypt and Asia Minor; Strabo noted that it was often called 'Asiatic', an adjective in fact applied to the kithara in the 5th century BCE. Its distinctive shape is discernible in a Cypriote-Geometric style vase, in the Nicosia Museum, dating from about 900 BCE from Kaloriziki (*see* LYRE, fig. 4*d*), and can be seen in Greek vase paintings as early as the late 8th century; but the word *kithara*, a later form of the Homeric word *kitharis*, is not found until the beginning of the 5th century and is used relatively infrequently until after about 425 BCE.

The term *kitharis* appears only a few times in the *Iliad* and *Odyssey*, and in most cases seems to mean lyre playing in general (as in the statement that *kitharis* and song are gifts of the gods); *phorminx* is the word commonly used when a specific instrument is picked up and played. In the Archaic period, when Apollo was gradually less often represented with the phorminx and more frequently with the kithara, the words *kitharis* and *phorminx* were both used in connection with his lyre playing; but well into the 5th century, writers continued to prefer to call Apollo's instrument the phorminx.

In the few 7th-century representations of the kithara most of the details of its construction and fittings are already clear: it is a large instrument with a soundbox that tapers slightly towards its flat base; it has a crossbar with knobs at the ends, and it usually has seven strings wound over leather strips (*kollopes*) on the crossbar. The tops of the arms rise wide and straight above the crossbar, while curving outwards below it, where their inner edges

are sculpted in an intricate design. The player supports the instrument with a sling tied around his left wrist and around the outer arm of the instrument, its free ends hanging loose (in later paintings these long strands sometimes seem to be a separate sash). In his right hand he holds a plectrum attached with a cord to the base of the instrument. A 6th-century marble relief at Delphi provides evidence for the surprising depth of kithara soundboxes: in this side view the players' left arms lie over bulging soundboxes that grow shallower only towards the base. Of the kithara's accoutrements only one is not seen until the 6th century: the long, elaborately patterned and often fringed cloth that hangs down behind it and may be attached to one of the arms. Whether it served a protective purpose or was merely decorative is not known, but of the other lyres only the Thracian kithara (see below) has such a cloth.

While it is possible that a few vase paintings made before about 525 BCE represent mortal performers or legendary figures such as ORPHEUS and Amphion (*see* AMPHION (i)), most of them show APOLLO, who appears in processions, presides at the birth of Athena or walks beside the chariot of Athena or DIONYSUS. Between 525 and 500 BCE the kithara appears more than any other instrument, especially in paintings on amphoras and water jars in the older black-figure style. These paintings often depict Apollo accompanying chariot processions, particularly wedding processions. Another kithara player seen in black-figure paintings, HERACLES, is often portrayed as a contestant, although he wears his traditional lion-skin garb rather than the formal costume of the KITHARODE, and plays in the presence of Athena and sometimes other gods.

On vases in the new red-figure style, mortal kithara players, mostly contestants or players in sacrificial processions, are not uncommon, although mythological scenes are still far more frequent. In one commonly found scene, Apollo stands with his kithara at an altar and holds out a shallow drinking dish that his sister Artemis fills from a pitcher. He accompanies chariot processions celebrating weddings, or Heracles' introduction to Olympus, and is often portrayed among other gods.

There are almost no representations of a kithara-playing Apollo with women identified as Muses until about 425 BCE; when Apollo is accompanied by one or two pairs of unidentified women playing *krotala* (clappers), they may represent not Muses but maenads, female followers of Dionysus. The kithara seems to have had some connection to the cult of Dionysus, for there is a large number of paintings in both red- and black-figure style in which a satyr, sometimes accompanied by *krotala*-playing maenads, plays the kithara in the presence of Dionysus.

The kitharode or singer to the kithara, a highly trained or professional musician, always male, who wore a distinctive formal costume, stood while he played (see illustration; performers on the other lyres sometimes played seated). He held his instrument upright, using his left elbow to press it to his side. Since his left wrist was in the sling that helped support the instrument, the movement of his left hand was restricted; but it was used to pluck the strings between thumb and first finger or middle finger, or to dampen the strings or touch them lightly to produce harmonics. Both kinds of hand position are visible in 5th-century vase paintings, although it is not possible to tell which strings are being touched.


Kitharode: detail from an Attic Red-figure amphora attributed to the Brygos Painter, c480 BCE (Museum of Fine Arts, Boston)

The kitharist (*kitharistēs*; Lat. *citharista*, *fidicen*: 'player of the kithara') is typically shown posed with his right hand holding a plectrum near or just beyond the outer edge of the instrument, as though he has just completed an outward motion across the strings (probably not a gentle strum: the works of Aristophanes provide two onomatopoeic words imitating kithara sound, 'toplato-trat' and 'trettanelo', both with hard 't' sounds that suggest a more percussive striking).

Several references of the 4th century and later mention *psilokitharistikē*, 'bare' kithara playing, apparently an elaborate kind of solo playing (the only kind documented) invented in the 6th century; prizes for it were awarded at the Panathenaia. It seems to have had only a limited role.

Kitharists tuned their instruments, not by turning the knobs at the ends of the crossbar (which seem to be merely decorative), but by adjusting one of the *kollopes* around the crossbar with the thumb and first two fingers of the right hand. A pin possibly called the *strobilon* secured each string and its *kollops*, and no doubt helped to turn them. The player may have sat or, if standing, lifted his knee to support the instrument while he tuned.

Another form of the flat-based lyre, called by modern scholars the Thracian or Thamyras kithara, has some of

the features of the standard kithara: knobs, the usual fittings and a patterned cloth hanging behind it (a Thracian zigzag-stripe pattern seems to have been favoured). But its arms remain narrow below the crossbar, often have small bumps or ridges all along both sides and do not share the highly sculpted design of the inner edges of the standard kithara (except in an instance where the two instruments have been conflated – an indication that this instrument was indeed thought of as a kithara). Its soundbox is broad and rounded in a convex curve at the top, where there is often an ornamental border, and the lower corners of the soundbox typically have quarter-circle indentations.

All known representations of the Thracian lyre were made by Athenian 5th-century vase painters, who clearly associated it with Thrace. In about a third of the paintings it is shown in the hands of Thamyras, the legendary musician who boasted that he could win a contest with the Muses (the subject of a play by Sophocles). In another third of the known scenes, a contestant stands on (or mounts) a podium, and there is nothing to indicate that it is Thamyras who is represented; but two other legendary Thracian musicians are depicted holding the instrument: ORPHEUS, on a vase in the National Museum in Athens; and MUSAEUS, on one in the Metropolitan Museum in New York.

In the course of the 4th century BCE kitharas of the standard shape were relegated to mythological scenes such as Apollo's contest with Marsyas; in other contexts the slimmer, less ornamented, longer-bodied Hellenistic kithara began to be seen. Near the middle of the century a completely rectangular kithara, with plain straight arms and a rectangular soundbox, began to appear in vase paintings from the Greek colony of Apulia. This Italiote kithara, seldom found in other parts of the Greek world, typically appears in Apulian wedding scenes. On a marble relief from Mantinea in the Athens museum, the only 4th-century representation from Greece proper, it is held by one of the Muses.

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MARTHA MAAS

Kitharode (Gk. *kitharoidos*; Lat. *citharoedus*). In ancient Greece, a singer who accompanied himself on the KITHARA. The kitharode, a professional or at least highly trained musician, was associated with formal public religious occasions, among them the festivals that included musical as well as athletic competitions. In these competitions, as can be seen in Athenian 5th-century vase paintings, the performer might stand on a small podium while the judges, wearing wreaths and carrying staves, sat or stood nearby.

The performer usually wore an elaborate costume, a flowing gown with a coloured border, or a long robe with a mantle over it fastened at the shoulder (for illustration *see* KITHARA). Both the work and the performance might be judged, for the well-known kitharodes at least were the creators of the works they presented. An important part of their repertory consisted of *nomoi* (*see* NOMOS), solo songs in several sections created according to specific rules (the basic meaning of *nomos* is rule or law).

Although the term *kitharoidos* (which combines the earlier terms *kitharistes*, 'lyre player', and *aoidos*, 'singer') does not appear until the 5th century BCE, such singers to the lyre were known centuries earlier. Two of them, Phemius and Demodocus, are mentioned in the *Odyssey*; and the *Iliad* recounts how the legendary Thracian musician Thamyras offered to compete with the Muses, who punished his hubris by taking away his 'divine song' and making him forget how to play his instrument.

The first musical competition at the Spartan festival of the Carneia (said to have been won by the poet Terpander) may have been held as early as 670 BCE; in Athens kitharoedic events were part of the Great Panathenaia by the late 6th century. Timotheus, a popular late 5th-century musician whose *nomos* the *Persians* was performed long after his death, was punished by the authorities for breaking the rules governing kitharoedic contests, and for performing works considered inappropriate for young people.

Kitharodes continued to perform in musical contests in the 4th century BCE. Plato, who regarded it as a responsibility of his ideal state to regulate them, castigated the musician Kinesias for performing not what might edify but what would only give pleasure to his audience. Festivals including both athletic events and musical competitions (e.g. the Nemean Games) continued to be held in the Hellenistic era, although the customs surrounding them were affected by changes in social and political circumstances.

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MARTHA MAAS

Kitsenko, Dmitry (*b* Belaya Tserkov′, Kiev province, 24 July 1950). Moldovan composer. He attended the Kishinyov Institute of Arts where he studied composition with Lobel′. It was there that he began his teaching work in the department of music theory and composition (1977–82). He then served as senior consultant of the Union of Composers of Moldavian SSR (1982–90) before returning to teach at the Musicescu Academy in 1990. He then attended the Bucharest Music Academy as a postgraduate

student and studied composition with Tiberiu Olakh. The range of genres in his work is broad. He is drawn towards serious subjects, intensity of content, the treatment of spiritual ideas and themes and a philosophical interpretation of them. This is evident from the titles of his compositions such as *Litanies*, *Schimbarea la fata* ('Transfiguration'), *Plach Iyeremii* ('The Lament of Jeremiah') and *De profundis*. The unhurried pacing, the concentration and the circumspect manner of the narrative, the propensity towards an epic manner of expression which is alternated with lyrical passages, and his tendency to anchor development and the form as a whole on a solid base make him an adherent of the neo-stylistic trends: his Organ Concerto manifests features of the neo-baroque, while the Second Symphony is decidedly neo-classical in style. Making only occasional use of contemporary techniques, he nonetheless occasionally turns to modality or minimalism, as in his Symphony in D and the Third Symphony. Furthermore, he pays careful attention to rhythm, and in this aspect he relies on principles established by Stravinsky.

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(*selective list*)

Orch: Bayan Conc., 1977; Conc., ob, chbr orch, 1977; Divertimento, 1978; Sym. Poem, 1978; Conc., org, str orch, timp, 1982; Sym. in D, 1986; Plach Iyeremii [The Lament of Jeremiah], conc., va, str, 1989; De profundis, conc., trbn, chbr orch, 1990, arr. tpt, chbr orch, 1995; Conc. no.2, trbn, chbr orch, 1991; Conc., vc, chbr orch, 1992; Sym. no.2, chbr orch, 1992; Sym. no.3, 1995; Simfonia aşteptării (Sym. no.4), 1998

Cants.: Govoryat obeliski [The Obelisks Speak], (D. Kugul'tinov, Puppo), SATB, orch, 1976; The Seasons (P. Cărare), children's chorus, orch, 1980; Tainstvo bïtiya [The Sacrament of Being] (R. Tagore), S, T, SATB, 1983; Litanii, S, cl, org, 1987, arr. S, cl, chbr orch, 1987; Stabat Mater, Mez, chbr orch, 1989; Mariengebet, SA, 1999; Trinitatea lupului, C, chbr orch, arr. SA, 1995

Other vocal: Little Suite (Soviet poets), children's chorus, 1975; 2 Songs (I. Bunin), children's chorus, 1977, arr. SATB, 1981; V zooparke [At the Zoo] (suite, L. Nekrasova), children's chorus, 1978; O Beata (motet), SATB, 1990; Ave Maria, S, cl, org, 1993; Alleluja, S, tpt, 1999; many songs and romances

4 or more insts: Str Qt [no.1], 1975; Burlesque, str qt, 1978; 4 Folk Melodies, str qt, 1978; 2 Pieces, str qt, 1979; Epitaph to the Memory of Lobel', str qt, 1981; Str Qt [no.2], 1983; In memoriam Oscar, 13 solo str, 1988; Pastoral'nïye igrï [Pastoral Games], fl, ob, cl, bn, hn, 1988; Câmpina [The Field], brass qnt, 1991; Schimbarea la faţă [Transfiguration], chbr ens, 1991; Exodus, conc., chbr ens, 1994; 4 Pieces on Hungarian Themes, brass qnt, 1996; Kyrie, chbr ens, 1997; Conc. for 'Ars poetica' chbr ens, 1999; Exodus 2, chbr ens, 1999; Stikhira, 4 vc, 1999

1–3 insts: 8 Small Pieces, pf, 1973; Recitative, fl, 1974; Sonata, ob, 1974; Variations, pf, 1974; Suite, bayan, 1977; Prelude and Fugue in Memory of D. Shostakovich, org, 1979; Suite, org, 1980; 3 dialogues, fl, hpd, 1982; 6 Duets, vc, perc, 1984; Trio, ob, bn, pf, 1988; 4 Sonatas à la D. Scarlatti, tuba, pf, 1991; 2 Sonatas à la D. Scarlatti, trbn, pf, 1991; Romantische Reise nach Moldawien, tpt, 1995

Stage works, incid music

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IRINA SUKHOMLIN

Kitson, Charles Herbert (*b* Leyburn, Yorks., 13 Nov 1874; *d* London, 13 May 1944). English organist and music teacher. At first intending to enter the Church, he took his arts degrees at Cambridge where he was organ scholar of Selwyn College, but his music degrees at Oxford as an external student. His first important post was as organist of Christ Church Cathedral, Dublin (1913–20), and while there he became professor of music in University College, Dublin (1915). In 1920 he returned to England and joined the staff of the RCM, but the same year became also professor of music in Trinity College, Dublin, then a non-resident post, from which he retired in 1935. Though his earliest treatise, *The Art of Counterpoint, and its Application as a Decorative Principle* (Oxford, 1907, 2/1924), did indeed represent a pioneering approach, albeit gingerly and cautious, all his teaching, from the elements upwards, was directed to the style then generally required for English university degrees in music. *The Evolution of Harmony* (Oxford, 1914, 2/1924), not based on a historical process, is curiously misnamed, and his beginners' books are not inspiriting; his other writings include *Elementary Harmony* (Oxford, 1920–26, 2/1941).

WATKINS SHAW

Kitt, Eartha (*b* North, SC, 26 Jan 1928). American popular singer and actress. The daughter of a black American sharecropper, she lived from the age of eight in New York, in a culturally heterogeneous area of Harlem. There she developed her talents, studying dance at the High School for Performing Arts, singing in church, taking piano lessons and learning the languages of her neighbours. At the age of 16 she won a scholarship to study dance with Katherine Dunham, who selected her soon afterwards for a dance troupe to tour South America and Europe. On tour Kitt's singing abilities were discovered; she was taught ethnic songs for the productions and began to sing more frequently. In 1950 she left the company in Paris to pursue a career as a cabaret singer, and her dramatic song interpretations, multilingual repertory and exotic beauty won her instantaneous success with European night-club audiences. Her performance in Orson Welles's *Time Runs* (1950), a version of the Faust story, brought further praise and established her credibility as a serious actress. In 1952 her first American triumph at the Village Vanguard, New York, where she presented such sophisticated European songs as *C'est si bon*, led to her appearance in the Broadway revue *New Faces of 1952* and its film version two years later.

Since the mid-1950s Kitt has appeared in night clubs, theatres, films and on television, and has made several recordings. She has appeared in the Broadway shows *Shinbone Alley* (1957) and *Timbuktu* (1978) and in London in *Follies* (1988). She is perhaps best known for her sophisticated and sensually enunciated delivery of popular songs. She is also a philanthropist and a supporter of social causes and has written three memoirs, *Thursday's Child* (New York, 1956), *Alone with Me* (Chicago, 1975) and *I'm Still Here: a New Biography* (London, 1989).

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MICHAEL J. BUDDS

Kittel. German family of musicians.

(1) Caspar Kittel (*b* Lauenstein, 1603; *d* Dresden, 9 Oct 1639). Composer. First as a choirboy and then as a professional musician, Kittel served the Hofkapelle in Dresden from at least 23 September 1616 until his death. He was a pupil and close colleague of Heinrich Schütz. In

1624 his patron, Johann Georg I, Elector of Saxony, sent him to study in Italy, where Schütz eventually joined him. They returned to Dresden in August 1629, and later that year Kittel was put in charge of four choirboys. He taught Weckmann singing during the next few years and was also capable enough on the theorbo to teach it to his brother Jonas, also a musician at the Hofkapelle. In 1632 he became instrument inspector at the court, and in 1638 Schütz left the direction of music in the Hofkapelle in Kittel's hands when he went to Denmark.

With his *Cantade und Arien* (Dresden, 1638), his only known music, Kittel introduced the term 'cantada' into Germany. The collection contains 30 songs, all accompanied by continuo: five are for solo voice, ten for two voices, five for three and ten for four. The voices in each of the first three categories vary in type. All the solo arias and four duets are strophic variations, while the remaining pieces are simple strophic songs. Although he did not say so, Kittel obviously used the term 'cantada' to denote the strophic variations, just as Alessandro Grandi (i) and other Italian composers had done; he no doubt became acquainted with Italian strophic variations as cantadas when he was in Italy.

The first strophe in each case is essentially syllabic and homophonic, while the subsequent strophes are interrupted by frequent extended melismas. Two works are built on the Ruggiero bass and another on the romanesca. The bass line is altered from strophe to strophe, sometimes with considerable ornamentation, but the outline of the original bass is always clearly present. In the first solo cantata the metre changes from duple to triple for the last two strophes; in the others it is either duple or triple throughout. The seventh item has a ritornello between each strophe. In several cantatas each strophe is in binary form with the tonal scheme tonic–dominant–tonic. Bar form (*AAB*) and the form *ABB* occur only in those arias that are not cantatas. Generally in the songs for more than one voice short passages of imitation give way to predominant homophony.

Nearly all the poems are by Martin Opitz, a contemporary of Kittel and possibly, through Schütz, a personal friend. They deal with pastoral love, as do so many German and other western European songs of the time. Kittel was careful to observe the correct rhetorical rhythm of the text in his cantatas, no doubt under the influence of both contemporary Italian recitative and Opitz. In a few instances there is madrigalian word-painting.

Kittel stated in a foreword that he had written the music for his choirboys, who, he said, could learn how to sing powerfully and swiftly from the solos and duets; he promised to write a manual on how to sing in the Italian manner but did not live to do so.

(2) Christoph Kittel (*fl* Dresden, 1641–80). Organist. Like David and Christian Kittel, also musicians at the Dresden Hofkapelle, he was probably a son of (1) Caspar Kittel. He rose to become the Hofkapelle's principal organist in 1660. In the 1640s he had been one of its leaders in the absence of Schütz, who included in his *Zwölff geistliche Gesänge* (Dresden, 1657) a song by him, 'O süsser Jesu Christ', for solo voice and instruments.

(3) Johann Heinrich Kittel (*b* Dresden, 13 Oct 1652; *d* Dresden, 17 July 1682). Organist and composer, son of (2) Christoph Kittel. He succeeded Adam Krieger as second organist in the Dresden Hofkapelle in 1666 and his father as first organist by 1680. As director of the choirboys he had as pupil in 1669 Johann Kuhnau, who left after a year, however, because 'the instruction was severe'. His set of 12 keyboard preludes in successive keys, *Tabulatura Num: 12 Praeambulorum und einem Capriccio von eben 12 Variationen* (*RO-BRm* Mus.808; selections ed. D. Benko and Z. Pertis, Budapest, 1977), written by 1682, is one of the earliest predecessors of Bach's *Das wohltemperirte Clavier*.

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JOHN H. BARON

Kittel, Johann Christian (*b* Erfurt, 18 Feb 1732; *d* Erfurt, 17 April 1809). German organist, composer and teacher. He studied with Jakob Adlung, organist in Erfurt, and from 1748 to 1750 was a favourite pupil of the aged J.S. Bach in Leipzig. After serving from 1751 as an organist and teacher in Langensalza he was appointed organist of Erfurt's Barfüsserkirche (1756); in 1762 he transferred to the Predigerkirche there. Despite a low salary and more favourable offers from elsewhere, he remained in Erfurt for the rest of his life, seldom undertaking concert tours and even refusing an invitation in 1790 from Duchess Anna Amalia of Saxe-Weimar to travel to Italy. His fame as a virtuoso organist brought Goethe, Herder and Wieland to his evening recitals, and drew many pupils to him, of whom the most important were M.G. Fischer (his successor at the Predigerkirche), K.G. Umbreit, his nephew J.W. Hässler and J.C.H. Rinck. In 1800 he made a concert tour to Hamburg, where he remained a year while preparing his new book of chorales for Schleswig-Holstein (*Vierstimmige Choräle mit Vorspielen*, 1803).

Kittel's guiding doctrine, as expressed in his influential textbook *Der angehende praktische Organist* (1801–8), was 'grounded in the principles of Bach' and had as its aim 'to awaken, maintain and heighten feelings of devotion in the hearts of his hearers by means of music'. In keeping with his emphasis on simple forms suited to liturgical practice, his teaching centred on chorale accompaniment, which he required to be simple with inner parts capable of being sung, and on the chorale prelude, which he thought should suitably introduce the spirit and feeling of the chorale but need not adhere precisely to its melody. Although short, 'characteristic' pieces determined most of his oeuvre, he also wrote large-scale organ works, including double chorale variations which look back to the style of Bach. In the main, however, his works depart from Bach's tradition, despite their contrapuntal forms, and give sympathetic expression to contemporary idioms. The 16 *Grosse Präludien* juxtapose Bach-like counterpoint with *galant* passages in contemporary symphonic style, the whole being sustained by an emphasis on melody. In his piano sonatas (1789), his art of 'characterizing' led to a full working-out of contrasting ideas; thus, his own theoretical requirements approached the Viennese

Classical style. Further character pieces for organ include his six variations on *Nicht so traurig* (1797) and, as implicit in their structure, the *Vier und zwanzig Choräle mit acht verschiedenen Bässen über eine Melodie* (1811). These works dispense with the chorale as cantus firmus and freely incorporate it into settings in the *empfindsamer Stil*. Such character pieces became decisively influential in German organ music, and in the 19th century the genre was carried even further by Kittel's own pupils.

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all for org, unless otherwise stated; MSS listed in Dreetz, 1932

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KARL GUSTAV FELLERER

Kittl, Jan Bedřich [Johann Friedrich] (*b* Orlík nad Vltavou, 8 May 1806; *d* Lissa, Prussia [now Leszno, Poland], 20 July 1868). Czech composer. He studied law at Prague University, the piano with Tomášek's pupil Zavora and composition with Tomášek. He was employed at first by the Czech financial procurators in Prague, but in 1836, after a concert of his compositions (including a nonet, a septet and his very popular song *Wär' ich ein Stern*), he devoted himself to music. He achieved European success with his second symphony (*Jagdsymphonie*), which Spohr conducted in Kassel in 1839 and Mendelssohn in Leipzig in 1840. In 1843 he succeeded D.B. Weber as director of the Prague Conservatory, which he ran on progressive lines in the spirit of the new Romantic schools; its orchestral concerts, which he conducted, included many novelties. He became friendly with Liszt and Berlioz during their visits to Prague, while Wagner wrote the libretto for his opera *Bianca und Giuseppe* (from which a march was adopted by Czech students during the 1848 Revolution). Soon after the successful première of his fourth symphony (1858), written to celebrate the 50th anniversary of the founding of the Prague Conservatory, his health and energy declined; this, together with financial embarrassments, forced him to resign from the conservatory at the end of 1865. His last years were spent in exile.

Kittl was one of the first Czech Romantics. Though his education was German and he moved in German circles, he wrote several songs and choruses in Czech, beginning in 1835 with the eight songs for Škroup's collection *Věnec ze zpěvů vlastenských* ('A Garland of Patriotic Songs'). He was a member of the board which recommended the use of Czech in the Prague Conservatory in 1845. His impact on Prague's musical life was decisive: through his contacts with leading German musicians as well as his tactful handling of those around him, he was able to introduce the music of Berlioz and Wagner to a city which still found Beethoven modern. By releasing conservatory students to play in the theatre, he facilitated the Prague premières of works such as *Tannhäuser* (1854) and *Lohengrin* (1856). Among his pupils was Vilém Blodek; Smetana too benefited from the invigorating musical atmosphere which he cultivated. His compositions, always technically polished, sometimes incline to shallowness, particularly in the salon-orientated piano music and songs, but his choruses contributed to the growth of Czech choral singing in the 1860s, and his opera *Bianca und Giuseppe* was one of the most successful operas written in Bohemia before Smetana. Kittl is arguably the most substantial Czech symphonist before Dvořák. His best-known – although not his most accomplished – work in the genre, the *Jagdsymphonie*, owes its title to the hunting music for four horns which, after a trumpet call, open the work, and from the movements' subtitles, which are all connected with hunting. Though the influence of Mendelssohn is unmistakable, there is a distinctively Czech flavour in the second trio, and a premonition of Smetana in the march-like finale.

WORKS

(*selective list*)

OPERAS

Daphnis' Grab (idyllische Oper, 1, H. Poeschl), *c*1825, lost

Bianca und Giuseppe, oder die Franzosen vor Nizza (4, R. Wagner, after H. König: *Die hohe Braut*), op.31, Prague, Estates, 19 Feb 1848, *CZ-Pk*, vs (Leipzig, *c*1848)

Die Waldblume (lyrische komische Oper, 3, J.K. Hickel), Prague, Estates, 20 Feb 1852, *Pk*

Die Bilderstürmer (grosse tragische Oper, 3, J.E. Hartmann), Prague, Estates, 20 April 1854, *Pk*

CHORAL

2 masses, S, A, T, B, SATB, orch: F, *c*1840, *Pk*; C, 1844, Prague, 31 Oct 1844, *Pk*

Jubel-Cantate (J. Bayer), male vv, wind, op.34, Prague, 3 June 1854 (Prague, 1854)

Cz., male vv unacc.: *c*10 works, incl. Pro krále a pro vlast [For King and Country] (V. Filípek), 1844, *Pnm*; Společenská [A Social Chorus], 1846; Tři sbory na slova Gustava Pflegra [3 Choruses to Words by G. Pfleger] (Prague, 1863); Tři sbory vlastenecké [3 Patriotic Choruses] (A. Körschnerová, J. Vorlický, A.V. Šembera), op.60 (Prague, 1862)

Ger., male vv unacc.: Bergmannsleben, Schifferlied, Turnerlied; all in E. Tauwitz, *Deutsches Liederbuch* (Leipzig, 1865)

SONGS

for 1 voice and piano unless otherwise stated

Ger.: *c*50, incl. Wär' ich ein Stern (J.P. Richter [Jean Paul]) (Prague, *c*1836); [6] Wilde Rosen an Hertha (M.G. Saphir), op.3 (Vienna, 1838); Trost (Kittl, T. Körner and others), 6 Lieder, op.21 (Prague, *c*1842); 6 Lieder (J.W. von Goethe and others), 2vv, pf, op.35 (Prague, n.d.); 7 Gesänge, op.56 (Leipzig, *c*1860)

Cz.: 8 songs for F.J. Škroup's Věnec ze zpěvů vlastenských [A Garland of Patriotic Songs] (J.K. Chmelenský and others) (Prague, 1835–9); Jen si nezoufej! [Just don't Despair!] (V.J. Picek) (Prague, 1862)

INSTRUMENTAL

Orch: 4 syms.: no.1, d, op.19, 1836 (Leipzig, n.d.), no.2 (Jagdsymphonie), E♭, op.9, 1837 (Leipzig, *c*1838), no.3, D, 1841–2, op.24 (Mainz, n.d.), no.4, C, 1857, Prague, 7 July 1858, *Pk*; 3 concert ovs.: D, op.22, 1841 (Leipzig, n.d.), no.2, E, *Pk*, no.3, lost; 4 marches: 2 as op.32 (Berlin, n.d.), 2 as op.33, arr. pf (Prague, 1859)

Chbr: Grand septuor, E♭, pf, fl, cl, hn, bn, db, op.25, *c*1832 (Leipzig, 1846); Nonet, perf. 1836, lost; Trio, pf, vn, vc, op.28 (Leipzig, *c*1842); 2 trios, 3 fl, opp.11, 12, *Pk*

Pf: Grande sonate, f, 4 hands, op.27 (Leipzig, 1847); 12 Idyllen; 3 scherzi; 2 Romanze; 24 impromptus; Berceuse; 12 Aquarelles, op.42 (Leipzig, n.d.), op.44 (Leipzig, n.d.), op.45 (Prague, 1858); Nocturne; Stammbuch-Blätter, op.58 (Prague, 1862); other single works, without op. no.

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KARL STAPLETON, JOHN TYRRELL

Kivy, Peter (*b* New York, 22 Oct 1934). American philosopher. He received MA degrees in both philosophy (University of Michigan 1958) and musicology (Yale University, 1960), then combined these interests for a PhD in the philosophy of music (Columbia University, 1966). Appointed to the faculty of Rutgers University in 1967, he was made professor of philosophy in 1976 and remained at Rutgers throughout his academic career, with the exception of one year (1996) as visiting professor of music at the University of California, Santa Barbara. He has contributed to a wide variety of debates in analytical music aesthetics and has been a central figure in American music aesthetics since the publication of *The Corded Shell* (1980). One important concern for him has been to propose a solution to the problem of what it is for instrumental music to be 'expressive of' an emotional state. His account relies on the observation that common emotions have characteristic patterns of behavioural expression, which can be understood from appearances alone. Just as a drooping face may be taken as 'expressive of' sadness, even without knowledge of a person's circumstances or subjective state, a falling melodic fragment may be heard as 'expressive of' that state, without imagining that the music itself is 'expressing' anything in an anthropomorphic sense. Kivy denies that music may be expressive of any states which lack an obvious form of behavioural expression. He characterizes a listener's attitude to expressive content as one of detached contemplation, rather than one of being moved to a similar affect. A modified form of his position has been taken up by Stephen Davies, who disputes the last point by seeking to account for instances when a listener's state mirrors that of the music.

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NAOMI CUMMING

Kiyose, Yasuji (*b* Yokkaichi, Ōita prefecture, 13 Jan 1900; *d* Tokyo, 14 Sept 1981). Japanese composer. He studied composition privately with Kōsaku Yamada and Kōsuke Komatsu. In 1930 he took an active part in organizing the Shinkō Sakkyokuka Renmei, which later grew into the Japanese section of the ISCM. He is primarily a composer of vocal and chamber music in a style following the German Romantic tradition, though combined with French Impressionist features. Besides these he has drawn on traditional Japanese music, particularly its folksongs and pentatonic scales. This tendency was inherited and developed by his most celebrated pupil, Takemitsu. A collection of his autobiographical essays can be found in *Kiyose Yasuji chosakushū: warera no michi* ('The Works of Kiyose: Our Ways', Tokyo, 1983).

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Orch: Nihon sairei bukyoku [Japanese Festival Dances], 1940; Pf Conc., 1954; Nihon no sobyō [A Sketch of Japan], 1963

Chbr: 2 sonatas, vn, pf, 1941, 1948; Str Trio, 1949; Sonata, vn, pf, 1950; Str Qt, 1951; Qnt, ww, hp, 1957; 2 Movts, vn, pf, 1960; Octet, 8 Jap. insts, 1964; Qnt, Jap. insts, 1964; Shakuhachi Trio, 1964; Qt, Jap. insts, 1965; Rec Qt, 1969; Duo, rec, pf, 1970; Rec Trio, 1972

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Principal publishers: Kawai Gakufu, Ongaku-no-Tomo Sha, Zen-on Gakufu

MASAKATA KANAZAWA

Kjaswa. *See* CACHUA.

Kjellberg, Erik (Daniel) (*b* Göteborg, 10 March 1939). Swedish musicologist. He studied musicology at Uppsala University, gaining the BA (1965) and the doctorate with a dissertation on musicians of the Swedish royal court during the 17th century (1979). While he was studying he also worked at the university as an amanuensis (1963–5) and music history teacher (1966–82), and at the Swedish Archive of the History of Music (1967–9). From 1978 to 1984 he was an archivist at the Svenskt visarkiv (the Swedish Centre for Folk Song and Folk Music Research) and from 1980 to 1988 he taught jazz at the Royal College of Music in Stockholm. He was appointed senior lecturer in musicology at Uppsala University in 1983, later becoming professor in 1985. His research has focussed mainly on the history of music in Sweden, and in particular music of the Swedish royal court. He has also written extensively on Swedish and Nordic jazz. He was secretary of the Swedish Musicological Society (1969–78) and editor of the journal *Svensk tidskrift för musikforskning* (1981–90), and was elected a member of the Swedish Royal Academy of Music in 1987 and a member of the board of the academy in 1992.

WRITINGS

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'Frankreich in Schweden: ein Beitrag zur Geschichte der musikalischen Migration im 17. Jahrhundert', *Europa in Scandinavia*, ed. R. Bohn (Frankfurt, 1994), 173–89

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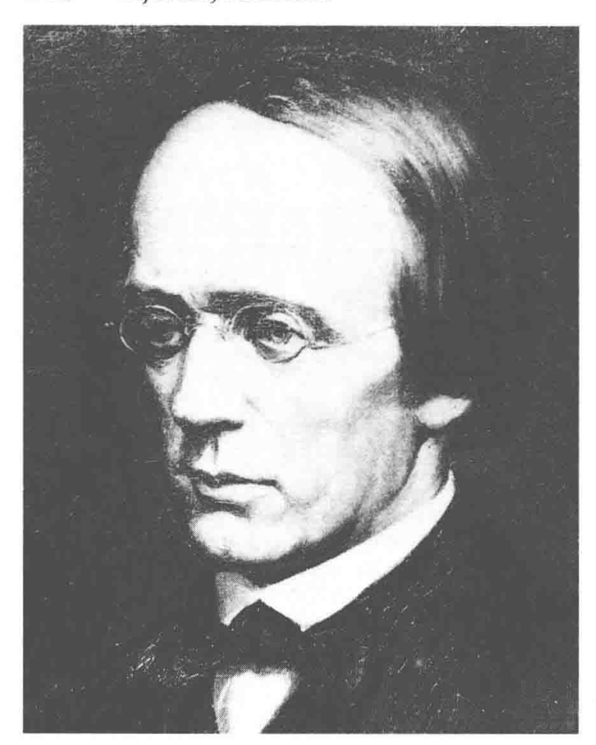
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VESLEMÖY HEINTZ

Kjerulf, Halfdan (*b* Christiania [now Oslo], 17 Sept 1815; *d* Christiania, 11 Aug 1868). Norwegian composer and piano teacher. He studied the piano and possibly also music theory as a child, but there were no possibilities for advanced music education in Christiania at that time, nor was it his family's intention that he should become a musician. He began studying law, although his chief interest continued to be music. In 1839 he suffered a serious illness and in the summer of 1840 for health reasons went to Paris, where for the first time he experienced a rich musical life, with concert and operatic performances of Classical and early Romantic works. There, probably also for the first time, he heard performances of real artistic quality; however, as he was still an immature artist, this had no immediate effect on his composing.

Within six months of Kjerulf's return to Christiania in the autumn of 1840, his father, brother and sister died, and as the eldest surviving child he had to give up his legal studies and take up work as a journalist in order to support the family. In the autumn of 1841 his first compositions, six songs op.1, were published; later he considered these works amateurish and lacking finish, and he revised and re-published three of them. While continuing to support himself as a journalist, he studied music theory on his own, became conductor in 1845 of a newly founded male students' choral society, the Norske Studentersangforening, and of a male voice quartet (Kjerulf's Quartet), and began teaching the piano. Kjerulf was first given formal training in composition in Christiania (1848–9) by Carl Arnold, whose recommendation helped him win a stipend to study abroad, first with Gade in Copenhagen (1849–50) and later (1850–51) in Leipzig, where his teachers included E.F. Richter. Returning home in 1851, he settled down as a piano teacher, his principal occupation for the rest of his life; among his several outstanding pupils were Agathe Grøndahl and Erika Nissen. His later years were marked by increasing ill-health, but he enjoyed considerable recognition as a composer; in 1863 he received a medal from King Carl XV, and in 1865 he became a member of the Swedish Royal Academy of Music.

Most of Kjerulf's works were composed after his studies in Copenhagen and Leipzig. He wrote no symphonic music, but restricted his output to smaller forms, of which his songs (about 130) are the most important, both for their intrinsic merit and for their place in the development
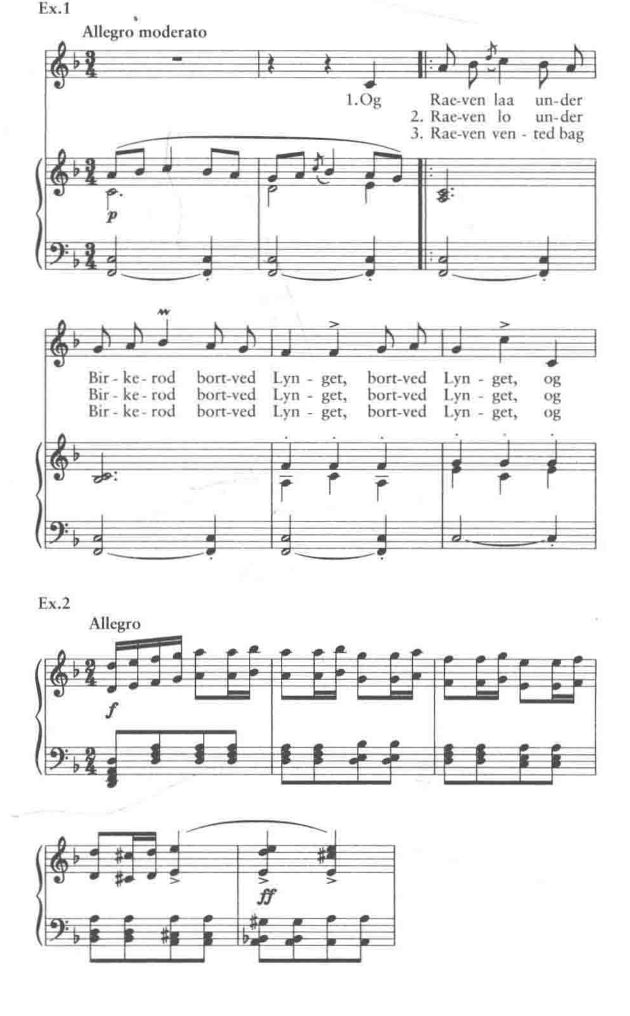


Halfdan Kjerulf: portrait by Knud Bergslien (Kunstforening, Oslo)

of Norwegian music. In them influence of lieder by Schubert and Schumann is evident, as is that of folk music, which Kjerulf knew well from published collections and from his travels in Norway. His settings include Norwegian, Swedish, Danish, German and French texts, and the poets include his younger brother Theodor as well as King Carl XV. Inevitably the folk influence is strongest in the Norwegian songs, especially in those set to poems by the nationalist writer Bjørnsterne Bjørnson. The flavour of folk melody is obvious in *Synnøves sang* ('Synnøve's Song') op.6 no.3 and *Aftenstemning* ('Evening Mood') op.14 no.1, and *Ingrids vise* ('Ingrid's Song') op.6 no.4 is rhythmically and melodically modelled after the *springdans*, a characteristic Norwegian folkdance. The first phrase of *Ingrid's Song* (ex.1) shows the *springdans* rhythm with its accent on the second beat of the bar; the use of the open 5th pedal point is also a characteristic borrowed from folk music. In such other songs as *Lokkende toner* ('Enticing Sounds') op.3 no.6 and *Hvile i skoven* ('Rest in the Woods') op.5 no.3, both to texts by J.S. Welhaven, the specific features of folk music are less prominent, but the basic Norwegian atmosphere is still perceptible.
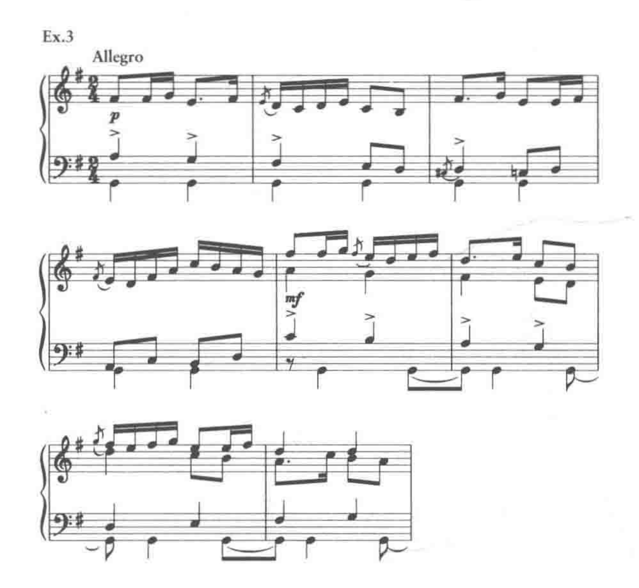
Kjerulf's songs are usually composed in simple or varied strophic form. In only a few examples, such as *Du kommer* ('You are Coming') op.17 no.3, does the extent of strophic variation approach *Durchkomponierung* and nearly all the songs that have a folk musical colouring are simple in structure, a natural consequence of their close relation to the ubiquitous strophic style of Norwegian folksong. Kjerulf generally allowed the voice a certain predominance over the piano part, which is nevertheless carefully worked out and often has an independent prelude, interlude and postlude. The accompaniment normally depicts the general atmosphere of the text by simple means, but in the more elaborate songs it may also reflect the poem's changing moods. In his finest songs Kjerulf achieved an artistic fusion of text and music equal to the masterworks of European Romanticism.

Kjerulf's compositions for male chorus were the direct result of his conducting activities and the first products of his artistic maturity; two of the best-known, *Solvirkning* ('Sun's Effect') and *Brudefaerden i Hardanger* ('The Bridal Procession in Hardanger'), were written before 1849. In addition to about 40 original compositions, he made about 60 arrangements of his own compositions, folk-songs and other songs, which occupy an important place in the Norwegian choral repertory.

A third important group of Kjerulf's compositions, his piano works, consists largely of Romantic character pieces, such as the *Wiegenlied* from op.4 and the *Berceuse* and *Caprice* from *New Sketches* op.12. They are carefully worked out and expressive compositions, but are less interesting than the two volumes of folk arrangements, especially the *25 udvalgte norske folkedandse* (1861), some of which point towards Grieg's *slåtter* arrangements in his op.72. Such pieces as *Hildalshalling* and *Bruresslått* from the 1861 collection transform folkdances into a convincing artistic form, and show both effective writing for the piano and a bold treatment of harmony. The strong discord at the beginning of the last bar of the passage from *Bruresslått* (ex.2) is probably unique in



Ex.3



Norwegian music of that period, consisting of a French 6th chord over an A pedal point. Another striking use of dissonance showing the influence of folk music occurs at the beginning of *Bondedans* ('Farmer's Dance'), which originally belonged to op.4, but was not printed in that volume probably because the style seemed too bold to the publisher (ex.3). The dissonance in the opening chord results from a tonic pedal point played with two notes of the dominant triad. In the same example, the melodic construction of two-bar motifs is another element taken from folk music.

Kjerulf also composed 20 songs and arrangements for mixed chorus, 11 vocal duets and some songs for vocal ensembles (trios and quartets). His works for larger forces include music for comic opera, *Søkadetterne iland* ('Midshipmen in Port'), and a polonaise for a carnival of 1863 (both orchestrated by the conductor Paolo Sperati).

As already demonstrated, some of Kjerulf's compositions are clearly founded on a Norwegian folk style. In other works the currents of German Romanticism and Norwegian folk music are more nearly fused, and Kjerulf created a stylistic synthesis of the two, but this dualism, controlled by a cultured and self-critical musical intellect, permeates his entire output and is its most prominent characteristic. He virtually created the Norwegian art song with his outstanding single achievement, the transplanting of the German lied to Norwegian soil, and laid the groundwork for Grieg and his successors.

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Sangbog for mandssangforeninger, ed. J.D. Behrens (Christiania, 1870–75) [SM]
Firstemmig mands-sangbog, ed. J.D. Behrens (Christiania, 1876–81) [FM]
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(*selective list*)

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MALE CHORUSES

Barcarole (J.L. Heiberg); Brudefaerden i Hardanger [The Bridal Procession in Hardanger] (A. Munch); Aftensang [Evening Song] (Munch), Den blide dag [The Mild Day] (J.S. Welhaven); Norges fjelde [Norway's Mountains] (H. Wergeland); Gildesang [Banquet Song] (C. Frimann); Studenter-sommervise [Students' Summer Song] (P.A. Jensen); Tonernes flugt [The Tone's Flight] (H. Hertz); Serenade ved strandbredden [Serenade at the shore] (C. Winther); Frejdigt liv [Peaceful life] (anon.)

Serenade (Hugo), Norges natur (Wergeland); Jaegersang [Hunter's Song] (Welhaven); Morgenvandring [Morning Wandering] (E. Geibel); I skoven [In the Woods] (Geibel); Solvirkning [Sun's Effect] (Welhaven); Unge piger og gammel vin [Young Girls and Old Wine] (Geibel); Sangerhilsen til damerne [Song-Greeting to the Ladies] (Welhaven); Natten [The Night] (Carl XV); Aus dem Schenkenbuch II (Geibel); Kan det trøste [Can it Console] (Winther); Kavalierernes sang af Woodstock [The Cavalier's Song from Woodstock] (W. Scott)

Jubilate (T. Moore); Livets seilads [The Voyage of Life] (A. Stub); Jaegeres sang paa fjeldet [Hunter's Song on the Mountain] (Welhaven); Sanger-hilsen til bruden [Song-Greeting to the Bride] (T. Kjerulf); Serenade (T. Kjerulf); I granskoven [In the Spruce Forest] (J. Monrad); Til Bergen [To Bergen] (Bjørnson); Ton, søde strenge [Sound, Sweet String] (A. Oehlenschläger); Haev dig, vor sang [Let our Song Arise] (Welhaven)

Arrs.: Bonden i Brydlupsgaren [The Peasant at the Wedding] (Nor. folksong); Heimreise fraa saeteren [Journey Home from the Summer Farm] (Nor. folksong); Pilgrimssang (anon. 12th century); Ho Guro (Nor. folksong); Druens pris [In Praise of Wine] (E. Falsen) [melody by F.L.A. Kuntzen]; Astri, mi Astri (Nor. folksong); Døl'n [Mountaineer] (Nor. folksong), KA; Paal paa Haugen [Pål on the Hill] (Nor. folksong); E mindes vael den gøng [I Remember] (Nor. folksong); Du rossignol qui chante (Fr. folksong); Quand la bergère (Fr. folksong)

Les compagnons de la Marjolaine (Fr. folksong); La pêche des moules (Fr. folksong); Le célèbre menuet d'Exaudet (Fr. folksong); Santa Lucia (It. folksong); La gondoletta (It. folksong); [9] Fredmans epistlar (nos.16, 20, 31, 48, 52, 58, 60, 64, 75) (C.M. Bellman); [3] Fredmans sånger (nos.9, 28, 41) (Bellman)

SONGS

op.	
1	Sex sange (Christiania, 1841): Nøkken [The Water Elf] (J.S. Welhaven), Romance Agnete og Havmanden (H.C. Andersen), Min skat [My Treasure] (C. Winther), Laengsel [Longing] (Winther), Lied (A. von Platen), Violen [The Violet] (A. Oehlenschläger, after J.W. von Goethe)
2	Romancer (Christiania, 1851–2): Buesnoren [The Bowstring] (Welhaven), Af Alfernes hvisken [From the Elves' Whisper] (Welhaven), Elveløbet [The Torrent] (Welhaven), Paa fjeldet [In the Mountains] (Welhaven), En vaarnat [A Spring Evening] (Welhaven), Syng, syng (T. Kjerulf), Romance af Aly og Gulhundy (Oehlenschläger), Og vil du vaere vennen min [And will you be my Friend] (T. Kjerulf)
3	Sex sånger (1856): Min elskte, jeg er bunden [My Beloved, I am not Free] (Welhaven), Laengsel [Longing] (Winther), Du fragst mich du (E. Geibel), Det var då [It was Then] (J.L. Runeberg), Vidste du vei [If you Knew the Way] (T. Kjerulf), Lokkende toner [Enticing Sounds] (Welhaven)
5	Otte sånger (1858): Chanson (V. Hugo), Så ensam uti natten [So Lonesome in the Night] (Carl XV), Hvile i skoven [Rest in the Woods] (Welhaven), I søde blege kinder [You Sweet Pale Cheeks] (T. Kjerulf), Spansk romans ur Spanisches Liederbuch (trans. P. Heyse and Geibel), Framnäs (Carl XV), Liebespredigt (F. Rückert), I skoven [In the Woods] (Winther)
6	Otte norske viser (1859): Vejviseren synger [The Guide-post Sings] (Welhaven), Ved sjøen den mørke [By the Dark Lake] (H. Wergeland), Synnøves sang (B. Bjørnson), Ingrids vise (Bjørnson), Solskins-vise [Sunshine Song] (Bjørnson), Venevil (Bjørnson), Over de høje fjelde [Over the High Mountains] (Bjørnson), Hjemad [Homeward] (J. Moe)
9	Sex franska romanser (1861): Quand tu dors (Hugo), Romance, from Ruy Blas (Hugo), Les rayons et les ombres (Hugo), Le retour (Hugo), Chanson (Hugo), L'attente (Richer)
11	Syv sange (1863): Naar kommer rosentiden? [When will the Time of Roses Come?] (T. Kjerulf), Bøn for den elskede [Prayer for the Beloved] (T. Kjerulf), Foraarsdigt [Spring Poem] (Welhaven), Aftenstemning [Evening Mood] (Welhaven), Den långa dagen [The Long Day]

(Runeberg), Gud vet det, hvar han vankar [God knows Where he Walks] (D. Klockhoff), Albumsblatt (Hoffmann von Fallersleben)

14 Fem sange (Bjørnson) (1865): Aftenstemning [Evening Mood], Søvnen [Sleep], Dulgt kjaerlighed [Hidden Love], Ved søen [By the Lake], O, vidste du bare! [O, If you Only Knew!]

15 Sex sange (1866): Svundne dage [Bygone Days] (Munch), Den friske sang [The Gay Song] (Welhaven), Taylors sang (Bjørnson), En sommersang (Welhaven), Laengsel [Longing] (T. Kjerulf), Natten paa fjorden [The Night on the Fjord] (A. Munch)

16 Sange (trans. from Eng., Caralis) (1867): Det var så tyst [It was so Silent] (J.J. Callanan), Mit hjerte og min lyra [My Heart and my Lyre] (Moore), Hyrdepigens sang [The Shepherdess's Song] (R.M. Milnes), Serenade (Byron), Skovbaekken [The Brooklet in the Woods] (Moore)

17 Danske og norske sange (Copenhagen, 1867): Hvad har jeg vel andet villet [What More could I have Wanted] (Winther), Ved sundet [By the Sound] (Welhaven), Du kommer [You are Coming] (C. Ploug), Ved afskeden [At the Parting] (T. Kjerulf), Den elsktes naerhed [The Nearness of the Beloved] (E. Aarestrup, after Goethe), Paa fjellet [In the Mountains] (K. Janson)

18 Tre sånger, B, pf (1868): Saknaden [The Absent One] (Runeberg), Der Einsiedler (J. von Eichendorff), Das Schiff (K. Vollheim, after C. Mackay)

19 Fyra sånger (1868): Sjömansflickan [The Sailor's Girl] (Runeberg), Ynglingen [The Youth] (Runeberg), Modren vid vaggan [The Mother by the Cradle] (F.M. Franzén), Förställningen [The Dissimulation] (Runeberg)

20 Fire sange (Geibel) (1869): Lass Andre nur, Des Mondes Silber rinnt, Vöglein wohin so schnell?, Sehnsucht

23 Fem sange (1870): Bergens stift [Bergen's Diocese] (Welhaven), I granskoven [In the Spruce Forest] (M.J. Monrad), Sangfugl fra de dunkle buske [Songbird from the Dark Bushes] (Bjørnson), Alfeland [Fairyland] (Welhaven), Just som jeg favned dit liv [Just as I Embraced You] (Bjørnson)

25 Fyra sånger (1871): Die Schwester (after F. Hemans), Guten Morgen (K. Vollheim, after C. Mackay), Gute Nacht (Vollheim, after Mackay), Ich fuhr über Meer (Sp., trans. Heyse and Geibel)

26 Sange (Moore, trans. Caralis) (1872): Gaa kun glands at vinde [Only go to Win Glory], Vagtskuddet [The Watch's Shot], Om jeg elske vil dig [Will I Love You]

Täuschung (K. Beck); Es stand ein Veilchenstrauss (Geibel); Waldabendlust (C. Mayer); Hjemfart [Journey Home] (Welhaven); Nachwirkung (A. Meissner); Wie rafft ich mich auf (Platen); Scheiden, Leiden (Geibel); Höchstes Leben (Geibel); Nach langen Jahren (Geibel); Serenade (P.A. Jensen); In der Ferne (H. Kletke); Den hvide, røde rose [The White, Red Rose] (Bjørnson); Treibe nur mit Lieben Spott (Sp., trans. Heyse); Murmelndes Lüftchen (Sp., trans. Heyse and Geibel); Ingen vej [No Way] (T. Kjerulf); Taushed og sang [Silence and Song] (Welhaven)

OTHER VOCAL

Søcadetterne iland [The Naval Cadets Ashore] (H. Wergeland), Singspiel, solo vv, chorus, orch [orchd by P. Sperati], *N-Oum*

Serenade ved strandbredden [Serenade at the Shore] (Winther), T, SSA, pf, op.8 (1861)

Troubadouren (Welhaven), T, SATB, pf, op.17b (1868)

Duets: 4 sange, op.10, 2vv, pf (1863): Ved havet [At the Sea] (Welhaven), Kein Wort und keinen Hauch (M. Harmann), Fuglekvidder [Bird Warbling] (C. Richardt), Barcarole (J.L. Heiberg)

PIANO

for 2 hands unless otherwise stated

Intermezzo and Springdance, in *Album for piano* (Christiania, 1852), as op.27 (Berlin, *c*1870); 3 pieces, op.4 (1857); Bondedans [Farmer's Dance], ed. N. Grinde (Oslo, 1961) [orig. in op.4]; 6 Sketches, op.7 (1860); [6] New Sketches, op.12 (1863); Polonaise, 4 hands, op.13 (1864); March, 4 hands, op.21 (1869); Rondino, 4 hands, op.22 (1869); 4 pieces, op.24 (1871); Scherzo, op.29 (Christiania, *c*1870)

Arrs.: 25 udvalgte norske folkedandse (1861); Norske folkeviser (Christiania, 1867)

Impromptus, sketches and other pieces

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NILS GRINDE

Kkwaenggwari. Small, lipped, flat bronze gong of Korea. It is known by numerous other onomatopoeic names (such as *kkaengmaegi*), as well as *sogŭm* ('small gong') and *soe* ('metal'). Its dimensions are not fixed, but a typical instrument would be about 20 cm in diameter, with a lip of about 4–5 cm. The player supports the instrument by putting the left thumb on top and forefinger beneath the lip, allowing both an open sound (*kkaeng*) and, by touching the remaining left fingers against the resonating surface, a damped sound (*maek*); the instrument is struck with a small wood or bamboo mallet with a wooden ball at the end. The sound of the *kkwaenggwari* is remarkably loud, penetrating and clangorous.

The treatise *Akhak kwebŏm* (1493) describes a small gong in connection with dance at the Sacrifice to Royal Ancestors (*Chongmyo*), indicating that it was also used to announce the beginning of the ritual performance. At present the instrument is used chiefly in *nongak* ('farmers' music'), played by the band leader. Patterns played on the *kkwaenggwari* are very rapid and complex, being reinforced on strong beats by the CHING (large gong).

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ROBERT C. PROVINE

Klabon [Klaboni, Clabon, Claboni, Clabonius], **Krzysztof** [Christophorus] (*b* ?Königsberg [now Kaliningrad], *c*1550; *d* in or after 1616). Polish composer, instrumentalist, lutenist and singer. As a child he was a chorister at the court of King Zygmunt II Augustus at Kraków. On 6 January 1565 he was transferred to the group of instrumentalists at the royal chapel and there are records of his performing songs to the lute on festive occasions at court. In about 1576 he became director of the royal chapel, first under King Stefan Batory and then under Zygmunt III Wasa. He held this post until 1601 except between 1596 and 1598. It was because Zygmunt III increased the size of his chapel by appointing a number of outstanding Italian musicians that he had to give up

his post: in 1596–8 he was replaced by Marenzio, and he was succeeded by G.C. Gabussi in 1601, after which he remained in charge of the Polish part of the chapel only. He accompanied the king on his travels to Sweden in 1593–4 and 1598. He is last heard of in 1616. It must be supposed that he himself composed the occasional pieces that he sang to the lute, but only one such work, to a text by Stanisław Grochowski, survives with music: *Pieśni Kalliopy Slowieńskiey: na teraźnieysze pod Byczyną zwycięstwo* [Songs of the Slavonic Calliope: On the Recent Victory at Byczyna] (Kraków, 1588; ed. Z.M. Szweykowski, *Muzyka w dawnym Krakowie*, Kraków, 1964). It is a cycle of six songs, four of which are in dance rhythms and have simple homophonic textures, and the other two are metrical pieces. A few other celebratory songs sung by Klabon, to words by Jan Kochanowski, a leading poet of the time, were printed without music (*In nuptias ... Joanni de Zamoscio*, 1583; *Ephinicion ... ad Stephanum Bathoreum*, 1583). Klabon also composed sacred music: one work, the five-part *Kyrie Paschale* (ed. in AMP, xv, 1968, and MAP, ii, 1993), survives complete. It is based on the corresponding plainchant, treated both as cantus firmus and as a source of points of imitation. The coda, stated twice at the end of the composition, is notably ingenious and effective. Of another work, the *Officium Sancta Maria*, only the soprano part survives (in *PL-Kk*).

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ZYGMUNT M. SZWEYKOWSKI

Kladas [Lampadarios], **Joannes** (*fl c*1400). Composer of Byzantine chant. Together with his predecessors JOANNES GLYKYS, JOANNES KOUKOUZELES (*fl c*1300–50) and XENOS KORONES, Kladas was one of the most important and prolific composers of Byzantine liturgical music active during the 14th and 15th centuries. The little that is known of his life derives from rubrics in musical manuscripts, many of which call him solely by the name 'Lampadarios' (i.e. leader of the left-hand choir); one 15th-century manuscript, *GR-An* 2406, identifies him as 'Lampadarios tou evagous basilikou klērou', that is, *lampadarios* of the imperial clergy of Hagia Sophia in Constantinople. In the same manuscript there is a rubric indicating that his daughter may have composed a kalophonic *koinōnikon* that is otherwise ascribed to Kladas himself.

Chant melodies composed by Kladas appear in the AKOLOUTHIAI manuscripts copied at the end of the 14th century and in sources from the first half of the 15th century. He is also mentioned in a treatise written by MANUEL CHRYSAPHES in the mid-15th century as the last of five major Byzantine composers of kalophonic *oikoi* for the Akathistos Hymn. It is certain, therefore, that Kladas was active during the first half of the 15th century, and that he was an older contemporary of Chrysaphes himself.

The akolouthiai manuscripts of the first half of the 15th century contain chants by Kladas for almost all the musical repertories of the Byzantine rite. Akolouthiai were constantly brought up to date by scribes who, at the time of recopying, would replace older chants with newly composed melodies. An examination of the *prooimiakos* repertory (verses of Psalm ciii – the Prooimiac Psalm – sung at Saturday HESPERINOS) in successive versions of the akolouthiai shows that the melodies of Kladas's 14th-century predecessors, such as Koukouzeles and Korones, were often transferred from one verse to another, whereas the ten settings by Kladas remain attached to the original lines of psalm text. The simple doxology *Doxa soi O Theos* ('Glory to Thee, O God'), sung as a refrain after each line of the *prooimiakos*, was troped for the first time and to a moderate degree by Koukouzeles, but in the settings of Kladas this refrain was lengthened considerably and given even greater structural importance in the chant as a whole by the addition of the trope 'Glory to thee, unbegotten Father; Glory to thee, begotten Son; Glory to thee, Holy Spirit, which proceeds from the Father and reposes in the Son; Glory to thee, Holy Trinity; Glory to thee, O God'. Kladas also composed a set of 'kalophonic repetitions' (*perissai*) for *troparia* and a number of kalophonic *stichēra*; the latter are not found in the akolouthiai manuscripts.

Melodies by Kladas show a marked preference for greater proportions and wider vocal ranges than chants by Koukouzeles and other 14th-century composers. His kalophonic melodies (*see* KALOPHONIC CHANT) are typical of the later period of that style, with chants extended by chains of melodic formulae and the repetition of melodic patterns, either at the same pitch or sequentially, for example, the descending line *b–a b–a*, *a–g a–g*, *g–f g–f*, *f–e f–e* etc. As a result, Kladas's compositions appear more sequential in their melodic construction, less focussed vocally and more effusive than those of his predecessors.

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EDWARD V. WILLIAMS/CHRISTIAN TROELSGÅRD

Klafsky, Katharina [Katalin] (*b* Mosonszentjános, 19 Sept 1855; *d* Hamburg, 22 Sept 1896). Hungarian soprano. After singing in the chorus of the Komische Oper, Vienna, she studied briefly with Mathilde Marchesi, and in 1875 sang small parts at Salzburg. In 1876 she was engaged at Leipzig, where she studied further with Josef Sucher. She sang Waltraute (*Die Walküre*) and the Third Norn (*Götterdämmerung*) in the Leipzig première of the *Ring* (1878), Venus in *Tannhäuser* (1879) and Brangaene in the first Leipzig *Tristan und Isolde* (1882). She sang Wellgunde and Waltraute (*Die Walküre*) at Her Majesty's Theatre in the first complete London *Ring* (1882) and Sieglinde and Brünnhilde with Angelo Neumann's touring Wagner company (1882–3). After appearances in Bremen (1884) and Vienna (1885) she was engaged at Hamburg

(1886), where, in addition to her Wagner roles, she sang Santuzza (*Cavalleria rusticana*), Valentine (*Les Huguenots*), Norma, Agathe (*Der Freischütz*), Eglantine (*Euryanthe*), Donna Anna (*Don Giovanni*) and the Countess (*Le nozze di Figaro*). Her dramatic temperament, allied to a magnificent, full-toned voice and a secure technique acquired from Marchesi, enabled her to sing German, French and Italian roles with equal success. In 1895 she broke her contract to tour the USA with the Damrosch Opera Company, but returned to Hamburg in September 1896. She died suddenly while still in her vocal prime.

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ELIZABETH FORBES

Klage (Ger.). *See* PLANCTUS.

Klagend (Ger.: 'plaintive', 'complaining', 'lamenting'). An expression mark used most famously by Beethoven in the finale of his op.110 Piano Sonata.

Klais. German family of organ builders. Johannes Klais (i) (*b* Lüftelberg, 12 Dec 1852; *d* Bonn, 11 April 1925), a farmer's son, was trained by Heinrich Koulen in Strasbourg, and then worked in Southern Germany, Switzerland and France. In 1882 he founded the family firm in Bonn. His pupils included Anton Feith, Wilhelm Furtwängler (*see* HAMMER-ORGELBAU), Hans Steinmeyer, and Theodor Frobenius. He was succeeded by his son Johannes Klais (ii) ('Hans'; *b* 3 Aug 1890; *d* 9 Oct 1965), who trained with the firms of Rinckenbach in Ammerschwihr and Steinmeyer in Oettingen. The line of succession passed to Johannes (ii)'s son, Hans Gerd Klais (*b* 2 Dec 1930) and grandson Philipp Klais (*b* 13 March 1967), both of whom were trained by their respective fathers. Philipp also received training at the firm of Muhleisen in Strasbourg.

Initially, Johannes Klais built organs with slider-chests and tracker action. In 1895, the firm began to produce mechanical cone-chests, and two years later it introduced instruments with pneumatic action. From 1906 electro-pneumatic action was also used. In 1928 Hans Klais reintroduced the slider-chest with tracker action. Since 1948, tracker organs have been the usual type of organs built by the firm, which introduced a wider range of tracker-organ models in 1965. Klais organs are found throughout Europe and worldwide. Johannes (i) invented high-pressure stops with double lips; he designed the façades of his organs in neo-Gothic or neo-Romanic style himself. He built organs at St Marien, Kaiserslautern (1904), Erfurt Cathedral (1906) and St Elisabeth, Bonn (1910). Johannes (ii) designed organs with undecorated open façades, and with an aesthetically appealing arrangement of the pipes. His most important instruments were built for the Messehalle, Cologne (1924; five manuals, 130 stops; the firm's largest instrument); the cathedrals of Mainz (1929), Berlin (1932), Ghent (1936), Bruges (1936) and Würzburg (1937); and Münsterschwarzach Abbey (1937), Frankfurt Kaiserdom (1957) and Bonn Minster (1962).

Hans Gerd and Philipp Klais have preferred not to imitate historical styles; they have set out to build versatile, modern instruments that synthesize a variety of historical and modern elements. Organs by Hans Gerd were built for the cathedrals at Würzburg (1969), Trier (1974), Berlin (1976), Limburg (1978), Graz (1978), Münster (1987), and Aachen (1993); and also at the Liebfrauenmünster, Ingolstadt (1977), Altenberg Dom (1980), the Gasteig Kulturzentrum, Munich (1985), and the Concert Hall, Athens (1993). Philipp Klais has built organs for the Concert Hall, Kyoto (1995) and the Philharmonic Hall, Kraków (1996). The firm has carried out restorations on instruments at Lambrecht (1977); Amorbach (1982); Lutherkirche, Wiesbaden (1987); the chancel organ in St Georg, Ochsenhausen (1988), and in Rot an der Rot (1989).

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ALFRED REICHLING

Klami, Uuno (Kalervo) (*b* Virolahti, nr Kotka, 20 Sept 1900; *d* Virolahti, 29 May 1961). Finnish composer. He was of a rural family which included well-known folk fiddlers. While at primary school he announced his intention to become a composer. In 1915 he enrolled at the Helsinki Music Institute, where he studied, with interruptions, until 1924. He was also active from 1915 into the 1920s as a café and cinema pianist. He studied composition with Melartin, music history with Madetoja and the piano with, among others, Hannikainen. His piano quartet (1922) attracted attention; two other works from his student period, a piano quintet and a suite for string quartet, now lost, were remarked upon by contemporary critics for their modernism and for their French influence. Klami was in Paris in 1924–5, where he apparently received instruction from Schmitt and may have made the acquaintance of Ravel, who became an object of lifelong admiration. He was also influenced by the works of Stravinsky, Prokofiev and Honegger and by contemporary Spanish music. In Vienna (1928–9), where he was probably guided by Hans Gál, he had no contact with the Second Viennese School, but was stimulated by Ravel's and Bartók's visits to the city. Klami taught the piano and music theory at the Helsinki Folk Conservatory (1929–32) and from 1930 was a music critic, specifically for *Helsingin sanomat*, the principal Finnish newspaper (1932–59). He received a state pension for composers in 1939. In 1949 he was a founder-member of the Finnish Society for Contemporary Music (from 1951 the Finnish branch of the ISCM), and in 1959 he succeeded Kilpinen as the musical representative in the Finnish Academy.

In Paris Klami had become fascinated by a variety of musical traditions, and the pursuit of these interests had the effect of distancing his work from the legacy of Sibelius. He exploited jazz in his First Piano Concerto ('Une nuit à Montmartre', 1925) and in *Rag-Time & Blues* (1931); he drew on Spanish inspiration in, among other works, the *Habanera* for orchestra (1926), and was captivated by the East in *Kolme kiinalaista laulua* ('Three Chinese Songs', 1928, now lost). But the models of Spanish composers and of Stravinsky's Russian-period works led him to turn to his Finnishness, exploring it from a contemporary viewpoint. One result was the work

Karjalainen rapsodia ('Karelian Rhapsody', 1927), in which the folklike themes may be of Klami's own devising; it attracted much notice in Finland and abroad. The *Tsheremissiläinen fantasia* ('Cheremis Fantasia', 1931) on folk themes from the Russian people now known as the Mari, themselves linguistically related to the Finns, can be seen as linking his preoccupations with exoticism to modern Finnish folkloristic tendencies. Klami also made many arrangements of Finnish folk music in an anti-Romantic spirit. Though his interest both in exoticism and in actual folk sources declined in the mid-1930s, Finnish subject-matter continued to inform his music.

After the success of the first concert of Klami's works (1928), the Finnish press spoke of the music's humour, irony and parody, a legacy of his Paris period. This early provocativeness developed into a more delicate and characteristic instrumental inventiveness, notably in his overture to Kivi's rustic comedy *Nummisuutarit* ('The Cobblers on the Heath', 1936); but its use within a religious work, the masterly *Psalmus* (1931–6), aroused scepticism among a number of the critics at its 1937 première. Klami's early compositions on occasion recall Ravel and Stravinsky, both of whom he admired for their orchestral virtuosity: both his use of the waltz in *Opernredoute* (1929) and the oriental flavour of some of the melodies in *Merikuvia* ('Sea Pictures', *c*1930–32) recall the spirit of Ravel. The splendid *Kalevala-sarja* ('Kalevala Suite', 1943), a choreographic work with reciter, was originally conceived as an oratorio in which guise it was first performed in 1933 under the title *Koreografisia kuvia Kalevasta* ('Choreographic Scenes from Kalevala'). In this form it reflected the 'primitivism' of *The Rite of Spring*, but in turning it into the suite Klami excised many of the static and atmospheric features reminiscent of Stravinsky's ballet.

By nature an orchestral composer, Klami tended to compose works derived from literary and other extra-musical sources. The *Symphonie enfantine* (1929), for example, employs methods of musical depiction characteristic of the Franco-Russian tradition. His distance from the more abstract Germanic symphonic tradition is equally evident in his two symphonies (1938, 1945), in which characterful instrumental ideas and virtuosity tend to overshadow thematic-motivic design. Klami is at his most Romantic in the Second Symphony, which reverberates with echoes of war. Despite an incidental reference to Sibelius's Fourth Symphony, the work diverged from Sibelian models, and its allusion to the military march 'Kauan on kärsitty vilua ja nälkää' ('Long we have suffered cold and hunger') was criticized at the work's première in 1946.

A recognizable classicist trait is present in Klami's output: pre-Romantic models are recalled above all in *Hommage à Haendel* (1931), while *Psalmus*, a setting of a 17th-century Finnish poem by Juhana Cajanus, leans towards a type of national neo-classicism. Also belonging to the classicist, anti-Romantic line are the Second Piano Concerto (1950) and a small masterpiece, the *Tema con sette variazioni e coda* for cello and orchestra (1954), which combines thoughtfulness with sparkling instrumental humour. The Violin Concerto (1943, revised 1954), which is stylistically indebted to Prokofiev, pays effective tribute to the genre and its traditions. His wartime experiences are revisited in the dramatic and visionary *Laulu Kuujärvestä* ('Song of Kuujärvi', 1956) for baritone and orchestra.

Klami has been considered the most skilful orchestrator among Finnish composers. His works are typically transparent and deftly scored. In parts of *Merikuvia*, *Scènes de la vie campagnarde* (1932) and *Terhenniemi* ('The Misty Headland'), added in 1943 to the *Kalevala Suite*, he paints predominantly static mood pictures. Franco-Russian orchestral techniques are encountered in *Maan synty* ('In the Beginning') from the *Kalevala-sarja*, and in *Psalmus*, both of which include grand orchestral tuttis saturated with percussion in the manner of Rimsky-Korsakov and Ravel. His brass writing, moreover, is striking in *Lemminkäisen seikkailut saaressa* ('Lemminkäinen's Adventures on the Island', 1934, originally intended as the third movement of the *Kalevala Suite*), *Karjalainen tori* ('A Karelian Market', 1947) and *Revontulet* ('Northern Lights', 1946–8). His imaginative use of timbre, delight in presenting virtuoso challenges and instinctive compositional approach inhibited the creation of truly graphic sound images. Among his principal works is the colourful, visionary ballet *Pyörteitä* ('Whirls', 1957–60), left unfinished at his death.

With his aesthetic allied to the French cultural sphere, Klami stood apart from other Finnish modernists in the 1920s. He created no school – he never undertook a significant amount of teaching – and by the end of his life he was considered a somewhat anachronistic figure by other Finnish composers. Even at its most dissonant, his music did not abandon the foundations of tonality; indeed, in the 1950s he was Finland's only active composer of note who had not adopted dodecaphony. In his lifetime, he came to be regarded by many as the most significant Finnish composer after Sibelius. In Finnish concert life his music enjoyed greater success than that of any of his generation, and it was performed abroad from the early 1930s, by Stokowski among others. Apart from a lull during the 1960s and 70s, his success, in Finland especially, has continued. Recordings of his music have been well received abroad, while the Uuno Klami Society, founded in 1987, has published his scores and writings and encouraged scholarship on his music.

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HELENA TYRVÄINEN

Klang (i) (Ger.). A composite musical sound consisting of a fundamental pitch (*Grundton*) and its upper partials (*Obertöne*), as opposed to noise (*Geräusch*) and to the phenomenon of sound itself (usually *Schall*); it is sometimes used as a synonym for *Klangfarbe* ('timbre' or 'tone-colour').

KEVIN MOONEY

Klang (ii) (Ger.). In theoretical writings of the second half of the 19th century (such as those by Hauptmann, Helmholtz, Oettingen, Riemann and their contemporaries), *Klang* is used both with the general meaning of 'composite sound' and with the specific meaning 'chord'. This situation reflects the intermingling of music theory and acoustics typical of that period: theorists were committed to the scientific rationalization of tonality, and therefore used the same term to designate sound in its natural and artistic states. The resultant ambiguity has plagued translations and has clouded the interpretation in the English-speaking world of an extensive body of theoretical writing.

Moreover, subtle differences in usage reveal important discrepancies among the theorists themselves. Hauptmann, for instance, associated major *Klänge* with the property of 'having' (*Haben*) partial tones and minor *Klänge* with that of 'being' (*Sein*) partial tones; *Haben* represented a positive or active state, *Sein* a negative or passive one. Oettingen reversed this polarity so that major triads became negative-passive and minor triads positive-active. Riemann dismantled the opposition altogether by claiming that both species of triad 'have' partial tones: overtones in the case of major triads and undertones in the case of minor triads.

The relationships of *Klang* with the terms *Akkord* ('chord') and *Zusammenklang* have caused further confusion. 19th-century theorists normally prefaced *Klang* in some way when they wished to indicate specific chords (e.g. tonic or dominant) or chord types (major or minor). Riemann thus wrote *Oberklänge* for chords 'in the major sense' and *Unterklänge* for chords 'in the minor sense'; *Hauptklänge* were the primary chords of a key, and *Nebenklänge* the secondary chords. Through the use of such modifiers theorists were able to maintain the double meaning of *Klang*: prefaced, the term denoted a specific musical category; alone it was equivalent to what Oettingen called 'the total sensation of a periodic vibration'.

The term *Zusammenklang* occurred less frequently and never as a substitute for *Klang* or *Akkord*. It meant instead 'sounding together' as a by-product of concurrent melodic lines; 'simultaneity' or 'linear harmony' are possible translations. Riemann reserved the word for sonorities inexplicable as *Klänge* which had therefore to be conceived in horizontal rather than vertical terms. Helmholtz, however, used it to denote the sounding together of several *Klänge* (composite tones) by different instruments.

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KEVIN MOONEY

Klangfarbenmelodie (Ger.). A term coined by Schoenberg in his *Harmonielehre* (1911) to refer to the possibility of a succession of tone-colours related to one another in a way analogous to a relationship between the pitches in a melody. By this he implied that the timbral transformation of a single pitch could be perceived as equivalent to a melodic succession, that is, that one could invoke tone-colour as a structural element in composition. The third of his Five Orchestral Pieces op.16 (1909), originally entitled *Farben*, had already hinted at the idea of structured timbre transformation. Webern's attempts to make the timbral structure of a work clarify as well as enhance its pitch structure (e.g. in his orchestration of the six-part ricercare from Bach's *Musical Offering*) may also reflect the influence of Schoenberg's concept. The ideal of *Klangfarbenmelodie* inspired a number of postwar European composers including Stockhausen, who saw particularly in the electronic medium possibilities for the systematization of timbre along serial lines.

JULIAN RUSHTON

Klangschlüssel (Ger.: 'sound-clef'). A system of chordal notation invented by Hugo Riemann (*Skizze einer neuen Methode der Harmonielehre*, 1880). *See* NOTATION, §III, 4(viii).

Klangumwandler (Ger.). A device used in electronic music to change the frequency of a signal. *See* RING MODULATOR.

Klappenhorn [Klappenflügelhorn] (Ger.). *See* KEYED BUGLE.

Klappentrompete (Ger.). *See* KEYED TRUMPET.

Klatzow, Peter (James Leonard) (*b* Springs, 14 July 1945). South African composer. He started his music training in Johannesburg. After being awarded the South African Music Rights scholarship (1964), he continued his composition studies under Bernard Stevens at the RCM, London. In 1965 he won the Royal Philharmonic Prize for his Variations for Orchestra. A brief period of study in Florence (1965–6) was followed by lessons from Boulanger in Paris. On his return to southern Africa (late 1966) he took up a teaching appointment at the Rhodesian College of Music; he then worked for the South African Broadcasting Corporation as a music producer and became a lecturer (1973) then an associate professor (1989) at Cape Town University. In 1974 he founded the UCT Contemporary Music Society; under his guidance a large number of contemporary works have received their South African premières. During the late 1960s his somewhat eclectic compositions were strongly influenced by the European avant garde; in the 1970s the use of extremely quiet, sustained sounds was reminiscent of certain American trends of the time. During the 1980s Klatzow continued to explore a possible rapprochement with tonality, and the later concertos, and in particular the full-length ballet *Hamlet*, show a progressive reorientation, though without the complete abandonment of his previous atonal vocabulary. He edited *Composers in South Africa Today* (Cape Town, 1987), which contains an article on him by J. May (pp.131–65).

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JAMES MAY

Klausenburg (Ger.). *See* CLUJ-NAPOCA.

Klauwell, Otto (Adolf) (*b* Langensalza, 7 April 1851; *d* Cologne, 11 May 1917). German writer on music and composer. He was a pupil of Reinecke and Richter at the Leipzig Conservatory, and in 1875 was appointed to teach the piano, music history and theory at the Cologne Conservatory, of which he became deputy director in 1905. His works include two operas (*Das Mädchen vom See*, produced at Cologne, 1889, and *Die heimlichen Richter*, produced at Elberfeld, 1902), overtures, chamber music, piano pieces and lieder.

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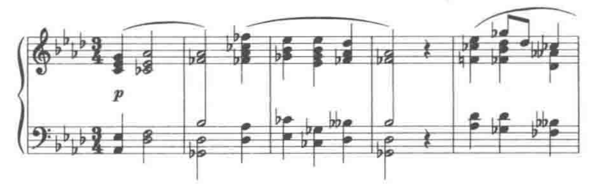
MATTHIAS SCHMIDT

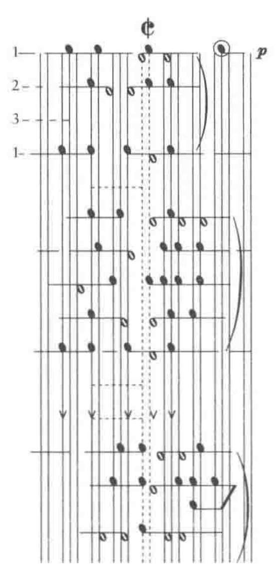
Klavarskribo (from Esperanto *klavar*: 'keyboard', *skribo*: 'writing'). A system of notation developed in the Netherlands, in about 1930, by Cornelis Pot (1885–1977). In 1931 a publishing house was set up in Slikkerveer (south of Rotterdam) for the publication of editions in the new notation system. It continues to publish and print music in Klavarskribo, and has also become a teaching institute. In 1990 the total number of its publications was 15,000, an output that includes a large proportion of the standard repertory for piano and organ, as well as a number of works for voice, for string and wind instruments, and theory publications. The notation system has attained a certain popularity in the Netherlands and is also used in other countries.

The system is based on a vertical staff in which groups of two thin and three thicker lines are shown in the same arrangement as the black keys on a keyboard (ex.1). Each octave has its own staff of five lines, providing space for seven white-note symbols in between the lines and five black-note symbols on the lines. Note stems are shown as horizontal lines, the direction of the stem indicating (for keyboard music) which hand plays a note or group of notes or (for other instrumentations) which notes belong to which voice or part. A C clef is used to indicate middle C (*c*′), the two lines next to this note usually being printed as dotted lines as a further means of orientation. The number of octaves per staff can be increased as necessary. Accidentals are not necessary because the white notes are printed as open, or void, notes and the black notes as filled notes; each note has its own place on the staff, and enharmonic differences of tonal function are not generally shown in the notation. The key of a composition is indicated at the beginning or during the course of the piece by means of the tonic, which is marked surrounded by a circle (major) or a rhomboid shape (minor).

The notation is represented as moving down the staff. All the bars of a piece are the same size and are divided into a number of equally-sized beats, depending on the time signature. The first beat of a bar is printed on a solid line and subsequent beats are represented by broken lines; notes on the half-beat are printed halfway between the beat-lines (and smaller note values are similarly spatially represented). The duration of the notes is generally indicated by the distance between notes with the same stem direction (i.e. not by the shape of the note heads).

Ex.1 E. Satie: Sarabande no.1 (1887): opening in traditional Western staff notation and in Klavarskribo





There are two exceptions to this: a rest is indicated by a stop sign printed where the note is to stop sounding; and a continuation dot indicates where a note is to continue beyond the onset of the next note. Performance indications are the same as in the traditional Western staff notation system.

Klavarskribo is primarily intended as a universal music (sound) notation for all instruments and voice. Because of its representation of the piano keyboard it functions as a kind of tablature for that instrument. There are special chord notations for specific instruments (such as the guitar and accordion). (For a further illustration *see* NOTATION, fig.79.)

WILKE JAN KAASJAGER

Klavecimbel (Dut). *See* HARPSICHORD.

Klaviatur (Ger.). *See* KEYBOARD.

Klavier (Ger., often spelled 'Clavier' before the 19th century). (1) A term for the keyboard of a piano, harpsichord, organ, etc.

(2) By extension, a generic term for a keyboard instrument which originally did not imply any particular instrument. J.S. Bach's *Clavier-Übung* contains music specifically for organ and for two-manual harpsichord, as well as works for which no instrument is specified and which can be played on a single-manual harpsichord or clavichord. During the second half of the 18th century, the term was more commonly applied to the clavichord. Since the 19th century it has denoted the pianoforte, usually in a general sense but occasionally to designate the upright piano or other small types as distinct from FLÜGEL ('grand piano').

JOHN KOSTER

Klavierauszug (Ger.). A piano arrangement of ensemble music for voices, or for voices and instruments; particularly an arrangement of an opera or oratorio with the vocal parts left intact and the orchestral accompaniment reduced for piano; *see also* SCORE.

Klavier-Harmonika (Ger.). *See* ACCORDION.

Klaviziterium (Ger.). *See* CLAVICYTHERIUM.

Klavizylinder (Ger.: 'clavicylinder'). A friction idiophone with a keyboard in the shape of a square piano, developed in 1799 by Ernst Chladni. The keys were attached to curved metal rods, which sounded by contact with a rotating wet glass cylinder, operated by means of a foot treadle. The principle was adopted by JOHANN CHRISTIAN DIETZ (i) in his mélodion (1805).

See also Sostenente piano, §3.

□

Klawiolin. A mechanical instrument invented by JAN JARMUSIEWICZ.

Klebanov, Dmytro Lvovych (*b* Khar'kiv, 12/25 July 1907; *d* 6 June 1987). Ukrainian composer and teacher. He studied the violin with Ilya Dobrzynets at the Khar'kiv Music College and in 1923 he entered Khar'kiv Institute of Music and Drama where he attended the composition class of Bogatïryov, graduating in 1926. He worked as a violinist with the State Opera and Ballet Theatre in Leningrad (1927–9); playing under conductors such as Klemperer and Walter in that theatre's productions of Berg's *Wozzeck* and Stravinsky's *Pulcinella* proved especially important for his creative development. He then returned to Khar'kiv to study conducting with Herman Adler and in 1934 he was invited to work at the conservatory there. This marked the beginning of his 50-year career there; in 1970 he became the head of the composition department. Klebanov is recognized as one of the founders of the so-called Khar'kiv school of composition, his students include Bibyk, Hubarenko, Karmins'ky and Zolotukhin. His first success as a composer came in 1937 with the performance of his ballet *Aistienok* ('Little Stork') – the first Soviet ballet for children – at the Bol'shoy Theatre in Moscow. This was followed in 1939 by performances of the ballet *Svetlana* and his first major instrumental piece, the First Violin Concerto. Klebanov's language never abandoned tonality; he was influenced by Shostakovich but refined his style into a kind of poetic realism. Most of his mature works are in symphonic genres: his First Symphony is 'dedicated to the memory of the martyrs of Babiy Yar' and is his response as a Jewish Ukrainian to the mass executions of Jews during the German occupation of Kiev (1941–3). In 1949 the symphony became a victim of the so-called 'struggle against cosmopolitanism' instigated by Stalin. A prominent Ukrainian music critic, Valeryan Dovzhenko, denounced Klebanov stating that he 'has written a symphony constructed on ancient Jewish religious songs and has filled it with the spirit of bourgeois nationalism and cosmopolitanism'. His first popular success came with the Third Symphony (1958). Although the orchestra is skilfully treated as a collection of smaller instrumental groups, the work – which the composer described as a 'lyrico-dramatic poem' – continues a Ukrainian symphonic tradition that goes back as far as Kalachevs'ky. In his Seventh Symphony (1981) Klebanov turned to a highly

dramatic structure, in which the materials become vehicles for a series of timbral and intonational transformations, sudden and abrupt dynamic changes and incessant ostinato patterns.

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VIRKO BALEY

Klebe, Giselher (*b* Mannheim, 28 June 1925). German composer. He attended the Berlin Conservatory (1940–43), where he studied the violin, the viola and composition (with Kurt von Wolfurt). In 1946, after military service and internment as a prisoner of war, he married Lore Schiller, who later wrote the librettos for some of his operas. He continued his composition studies with Rufer and Blacher in Berlin (1946–51) and worked for radio until 1947, when he devoted himself to composition full-time. He was appointed to a post at the Detmold Musikhochschule in 1957 (professor 1962). His many honours include membership in the West Berlin Akademie für Künste (from 1964).

During the 1950s Klebe was among the leading avant-garde composers of the Darmstadt and Donaueschingen schools. His 13 operas completed after 1951 established him as one of the leading operatic composers of the postwar period. Taking his inspiration less from contemporary musico-dramatic trends than from the ideals of 19th- and early 20th-century Italian opera, particularly Verdi, all of his librettos are based on literary texts. With his first opera, *Die Räuber* (1952–6), from Schiller's play of the same name, he began to relax the dogmatic grip that serialism had held on his earlier compositions. Employing two central note-rows, one with closed intervals, the other widely spaced, he represented the constructive and destructive elements of the plot. A large orchestra, which includes parts for harpsichord, amplified guitar and a vast array of percussion instruments, underpins the musical argument, often employing strict contrapuntal forms such as canon, ricercare and fugue. Despite this complexity of musical language, *Die Räuber*, like many of the later dramatic works, is in essence a traditional 'number' opera.

Over the decades, Klebe developed a musical language in which the interval structure and the timbral voicing of chords were linked. Chords with symmetrical interval structures became characteristic, often connected by chromatic part-writing and by specifics of instrumentation, a practice similarly able to accommodate tonal harmonies and melodies. He also experimented with types of formal organization growing out of Blacher's concept of 'variable metres'. His connection and extension of Schoenberg's and Blacher's compositional techniques, as well as his integration of tonal and serial compositional materials in such works as *Jacobowsky und der Oberst* (1964–5), constitute his primary contributions to post World War II composition.

Klebe's symphonic writing, comprising six symphonies and many shorter orchestral works, represents another important side of his compositional oeuvre. In his instrumental works he has avoided extremes and employed modern techniques only with great restraint and discretion. Notable among his orchestral compositions are *Zwitschermaschine* (1949–50), which first brought him to prominence, the Two Nocturnes (1950–51), the Adagio and Fugue (1961), *Orpheus* (1975–6), *Lied* (1985) and the Third (1966), Fifth (1976–7) and Sixth (1996) symphonies. Works for the piano became increasingly important in his output after 1990.

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MICHAEL HERBERT RENTZSCH (WITH ERIK LEVI)

Kleber, Leonhard (*b* Göppingen, *c*1495; *d* Pforzheim, 4 March 1556). German organist. He matriculated at Heidelberg University in 1512, and was vicar-choral and organist in Horb am Neckar from 1516 to 1517 and in Esslingen am Neckar from 1517 to 1521. From 1521 until his death he was organist at the collegiate and parish church in Pforzheim where he also had a living. In 1541 the Margrave of Baden procured for him a benefice in the hospital church in Baden-Baden. To judge from his large number of pupils, Kleber must have been a much sought-after organ teacher.

Kleber is known chiefly for the 332-page organ tablature which he compiled between 1521 and 1524 in Pforzheim (*D-Bim* Mus.40026, ed. in EDM, 1st ser., xci–xcii, 1987). Several scribes were involved in copying the 112 items, of which only a few can be identified as original compositions: in most cases they are adaptations of vocal models. Whereas the first section of the tablature contains pieces to be played on manuals, the second section contains arrangements which also use the pedals. The repertory is the normal one for tablatures of the period, and includes religious and secular song settings, arrangements of motets, some settings of dance tunes, free compositions and one didactic piece. Most pieces give no indication either of the composer or of the arranger, but vocal models for a number of the arrangements are by Brumel, Josquin, Heinrich Finck, Hayne van Ghizeghem, Hofhaimer, Isaac, Obrecht, La Rue and Senfl. In addition there are compositions by Conrad Brumann, Hans Buchner, Othmar Luscinius, Jörg Scharpff and Utz Steigleder. It is not certain whether Kleber was a composer as well as an arranger (Kotter may also have arranged some of the pieces). From a historical point of view the most interesting section of the manuscript is that containing the free compositions, for it shows an early stage in the development of independent instrumental music. Both the repertory and the method of adaptation in Kleber's organ tablature reflect the south-west German organ and keyboard style at the beginning of the Reformation.

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MANFRED SCHULER

Klecki, Pawel. *See* KLETZKI, PAUL.

Kleczyński, Jan (*b* Janiewicze, Volhynia, 8 June 1837; *d* Warsaw, 15 Sept 1895). Polish writer on music, pianist, teacher and composer. He studied the piano with Ignacy Krzyżanowski, and from 1859 studied at the Paris Conservatoire with Bazin and Carafa (theory and composition) and with Marmontel (piano). In 1866 he returned to Warsaw, and gave concerts in the capital and in other Polish towns; he taught the piano, first privately and later (1887–9) at the Music Institute in Warsaw (now the Conservatory). He was also a co-founder of the Warsaw Music Society and later a member of its administrative body and music director. He composed three chamber works, some piano works and songs.

Kleczyński's writings played an essential role in popularizing music in Poland. He published more than 1700 reviews and articles on music in a large number of Polish journals, and from 1880 until his death was editor-in-chief of *Echo muzyczne* (later renamed *Echo muzyczne, teatralne i artystyczne*), the most respected Polish music journal of the time. As well as reviewing concerts and operas, he wrote profiles of composers, characterizing their creative work, essays on music history and studies of the Polish folk music of the Podhale (Tatra Mountains) region. A number of his writings were devoted to Chopin and his music, including discussions of interpretation and the earliest writing about his teaching methods. Kleczyński also edited a 12-volume edition of Chopin's works (Warsaw, 1882), collected and published folksongs from

Podhale, which increased Polish composers' interest in the music of the region and translated books on music into Polish. Kleczyński's writings provide very important source material for the history of Polish musical culture of the period. He was one of the most important Polish writers on music of the second half of the 19th century.

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ZOFIA CHECHLIŃSKA

Kleczyński [Kletzinsky], **Jan Baptysta** (*b* Freistadt [now Karviná], 14 April 1756; *d* Vienna, 6 Aug 1828). Polish violinist, composer and conductor. He studied composition, probably in Poland, and was a violinist and director of the court orchestra of Marie Josefa Breuner in Venice between *c*1786 and *c*1792. During the next two years he worked at the court of the Hungarian aristocrat Anton Grassalkovics von Gÿarack in Bratislava and Vienna. From the beginning of 1795 he lived permanently in Vienna, and in 1796 was accepted into the Tonkünstler-Societät. From 1803 until his death he was a member of its committee, and in the years 1811–25 was also its principal violinist. In December 1801 he became a violinist in the Vienna Hofmusikkapelle, where he remained to the end of his life. He also worked in the orchestras of the Imperial theatres, the Hofburgtheater and the Kärtnertor-theater, conducting concerts and ballet performances.

Kleczyński was reputedly a gifted musician. His music for stringed instruments demands a high level of technical proficiency, in particular the sets of variations that were surely composed for himself and for his brother Franciszek, also a violinist (*d* Vienna, before 1828). He tended to imitate models of the Baroque – as in the Concertino – and of early Classicism, and had an instinct for chamber music. His works exhibit the atmosphere of Viennese music, and also the influence of Polish music.

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BARBARA CHMARA-ŻACZKIEWICZ

Klee, Bernhard (*b* Schleiz, 19 April 1936). German conductor. A chorister at the Thomaskirche in Leipzig, he later studied piano, composition and conducting at Cologne, where he joined the music staff of the Opera and made his conducting début with *Die Zauberflöte* (1960). He held conducting appointments at Berne, Salzburg, Oberhausen and Hanover, and was music director at Lübeck from 1966 to 1973, by which time he had a repertory of over 80 operas. His British début was with the Hamburg Staatsoper at the Edinburgh Festival in 1969 conducting *Der fliegende Holländer*, and his Covent Garden début was with *Così fan tutte* in 1972; he made his American concert début, with the New York PO, in 1974. Klee was chief conductor of the North German RO from 1976 to 1979 (a post he resumed in 1991), Generalmusikdirektor of the Düsseldorf SO, 1977–87, and chief guest conductor with the BBC PO, 1985–9; he has also conducted the Bavarian State Opera in Munich. Klee has given many first performances of modern music, including works by Hans Jürgen von Bose, Wolfgang Fortner, Volker David Kirchner and Henze; among his recordings are Lortzing's *Der Wildschütz*, Mozart's *Zaïde* and works by Zemlinsky. His performances are notable for their secure control and assiduous attention to musical character. He often appeared in recital as accompanist to his wife, the soprano Edith Mathis.

NOËL GOODWIN

Kleen, Johan Christoph (*fl* mid-18th century). Danish composer. He was active as an all-round freelance musician in Copenhagen: he played the violin for a couple of seasons in the orchestra of the Italian opera, taught singing and music to actresses, composed and accompanied arias which one of the dancers sang in the ballets, and arranged and copied music for the earliest Danish operas. An Italian opera company had been called to Copenhagen by King Frederik V in 1747 but by 1756 it was apparent that opera in a foreign language did not command sufficient public support. A musically interested Norwegian dramatist in Copenhagen, Niels Krog Bredal (1733–78), was convinced that it would be possible to use the Danish language for opera 'if only one took sufficient care, and especially avoided the use of foreign words'. In this venture he may have been inspired by Giuseppe Sarti, the most successful of the Italian composers who settled in Denmark; in any case Bredal's first Danish opera, *Gram og Signe*, performed by students late in 1756, used music borrowed from various of Sarti's compositions for the arias, while the music of the recitatives was composed by Jacob Soltau, of whom nothing else is known. *Gram og Signe* was repeated twice in February 1757 and met with such encouragement that for the king's birthday on 31 March 1757 a second Danish opera by Bredal, *Eremiten* ('a musical pastorale'), was ready for performance. The recitatives were by Kleen, who from this time on became Bredal's musical collaborator. He composed the recitatives for Bredal's subsequent intermezzos and for *Den tvivlraadige hyrde* ('The confused shepherd', 1758); he also wrote a couple of the arias. With *En musikalsk prologus* (1759) Kleen made his one and only attempt to compose the music for a dramatic work (by Bredal) entirely by himself. It was not a success and the experiment with opera in Danish was temporarily abandoned. In 1762 a tax record refers to Kleen as a 'teacher of music', after which no more is heard of him.

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JOHN BERGSAGEL

Klega, Miroslav (*b* Ostrava, 6 March 1926, *d* Ostrava, 25 June 1993). Czech composer. He studied composition at the Prague Conservatory (1942–4) with Křička and Hlobil and at the Bratislava Conservatory with Suchoň and Cikker (1946–50). After working as a music editor for Czech radio in Bratislava (1950–52) he returned to Ostrava as branch secretary of the Czech Composers' Union (1952–3) and dramaturg of the opera (1953–5). He was then professor of composition (1955–67) and director (1967–73) of the Ostrava Conservatory. In 1973 he was appointed music director of Czech radio in Ostrava. As a composer he was initially influenced by dodecaphony, by Ravel (in the piano cycle *Zbojnické nápady*) and by the concision and parody of Stravinsky's music; this last trait is particularly evident in the orchestral suite *Pantomima*, written for Stravinsky's 80th birthday. In 1966 Klega attended the Darmstadt summer courses and his later works reveal a familiarity with avant-garde techniques: the Concerto-partita (1965) left functional harmony behind for serialism. Following his retirement from Ostrava radio in 1986, Klega continued to compose, wrote a semi-autobiographical novel and, in the early 1990s, became a Member of Parliament.

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OLDŘICH PUKL/KAREL STEINMETZ

Kleiber, Carlos (*b* Berlin, 3 July 1930). Austrian conductor of German birth, son of ERICH KLEIBER. After moving with his parents to Buenos Aires in 1935, he spent much of his early life attending residential schools in Argentina and Chile. He composed and sang from an early age, learnt the piano and the timpani and studied chemistry at the Technische Hochschule, Zürich (1949–50). In 1950 he returned to Buenos Aires to complete his musical training, and the following year he volunteered as a répétiteur at the Gärtnerplatztheater in Munich, making his conducting début in 1954 in Potsdam under the pseudonym of Karl Keller. After briefly coaching at the Vienna Volksoper, he moved to the Deutsche Oper am Rhein in Düsseldorf as répétiteur in 1956, becoming conductor in 1958, the year he made his formal début. He worked at the Zürich Opera (1964–6) and then as first Kapellmeister at the Württembergisches Staatstheater in Stuttgart (1966–8). For the following ten years he had a guest contract at the Staatsoper in Munich, and continued to conduct occasionally in Stuttgart, but held no more permanent positions.

Kleiber made his British début with *Wozzeck* at the Edinburgh Festival (1966). He conducted *Tristan und Isolde* for his début with the Vienna Staatsoper (1973) and at Bayreuth (1974), choosing *Der Rosenkavalier* for his débuts at Covent Garden and La Scala (both in 1974). In 1977 he made his US début with *Otello* at the San Francisco Opera. Débuts with all of the major orchestras soon followed, including the Chicago SO (1979) and Berlin PO (1982). He made his début at the Metropolitan with *La bohème* (1988), and in 1989 he conducted the Vienna PO in its New Year concerts. He was the first choice of the Berlin PO to succeed Karajan. Characteristically, he declined the post.

Kleiber's elusiveness is legendary. Liable to cancel at short notice, he works rarely and only when an exacting set of circumstances is met. He took 34 rehearsals for his first *Wozzeck*, in Munich, and 17 for a Covent Garden *La bohème*, six of which were for orchestra alone. Unlike

Carlos Kleiber, 1974



other opera conductors, he routinely attends all of the early rehearsals. His rehearsal techniques rely on humour, profound knowledge of the score, spontaneous inspiration, 'Kleibergrams' (little memos to players), closely marked parts, a precise baton technique and a remarkable gift for languages. He is fluent in English, French, German, Italian, Slovenian and Spanish, and players remark on his unique ability to transfer the sound he desires into an immediate and memorable image. While his rehearsals have been closed in recent years, there is a revealing film from 1970 with the Stuttgart RSO.

Despite an immense knowledge of a wide repertory, he has drastically limited his performances and recordings since the 1970s. A few symphonies by Beethoven, Brahms and Schubert (with the Vienna PO), *La traviata*, *Rosenkavalier*, *Tristan und Isolde*, *Der Freischütz* and a handful of other standard operas make up almost his entire discography. However, every item of this recorded legacy has received almost unanimous acclaim.

Kleiber's unique reputation is founded on his intellectual mastery and extraordinary emotional range, communicated with unparalleled intensity and control. In the words of Harvey Sachs (*Atlantic*, February 1988), 'He fights to realize every detail of a work and then fights still harder to obliterate all traces of constraint . . . the intensely emotional elements in his music-making usually function in perfect accord with his questioning intelligence and magnificent grasp of musical architecture'. He has drawn similar praise from fellow-conductors, among them Haitink, Bernstein and Karajan.

In 1980 Kleiber became an Austrian citizen. A recusant from musical politics, he travels with no retinue, has never hired a media agent nor given an interview, and conducts all his own negotiations for his concerts, films and recordings.

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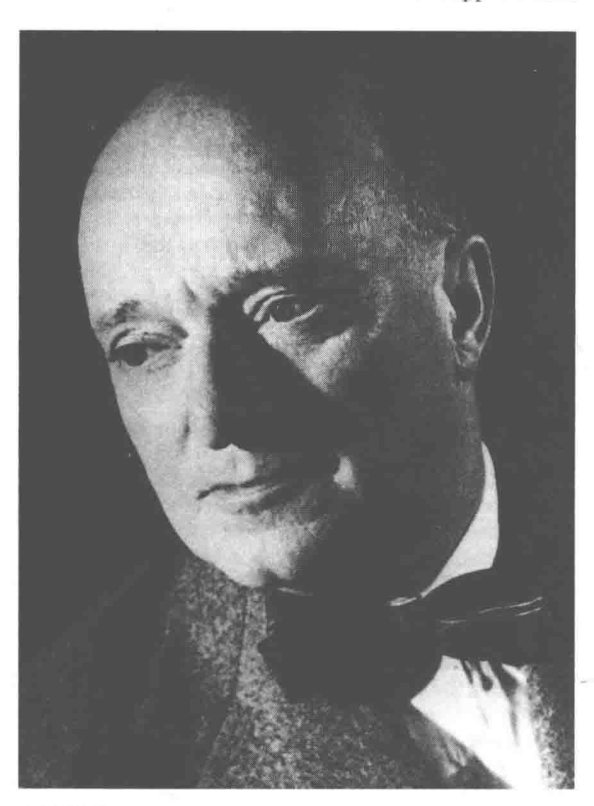
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JOSÉ BOWEN

Kleiber, Erich (*b* Vienna, 5 Aug 1890; *d* Zürich, 27 Jan 1956). Austrian conductor. He was educated in Vienna, where he studied the violin, and he was deeply impressed by performances at the Court Opera during the last years of Mahler's directorship. In 1908 he went to Prague to study philosophy and the history of the arts at the university, and music at the conservatory; his early attempts at composing were rewarded in 1911 with a prize for a symphonic poem. That year he was appointed chorus master at the German Theatre, Prague, but he moved to Darmstadt in 1912, where he conducted at the court theatre for seven years. Further appointments followed at Barmen-Elberfeld (now Wuppertal) in 1919, Düsseldorf in 1921 and Mannheim in 1922. An outstanding success on his Berlin début in 1923, with Frida Leider and Friedrich Schorr in *Fidelio*, led to his appointment, announced only three days later, as Generalmusikdirektor of the Berlin Staatsoper in succession to Leo Blech. Kleiber's Berlin appointment was exceptionally productive. In 1924 he conducted Janáček's *Jenůfa* in a production regarded as decisive for the composer's wider success. Krenek's *Die Zwingburg* was presented in the same year, followed in 1925 by the première of Berg's *Wozzeck*. Other new works he performed included Schreker's *Der singende Teufel* (1928) and Milhaud's *Christophe Colombe* (1930), and he also conducted Wagner's *Das Liebesverbot* and various operettas. Unwilling to compromise with the Nazi regime's cultural

policy, however, he resigned from Berlin in 1934 (4 December) after the political embargo placed on such operas as Berg's *Lulu*, but he conducted the première of Berg's *Lulu* Suite at his last concert before his resignation. He did not return to Berlin until 1951.

During the 1920s and 1930s Kleiber toured widely as a guest conductor, visiting the USSR in 1927, making his American début with the New York PO in 1930 and his British début with the LSO in 1935. He was a frequent visitor to Amsterdam, Brussels and other European cities, and in 1938 appeared for the first time at Covent Garden conducting *Der Rosenkavalier* with Lotte Lehmann. Meanwhile he had begun to make a new home in Buenos Aires, where he had first appeared in 1926. He took charge of the German opera seasons at the Teatro Colón there between 1937 and 1949, and virtually made a second career as a pioneering conductor in countries like Chile, Uruguay, Mexico and Cuba. After the war he resumed his European activities, first with the LPO in 1948, and on a regular contract at Covent Garden from 1950 to 1953. There, among other operas, he conducted the first stage production in Britain of *Wozzeck* in 1952, and his presence was of crucial importance to the development of the postwar Covent Garden company. He also conducted a memorable production of *Les vêpres siciliennes* with Callas at the 1951 Maggio Musicale, Florence (his first opera in Italy), and at the same festival he gave the first-ever complete performance of Haydn's *Orfeo ed Euridice* (also with Callas). Plans for his appointment to the Vienna Staatsoper did not materialize, and his only operatic engagement in his native city was *Der Rosenkavalier* in 1951, when the company was housed at the Theater an der Wien. His reappointment



Erich Kleiber

was announced to the Berlin Staatsoper, now in the eastern zone of the city, but before taking up the post in 1955 he resigned (16 March) in protest against political intrusion.

Kleiber rehearsed with an almost fanatical ardour and aimed at the utmost possible precision. He was outstanding as a conductor of Mozart, Beethoven and Richard Strauss, refusing to indulge in romantic interpretation as a means of self-projection, ignoring false performing traditions and studying the scores assiduously. He never lost his whole view of a work, and his approach was strictly non-sentimental. He won the lasting devotion of orchestral players as well as singers, and as Russell well said 'there was no such thing, to him, as an unimportant musician'. Kleiber's admired recordings of *Der Rosenkavalier*, *Le nozze di Figaro* and Beethoven's symphonies all demonstrate his extraordinary rhythmic control and dynamic flexibility.

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GERHARD BRUNNER/R

Klein, Bernhard (Joseph) (*b* Cologne, 6 March 1793; *d* Berlin, 9 Sept 1832). German composer. The son of a wine merchant who occasionally played the violin in theatre orchestras, he was essentially self-taught in music. In 1812 he was briefly in Paris, where Choron helped him but Cherubini offered him no encouragement; after six months he returned to Cologne to participate as a conductor and a composer in amateur concerts held in the cathedral. In 1816 he visited Heidelberg, where he profited from the acquaintance of Thibaut; Thibaut recognized Klein's talent but was unsuccessful in obtaining a position for him in the city. Klein was sent officially to Berlin in 1818 to observe C.F. Zelter's pedagogical methods and to apply them at Cologne Cathedral. He decided to remain in Berlin and became associated with the recently founded Musikalische Bildungsanstalt; he was also appointed singing teacher at the University of Berlin. After his marriage in 1824 he spent a year in Rome, where he met Santini, who helped him in his studies of earlier music. He returned to his official posts in Berlin but, numbed by the death of his wife in 1829, retired from all of them the following year.

Called 'the Palestrina of Berlin', Klein was recognized in Germany primarily as a choral composer. His works embody the musical ideals of his friend Thibaut, and his masses and oratorios draw on the style of Handel. In Berlin particularly he was known for his lieder, of which he wrote over 100; his favourite poet was Wilhelm Müller. Klein was concerned with clear prosody and set his song texts in a simple syllabic style for which he was later criticized by Schumann.

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Cants.: Hiob (Leipzig, 1822); Johanna Sebus (J.W. von Goethe), Worte des Glaubens (F. von Schiller), both mentioned in Koch

Mixed chorus: Geistliche Musik, 4vv, pf, op.12; Mag, 6vv, pf, op.13; 6 Responsorien, 4–6vv, op.17; Pater noster, 2 choruses, op.18; Mass, D, 4 solo vv, chorus, orch, op.28; Stabat mater, 4vv, org, op.30; Ky, 4vv, op.45; Miserere mei, 7vv (Elberfeld, 1836); Ave Maria, 4vv, pf ad lib (Leipzig, n.d.)
4 male vv: Ich danke dem Herrn, pf acc. op.4; Religiöse Gesänge, 8 bks, opp.22–7, 36–7; Salvum fac regem, op.43
Other: 4 geistliche Gesange, 1v, pf, op.2; Salve regina, S, 2 vn, va, b, op.3; Miserere mei, S, A, pf, op.21; Ps ix, A, org, op.39; 6 geistliche Lieder (F. von Novalis), 1v, pf, op.40; Mag, 1v, 2 vn, va, vc, b (Elberfeld, 1836); 5 geistliche Lieder, 1v, pf (Leipzig, n.d.)

SECULAR VOCAL

Ops: Ariadne (1), perf. Berlin, 1823; Dido (3, L. Rellstab), perf. Berlin, 1823
Choral: 5 Tafellieder, 4 male vv, op.14; Gesang der Geister über den Wassern (Goethe), 4 male vv, op.42
Other: Kinderlieder, 2vv, pf ad lib, op.35; 6 Terzette, 2 S, A, pf, op.44; *c*115 songs, 1v, pf: 9 as op.15 (Goethe), 3 as op.16 (J. von Eichendorff), 2 as op.28, 3 as op.31 (G. Schwab, A. von Platen), 4 as op.41 (Goethe), 5 as op.46, others in collections without op. nos.

INSTRUMENTAL

Pf: 3 sonatas, opp.1, 5, 7; Fantasia, op.8; Variations, op.9; 2 variation sets without op. nos.
Other: Variations, str qt, op.38; Sonata, pf 4 hands (Bonn, 1838)

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W. Neumann: *Zelter, Hummel, Klein*, Die Componisten der neueren Zeit, xliv[*a*] (Kassel, 1857)
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D.L. Montgomery: 'From Biedermeier Berlin: the Parthey Diaries: Excerpts in Translation, with Commentary and Annotation', *MQ*, lxxiv (1990), 197–216
M. Zywietz: *Adolf Bernhard Marx und das Oratorium in Berlin* (Eisenach, 1996)
A. Jessulat: 'Bernhard Klein: Jephta', *Oratorienführer*, ed. S. Leopold and U. Scheideler (Stuttgart, 1999), 388–9

RICHARD D. GREEN

Klein, Fritz Heinrich (*b* Budapest, 2 Feb 1892; *d* Linz, 12 July 1977). Austrian composer and theorist. Klein enrolled in Schoenberg's seminar at the Schwarzwald School for one year before joining Berg in 1918 as his (to quote Berg) 'pupil, colleague, friend and advisor'. He prepared the piano-vocal score of *Wozzeck* and the piano reduction of Berg's *Kammerkonzert* as part of his tuition, and at this stage considered himself a writer on music as well as a composer. In 1932 Klein became an instructor of harmony, counterpoint and composition at the Bruckner-Konservatorium in Linz. His prodigious output began to decline in 1957, after he retired from this position.

Klein's only compositions of real interest, among his 200 essays in many instrumental and vocal genres, are several works from the 1920s that developed pre-compositional techniques remarkable for their time. *Die Maschine: Eine extonale Selbstsatire* op.1, the first and only composition he was able to publish, represents an early and particularly individual example of 12-note music. The title does not refer to the *style mécanique*, with which Klein had nothing in common aesthetically, but was an ironic allusion to his own self-conscious and severely determinist methods of composition. Although Krenek and Berg himself were also specifically concerned with interval constructions at roughly the same time, Klein's *Die Maschine* was the first piece of music to use an all-interval row – a series containing all 11 intervals as well as all 12 pitch classes. Klein discovered this series in verticalized form and dubbed it the *Mutterakkord*, deeming it 'the end of all possibilities in the area of chord-building in 12-semitone music'. Klein's interests soon came to encompass pitch-class sets as well as interval collections, decades before Georg Perle's and Allen Forte's writings. In his article 'Die Grenze der Halbtonwelt' (*Die Musik*, 1924–5), Klein systematically tabulated all 4095 possible pitch-class collections from the 12 sets consisting of only one pitch class to the one collection of all 12 pitch classes.

Schoenberg and his circle tended to ignore Klein, especially after his work began to alternate between atonal and explicitly tonal writing. It also seems that Klein's own theories were not influenced by the 12-note discoveries of Schoenberg and Hauer although he was acquainted with their work. He declared his independence from Schoenberg's methods in several bitter letters to Berg dating from 1922, wherein he describes *Die Maschine* as 'the first work in which a *12-note Grundgestalt* appears, together with *retrograde*, *inversion*, *mirror forms*, *transposition etc.*'. Combining series of rhythms, intervals and pitch, *Die Maschine* anticipates 'total serial' techniques. The work departs from Schoenberg's 12-note practice in that Klein does not recognize the equivalence of pitch-class collections under transposition and inversion, and also gives little priority to the systematic circulation of the total chromatic.

Berg criticized his student for not developing his thematic material, and the sectionalization of Klein's structures is one reason why the music itself is pedantic and uninteresting. Klein's legacy rests not in his own compositions, but in his impact upon Berg's 12-note methods. Specifically, manuscript sources show that Berg was learning from his student's ideas concerning tonal allusions within a 12-note system, the systematic manipulation of order positions, and the systematic derivation of secondary rows.

WORKS
(*selective list*)

Stage: Nostradamus (op), op.16, 1925; Das Gottesurteil (op), op.27, 1928; Die St. Jakobsfahrt (op), op.29, 1930–31; Der Joker (Faschingskomödie) (incid music), 1955
Orch: Die Maschine (Eine extonale Selbstsatire), op.1a, chbr orch, 1921; Zwölfklangphantasie, 1923 [destroyed]; Symphonische Variationen über ein Thema von Franz Schubert, op.25, 1928; Symphonischer Zyklus, op.53, 1936; Linz, op.54, 1936; Brucknerhaus, op.66, 1943–50; Heitere Ouvertüre, op.90, 1954; Wiener Dessert (Ein Gruss der scheidenden Generation), 1956; Walzervision, op.103, 1957; Ein musikalisches Fliessband, op.109, 1960
Choral and solo vocal: Neuer Frühling, op.34, 1v, vn, pf, 1930–31; Alte Reime, op.52, SATB, 1936; Männerchöre, op.58, TTBB, 1938; Liebesarie des Königs von Babylon, op.73, B, pf, 1951; Ein Lied für Werktätige, op.81, SATB, str, 1952; Seemannsballade, op.88, B, pf, 1954
Chbr and solo inst: Die Maschine: Eine extonale Selbstsatire, op.1, pf 4 hands, 1921 [version of op.1a]; 10 extonale Stücke, op.4, pf, 1921 [destroyed]; 5 Briefe (An Alban Berg), op.7, pf, 1922 [destroyed]; Variationen, op.14, 1924 [destroyed]; 3 Metamorphosen von Beethoven-Themen, op.19, pf, 1927; Sonatine, op.32, cl, 1930–31; Str Sextet, op.44, 1932; Scherzo, C, op.69, pf 4 hands, 1951; Pantonale Suite, op.71, pf, 1951; Es war einmal, romantisches Märchen, op.82, pf, str qt, 1952; Partita,

op.86, cl, bn, vn, va, vc, pf, 1953; Variationen über den Mutterakkord (Ein letzter Versuch mit dem Zwölftonsystem), pf, ?1956 [inc.]; Diskussion des Tonalitätsprinzips mit der Zwölftönetheorie, op.111, pf, 1971; Musikalischer Bericht über die Begegnung des Zwölferprinzips mit romantischen Einfällen, op.113, pf, 1976 [inc.]

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D. Headlam: 'Fritz Heinrich Klein's "Die Grenze der Halbtonwelt" and *Die Maschine*', *Theoria*, vi (1992), 55–96

A. Ashby: 'Of *Modell-Typen* and *Reihenformen*: Berg, Schoenberg, F.H. Klein, and the Concept of Row Derivation', *JAMS*, xlviii (1995), 67–105

J.W. Bernard: 'Chord, Collection and Set in Twentieth-Century Theory', *Music Theory in Concept and Practice*, ed. J.M. Baker, D.W. Beach and J.W. Bernard (Rochester, NY, 1997), 11–51

ARVED ASHBY

Klein, Gideon (*b* Přerov, Moravia, 6 Dec 1919; *d* ?Fürstengrube, nr Katowice, Poland, end of Jan 1945). Moravian composer and pianist. His musical talent was promoted from an early age by the director of the Přerov municipal music school. When he was 12 he moved to Prague to study the piano with Ruzena Kurzova and in 1938 he became the star pupil of Vilém Kurz at the Prague, Conservatory. He enrolled at Karl University, Prague, to study musicology in 1939, also taking lessons in composition for a short time with Alois Hába at the Prague Conservatory. In 1940, however, because of his Jewish origins, he was expelled and denied permission to travel to London, where he had been granted a scholarship to the RAM. Until his deportation to Theresienstadt on 4 December 1941, he worked under the pseudonym Karel Vránek in small, avant-garde theatres in Prague.

During his first few months in Theresienstadt, Klein became an energetic agitator for artistic activities. After the foundation of the Freizeitgestaltung, a 'recreation organization' established for propaganda purposes, he arranged many concerts for which he composed, conducted and performed. He repeatedly encouraged his fellow prisoners, who included Pavel Haas, Hans Krása, Sigmund Schul and Viktor Ullmann, to continue composing. On 16 October 1944, in the company of many other members of the Freizeitgestaltung, he was transported to Auschwitz. As one of the youngest in the group he was sent to Fürstengrube near Katowice, where he was put to work in a coal mine. It is presumed that he was murdered there at the end of January 1945.

Klein's first compositions date from the period 1933–4. Most of the works written before his deportation were rediscovered in 1990; highly experimental in style, they include lieder and chamber music that makes use of both 12-note techniques and quarter-tone writing. In Theresienstadt he wrote primarily for specific performances. His expressionistic piano sonata, however, breaks through the confines of those surroundings. A number of his compositions remain missing.

WORKS

Inst: Malá suita [Little Suite], pf, 1933; 3 malé nápady [3 Little Inventions], fl, pf, 1934; 4 věty [4 Movts], str qt, 1936–8; Divertimento, 2 ob, 2 cl, 2 bn, 2 hn, 1939–40; Duo v systému 1/4-tónovém [Quarter-Tone Duo], vn, va, 1939–40; Str Qt, 1940–41; Duo, vn, vc, 1941; Fantasie a Fuga, str qt, 1942–3; Sonata, pf, 1943; Str Trio, 1944

Vocal: Cizinec [Stranger] (C.P. Baudelaire), 2vv, fl, vn, 1934; Skladba [Compositions] (O. Březina), 1v, vn, pf, 1934; Krev dětství [Blood of the Childhood] (F. Halas), medium v, pf, 1935; 4 věty [4 Movts] (Březina), op.5, 1v, str qt, 1935; Topol [The Poplar] (melodrama, anon.), 1v, pf, 1938; 3 písně [3 Songs] (J. Klaj, F. Hölderlin, J.W. von Goethe), high v, pf, 1940; Madrigal, 2 S, A, T, B, 1942; První hřích [First Fall] (trad.), male vv, 1942; Madrigal (Hölderlin), 2 S, A, T, B, 1943

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H.-G. Klein, ed.: *Gideon Klein: Materialien* (Hamburg, 1995) [incl. writings and bibliography]

BEATE SCHRÖDER-NAUENBURG

Klein, Henrik (*b* Rudelsdorf, Moravia, ?13 June 1756; *d* Pozsony [now Bratislava], 26 Aug 1832). Moravian composer and teacher, active in Hungary. He had his first music lessons from the *regens chori* at Röptau, then studied with Anton Hartenschneider, the cathedral organist at Olmütz (Olomouc) from 1768 to 1773. His first appointment was as Kapellmeister to Count Hodier; later he moved to Pozsony to teach music at the Convent of Our Lady. Count Ferenc Balassa arranged for a performance of his birthday cantata for Archduke Joseph Franz Leopold at the town theatre in 1799. About that time Klein began to write for the newly founded *Allgemeine musikalische Zeitung*, contributing a description of his recently perfected glass harmonica (1799) and an important anonymous article on Hungarian national dances (28 May 1800).

In 1804 Ferenc Kozma, director of a school where Klein taught for a year (1795–6), submitted two of Klein's sacred choral works to the Swedish Royal Academy of Music; these were favourably received, and Klein was elected a member of the Academy (24 July 1805). In 1807 he wrote a birthday cantata for Emperor Francis, and in 1816 he received a papal breve for a *Te Deum* celebrating the release of Pius VII from French captivity. He organized musical matinées at his home in 1816 and 1817, attracting such composers as Marschner and János Fusz.

Klein was an erudite and cultivated musician. Although he did not have close links with Hungarian music he is recognized there as an important educator of the early 19th century (his most famous pupil was Ferenc Erkel). Most of his surviving works are sacred choral compositions; three masses, a *Tantum ergo* and a *Veni Sancte Spiritus* are in the library of the Bratislava College for Church Music and at Körmöcbánya parish church.

□

Klein, Jacob [*de jonge*] [Herman] (*b* Amsterdam, bap. 14 Oct 1688; bur. Amsterdam, 6 March 1748). Dutch composer and amateur cellist. His father was Jacob Klein *de oude* (*b* Amsterdam, 1665), dancing-master at the Amsterdam Stadsschouwburg from 1690 to about 1710, to whom Estienne Roger dedicated his reprint of Corelli's op.5 (1702). His aunt Lidwina Klein was the wife of the musician Philippus Hacquart, brother of the composer Carolus Hacquart. Klein's career was in commerce; his

title-pages designate him as 'amatore di musica'. As most of his music is for the cello, he must have been an amateur cellist himself.

The surviving op.1 sonatas are of the *da chiesa* type, with four movements in the usual slow–fast–slow–fast sequence; the op.2 duets are of the *da camera* type, with various sequences of dance movements, always headed by a *preludio*. Klein's style resembles the easy, transparent late Baroque style of the post-Corelli generation and can be compared to, for example, that of J.B. Loeillet (ii) ['de Gant'] and Schickhardt. Klein's pieces do, however, contain such cellistic idioms as arpeggio figures, which are not present in the works of Loeillet and Schickhardt. In book 3 of op.1 the solo cello is tuned *D–A–e–b*, a whole tone above the standard tuning; op.2 no.6 requires the scordatura *C–G–c–g*. The op.4 sonatas, though of much later date, still adhere completely to the Baroque models of 1710. They are entirely *da chiesa*, moderately virtuosic and contain printed fingerings.

WORKS

op.	
1	*VI sonates*, bk 1, ob, bc (Amsterdam, 1717), lost
1	*VI sonates*, bk 2, vn, bc (Amsterdam, 1717), lost
1	*VI sonates*, bk 3, vc, bc (Amsterdam, 1717)
2	*VI duetti*, 2 vc (Amsterdam, 1719), ed. G. Darmstadt (Mainz, 1998)
3	*VI sonate*, vc, bc (Amsterdam, *c*1740), lost
4	*VI sonate*, vc, bc (Amsterdam, 1746)

RUDOLF A. RASCH

Klein, Johann Joseph (*b* Arnstadt, 24 Aug 1740; *d* Kahla, nr Jena, 25 June 1823). German writer on music and organist. On the title-page of his first published treatise, *Versuch eines Lehrbuchs der praktischen Musik* (Gera, 1783), he is referred to as a registered attorney to the dukes of Saxony and church organist in Eisenberg, and in 1801 he had been promoted to *Hofadvokat* and still held the post of organist. His *Versuch* is a practical treatise on basic musicianship, which discusses musical signs, melody and harmony (both separately and together), tuning, temperament, enharmonicism and continuo. In the foreword he draws attention to the integral relationships of rhetoric and poetry to music, as well as the necessity for composers to know how to arouse and calm passions. Probably the most useful section of the work (pp.232–58) is that on continuo performance in ensemble genres current in the last decades of the 18th century. He prefers the harpsichord for this purpose as it can be more distinctly heard than the fortepiano. Finally, for a more comprehensive treatment of the matter, he refers the reader to the continuo performance section in the second part of C.P.E. Bach's *Versuch*. Klein's *Versuch* was widely read (and may have been translated into Danish; see *GerberNL*); at the time of Gerber's 'new' lexicon (1812) Klein was working on a revision that was never published. Schilling notes that this manual still deserves attention and can be productively used in music instruction.

His second treatise, *Lehrbuch der theoretischen Musick* (written by 1798, published in Leipzig and Gera, 1801), discusses theoretical problems such as sound production, resonance and the physiology of hearing, and includes illustrations of the scales and fingerings for most wind instruments then used. Klein also published an article on music theory (*AMZ*, i, 1798–9, cols.641–8), and another suggesting improvements in German singing schools (*AMZ*, i, 1798–9, cols.465–71). He edited a volume of 344 chorales (*Neues vollständiges Choralbuch zum Gebrauch bey dem Gottesdienste*, Rudolstadt, 1785, 2/1802), of which about 35 may have been of his own composition. Besides a popular setting of C.F. Gellert's *Morgengesang* (Offenbach, n.d.) no other secular compositions by him are known.

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ELLWOOD DERR

Klein, Josef (*b* Cologne, 1802; *d* Cologne, 10 Feb 1862). German composer and teacher. After a brief stay in Paris he went to Berlin to study with his stepbrother, Bernhard Joseph Klein. There he made the acquaintance of Heine, who became his lifelong friend and who later wrote the libretto for his opera *Die Batavier*. Klein then became a piano and singing teacher in Memel but, owing to ill-health, soon returned to Berlin. He spent his last years in Cologne. His chief significance as a composer of vocal music lies in his being among the first to set texts of Heine.

WORKS

Die Batavier (op, H. Heine), lost, lib pubd

Choral: Hier liegt vor deiner Majestät, 4vv, orch; Die Schlacht auf Lora, 2vv, chorus, pf; Festgesang, 4 female vv, female chorus, pf; 6 Gesänge, 4 male vv

1v, pf: *c*75 lieder, ballads, romances, songs

Other: Die Jungfrau von Orléans, ov., orch; Grand Duo, vn, pf; Adagio und Rondeau, pf; Pf Sonata; 12 Variations, pf

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ULRICH SCHNEIDELER

Klein, Judy [Judith] (*b* Chicago, 14 April 1943). American composer. She took the BA at the University of California at Berkeley (1967), a diploma at the conservatory in Basle (1977) and the MA at New York University (1987). Her principal teachers were Weidenaar, Kessler, Dodge, Lilli Friedemann and Ruth Anderson. She has been an instructor and director at the computer music studios of New York University and created the Electro-Acoustic Music Archive at the New York Public Library for the Performing Arts. She has been guest composer and artist-in-residence at Dartmouth College, at the Brooklyn College Center for Computer Music and at the Studio for Electronic Music in Basle. Her works are mostly for the electronic medium and include sound installations, music for theatre and collaborations with visual artists. In 1988 she received special honours at the Bourges international electro-acoustic music competition for *From the Journals of Felix Bosonnet*.

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(*selective list*)

Dead End, tape, 1979; Little Piece, tape, 1979; Dream/Song, tape, 1980; Journeys, tape, 1982 [for art installation, collab. B. Nathan]; God Bites, tape, 1983; The Mines of Falun, pt 1, tape, 1983; The Tell-Tale Heart (film score, dir. H. Marti), 1983; From the Journals of Felix Bosonnet, tape, 1987; Elements 1.1., tape, 1992; 88" for Nick, tape, 1992; Elements 1.2., sound installation, 1993 [collab. C. Furukawa and N. Yatsuyanagi]; The Wolves of Bays Mountain, tape, 1998

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ELIZABETH HINKLE-TURNER

Klein, Kenneth (*b* Los Angeles, 5 Sept 1939). American conductor. He studied the violin with Vera Barstow and Eudice Shapiro at the University of Southern California, conducting with Fritz Zweig and Richard Lert in Los Angeles and with Boulanger in Paris. After organizing and conducting the Westside SO in Los Angeles (1963–7), he was music director of the Guadalajara SO (1967–78); his tenure was distinguished by an expansion of repertory and a significant increase both in attendance and in the number of concerts each season. These years culminated in the recordings *Music from Mexico* (1979, 1993). He made his European début in 1970 as guest conductor of the Nuremberg SO and has subsequently appeared with many major European orchestras. Klein has had a long association with Puerto Rico, first conducting there at the invitation of Casals (1973). From 1981 to 1985 he served as music director of the Santa Cruz (California) SO, and in 1982 he became music director of the New York Virtuosi Chamber Symphony, which he founded. Klein has also appeared as a guest conductor with numerous American orchestras. A champion of the music of the Americas, he is equally well-versed in the Classical and Romantic repertory.

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JUDITH ROSEN

Klein, Rudolf (*b* Vienna, 6 March 1920). Austrian writer on music. He enrolled as a musicology student at Vienna University in 1938 and studied the organ privately under Louis Dité. In 1939 he emigrated to Belgium continuing his organ and theory studies at the Brussels Conservatory. He was deported to France in 1940, and after spending two and a half years in concentration camps escaped to Switzerland where he was able to resume his studies in Fribourg (1942) and to obtain his organ diploma (1946). He returned to Vienna that year and after studying briefly again at the university and the academy, he was appointed music critic and editor for the *Wiener Kurier* in 1947 and he was made editor-in-chief in 1953 of the *Österreichische Musikzeitschrift*, where he remained until 1983. He also wrote programme notes for the Wiener Konzerthausgesellschaft (1959–83) and the Vienna Staatsoper (1963–8) and wrote as a music critic for the *Christian Science Monitor*, the *Salzburger Nachrichten* (until 1995), the *Basler Nationalzeitung* and the *Neue Zürichische Zeitung*. He was awarded the title of professor by the Austrian government in 1967 and joined the faculties of the Vienna Musikhochschule (1974) and the University of Salzburg (1976), where he was professor of music journalism. He also organized a number of congresses during the 1970s and edited their reports (*Beethoven Colloquium: Vienna 1977*, *Gustav Mahler: Vienna 1979* and *Alban Berg: Vienna 1980*).

As a historian, Klein has written on a wide range of topics, and his publications include monographs on Frank Martin (1960), Johann Nepomuk David (1964) and Ernst Vogel (1986) as well as articles on Gottfried von Einem and the music analysis of Rudolf Réti. Building on the legacy of Otto Erich Deutsch, Klein has specialized in the history of Vienna in connection with Viennese Classical composers and has edited two books (1973, 1982 with Gitta Deutsch) from the papers of the Deutsch estate.

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'Zur Frage der Tonalität in Bergs Oper Wozzeck', *50 Jahre Wozzeck von Alban Berg: Berlin 1975*, 32–45

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'Der Symphoniker Gottfried von Einem', *ÖMz*, xxxiii (1978), 33–9

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WALTER SZMOLYAN/R

Kleine Flöte (Ger.). A piccolo; *see* FLUTE II, §3(i).

Kleine Trommel (Ger.). A side drum. *See* DRUM, §II, 2.

Kleinknecht [Klinekenek]. German family of musicians. The name first appears in a collection of lute music in the Augsburg City Library and was later identified with a Protestant family in Ulm.

(1) **Martin Kleinknecht** (*b* Ulm, bap. 14 Oct 1665; *d* Giengen, 3 June 1730). Organist and kantor. The elder son of Hans Conrad Kleinknecht, Martin was organist in Leipheim (near Ulm) during the late 17th century and later became a Kantor at Württemberg.

(2) **Johannes Kleinknecht** (*b* Ulm, bap. 7 Dec 1676; *d* Ulm, bur. 4 June 1751). Violinist, organist and teacher. The youngest son of Hans Johann, he studied in Venice and from 1705 was principal violinist at Ulm Cathedral. He later also became assistant organist and devoted much of his attention to teaching and to the direction of an active collegium musicum.

(3) **Johann Wolfgang Kleinknecht** (*b* Ulm, 17 April 1715; *d* Ansbach, 20 Feb 1786). Violinist and composer, eldest son of (2) Johannes Kleinknecht. He first studied the violin with his father and apparently made an

impressive début as a youthful performer. After studies at the Gymnasium in Ulm he toured several German cities with success and in 1733 became a member of the court chapel at Stuttgart. There he studied the violin with the Kapellmeister, G.A. Brescianello, and shortly thereafter embarked on another successful tour of many German courts. This led to an appointment as first violinist at the court of Eisenach, a position from which he soon obtained leave to serve as guest conductor at the court at Bayreuth. In 1738 he became the director at Bayreuth and in this capacity encountered many of the best performers from Berlin and Dresden, among them the violinist Franz Benda, whose style Kleinknecht thereafter adopted as a model. He returned to Eisenach briefly to fulfil his obligation to that court and to pursue his own musical studies, but after the death of his patron he again went to Bayreuth and remained until 1769, when the entire chapel moved to Ansbach.

Hiller described Johann Wolfgang as an outstanding violinist whose execution was noted for its rhythmic accuracy, energy, and beauty of tone, and claims these qualities enlivened the entire orchestra at Bayreuth. His biography first appeared in Meusel's *Miscellaneen* in 1782.

WORKS

composer identified only as Kleinknecht; many of the lost works may be by other members of the family

6 sonatas, vn, bc (Paris, *c*1760)
3 Sonatas or Duets, 2 vc/bn (London, 1774)
Lost works, listed in Brook: 9 concs.; 2 partitas, insts; 1 sinfonie, insts; 13 trios, 2 fl, bc; 12 trios, 2 vn, bc; 6 duets, 2 fl; 6 solos, vn, bc; sonata, kbd solo; trio, fl, kbd obbl; duet, 2 vc
40 addl lost works, listed in Delius

(4) **Jakob Friedrich Kleinknecht** (*b* Ulm, bap. 8 June 1722; *d* Ansbach, 11 Aug 1794). Composer and flautist, second son of (2) Johannes Kleinknecht. He studied first with his father and joined his brother in the chapel at Bayreuth as flautist in 1743. He shifted his attention to the violin in 1747, became the assistant Kapellmeister in 1748, court composer one year later and Kapellmeister in 1761. When the group moved to Ansbach in 1769, Jakob Friedrich continued as director, and it was there that most of his works were composed. His facility on both the violin and the flute is reflected in the distribution of his works between these two media. Jakob Friedrich's music, which is fluent and often original, warrants more attention and study than it has received.

WORKS

6 sonate da camera, fl, hpd/vc (Nuremberg, 1748/*R*)
3 Trios, 2 fl, bc (Nuremberg, 1749)
6 Trios, 2 fl/vn, bc (London, *c*1750)
6 Trios, 2 fl/vn, bc, op.3 (Paris, 1767)
Concerto, 2 fl, orch (Paris, 1776)
2 sonatas, hpd, in Oeuvres mêlées, i, ii (Nuremberg, 1755–6)
Sinfonia concertante, kbd obbl, 2 fl, 2 ob, str, *D-Mbs*; concerto, vn, orch, *B-Bc*; Trio, 2 fl, bc, *Bc*; Sonata, 2 fl, bc, *D-KA*; Sonata, fl, ob/vn, bc, *KA*; Sonata, fl, bc, *Bsb*, ed. G. Zahn (Vienna, *c*1990); Sonata, hpd obbl, fl/vn, *Mbs*; Sonata, hpd, *Bsb*
Lost works, listed in Brook: 6 concs., fl, orch; 6 trios, fl, vn, bc; 3 sonatas, 2 fl, bc; 1 trio, 2 fl, bc
Other works, listed in Delius: 2 solos, vn, bc, formerly in Deutsche Staatsbibliothek [now *D-Bsb*], lost; sonata, fl, bc, *F-Pc*; trio, 2 vn, bc, *D-Bsb*

(5) **Johann Stephan Kleinknecht** (*b* Ulm, 17 Sept 1731; *d* Ansbach, 1796). Flautist, youngest son of (2) Johannes Kleinknecht. Johann Stephan began his studies in philosophy and languages at the Gymnasium in Ulm, and at first had little interest in music. He later began to study the flute and in 1750 was sent to his two older brothers who by that time were members of the court chapel at Bayreuth. He soon became master of his instrument, spent some time in the service of the bishop of Breslau and returned to the Bayreuth court in 1754 as accompanist and musical companion to the prince. In this capacity he had the opportunity to travel and perform at courts outside Germany and soon established a reputation as one of the best flautists of the time. He moved to Ansbach with other members of the chapel in 1769. He may have contributed to some of the works for flute listed under the name of Jakob Friedrich; according to Delius three of his flute sonatas were once held in the Deutsche Staatsbibliothek in Berlin but are now lost. His autobiography appeared in Meusel (1782), reprinted a year later in Cramer.

(6) **Christian Ludwig Kleinknecht** (*b* Bayreuth, 12 Aug 1765; *d* Ansbach, 11 March 1794). Violinist and composer, son of (4) Jakob Friedrich Kleinknecht. He was trained as a violinist, studied at Leipzig until 1788 and in 1789 was listed as a violinist and chamber virtuoso in the chapel at Ansbach. He apparently composed a flute concerto and a violin sonata (see Delius).

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DOUGLAS A. LEE

Kleinmichel, Richard (*b* Posen [now Poznań], 31 Dec 1846; *d* Charlottenburg, 18 Aug 1901). German pianist and composer. He received his first instruction from his father, Friedrich H.H. Kleinmichel (1827–94), a military and operatic conductor. From 1863 to 1866 he studied at the Leipzig Conservatory and then settled at Hamburg, where he published many works, mostly for his own instrument. His second symphony was given at the Gewandhaus at Leipzig with success. In that town he held for some time the post of Kapellmeister at the Städtisches Theater, and subsequently had similar appointments at Danzig and Magdeburg. His first opera, *Schloss de l'Orme*, based on Prévost's *Manon Lescaut*, was successfully produced at Hamburg in 1883, as was his *Pfeifer von Dusenbach* in 1891. He is best known for his simplified piano arrangements for vocal scores of Wagner's operas, published mostly during the 1880s, but in the last decade of his life he also made vocal scores of works by Paisiello, Mozart, Grétry, Isouard, Méhul, Cherubini, Berlioz, Lortzing and Humperdinck.

J.A. FULLER MAITLAND/R

Kleinsinger, George (*b* San Bernardino, CA, 13 Feb 1914; *d* New York, 28 July 1982). American composer. He attended New York University (BA 1937), where he

studied with Marion Bauer, Charles Haubiel and Philip James; as a scholarship student at the Juilliard School (1938–40) he was a pupil of Frederick Jacobi and Bernard Wagenaar. During World War II he served as music supervisor of the Second Service Command and worked mainly in army hospitals. His first success came with the cantata *I Hear America Singing* (1940), based on poems of Whitman. This was followed by a series of extremely popular melodramas including *Tubby the Tuba* (1942), in which narrator and orchestra tell the story of a hapless tuba who ultimately achieves his desire to play melodies instead of nothing but 'oompahs'; the work sold over half a million records and was made into a film by Paramount, earning Kleinsinger an Oscar nomination. His chamber opera *Shinbone Alley* (1954), based on Don Marquis's *Archy and Mehitabel*, also enjoyed a popular success. Kleinsinger's music is characterized by simple melody, direct rhythm and a colourful instrumental style.

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Melodramas, unless otherwise stated: Farewell to a Hero (W. Whitman), 1941; Tubby the Tuba (P. Tripp), 1942; Peewee the Piccolo (Tripp), 1945; Pan the Piper (P. Wing), 1946; The Story of Celeste (Tripp), 1947; Shinbone Alley (chbr op, J. Darion, after D. Marquis: *Archy and Mehitabel*), 1954; The Tree that Found Christmas (Darion, after C. Morley), 1955; 3 other melodramas

Orch: Sym., 1942; 3 concs., vc, 1946, harmonica, 1947, vn, 1953; other works

Chbr and solo inst: Str Qt, 1940; Cl Qnt, 1949; Trio, cl, vc, pf, 1955; Dance Portraits, pf, 1956; other works

Choral: I Hear America Singing (Whitman), cant., 1940; Brooklyn Baseball Cant. (M. Stratton), 1942

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MICHAEL MECKNA

Kleist, (Bernd) Heinrich (Wilhelm) von (*b* Frankfurt an der Oder, 18 Oct 1777; *d* Wannsee, nr Potsdam, 21 Nov 1811). German writer. He was the great-nephew of the poet Ewald Christian von Kleist. Orphaned at an early age, he joined the army in 1792 but resigned in 1799. He travelled extensively, pausing at Dresden and Paris (1801), Berne, Königsberg (1805–6), Dresden (1807–9) and Berlin, near where he committed suicide with his incurably ill mistress.

Kleist played the flute and clarinet and, though untutored, attempted composition; yet music plays a rather small part in his literary works (one of his less successful stories is *Die heilige Cäcilie, oder Die Gewalt der Musik*). Many of his plays and stories have been used as the basis for musical compositions, with no diminishment of interest in the 20th century. Among these works are Draeseke's incidental music for *Die Hermannsschlacht*, Marschner's and Wolf's incidental music to *Prinz Friedrich von Homburg*, Wolf's symphonic poem *Penthesilea*, Pfitzner's suite *Das Käthchen von Heilbronn* and *Gesang der Barden* (from *Die Hermannsschlacht*), Schoeck's opera *Penthesilea*, Henze's opera *Der Prinz von Homburg* and Egk's opera *Die Verlobung in San Domingo*.

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PETER BRANSCOMBE

Klemczyński, Julian (*b* Stare Miasto, nr Kalisz, 1810; *d* Paris, ?1851). Polish pianist and composer. In 1831 he went to France, where he became a piano teacher at first in Meaux and later in Paris. He composed about 100 works, mainly piano solos and duets, but also pieces for violin and piano and flute and piano, the latter written in collaboration with Deneux de Varenne. His compositions were published in France, Germany, London and Milan. Piano pieces, marked by sound craftsmanship and melodic inventiveness, were typical salon pieces in brilliant style; they were popular in France; many were based on Polish folktunes. His works were favourably reviewed in the *Gazette musicale de Paris* (1834–7), but in 1842 H.L. Blanchard published in that journal a severe critique emphasizing Klemczyński's lack of originality; thereafter public interest in his music waned. (*FétisB*, *PSB*, M. Szurek-Wisti)

ZOFIA CHECHLIŃSKA

Klemm. German and American firm of instrument importers and dealers, also manufacturers and publishers. The family was known in Neukirchen (now Markneukirchen), Saxony, in 1710, when Johann Klemm, a wind instrument maker, joined the violin makers' guild. They were associated with other local firms, notably the Schusters and the Meinels, to whom they were related by marriage. Frederick Augustus Klemm (*b* Neukirchen, 20 Nov 1797; *d* Philadelphia, 6 July 1876) emigrated to the USA in 1816 and, with his brother John George (*b* Neukirchen, 18 June 1795; *d* after 1833) imported instruments from Germany, probably mainly from their relations Georg and August Klemm in Neukirchen, and sold them in Philadelphia. From 1860 the firm also included two sons of F.A. Klemm, John George (1838–93) and Edward Meinel (1839–1909). The firm supplied large numbers of bugles, military trumpets, fifes and drums to the Philadelphia arsenal, and brass instruments by the firm were used by both the Federal and Confederate troops during the Civil War. Most of their instruments were imported but there is evidence that some were of local origin. In 1825, when the firm had premises in the main piano-making district of Philadephia, it was associated with Alpheus Babcock of Boston, the inventor of cast-iron piano frames. For many years the firm was pre-eminent among suppliers of instruments in the USA; the instruments they supplied included boxwood flutes with four, six or eight keys,

clarinets with five, and rotary-valve saxhorns and bugles with six or eight keys.

The firm was also involved in publishing, though chiefly in the reprinting of material from plates used by other publishers, notably Allyn Bacon. Among Klemm's own publications is the earliest instruction book for a valved brass instrument printed in America, F. Rasche's *New and Complete Method for Cornet à Pistons* (Philadelphia, 1844).

After the civil war, the Klemms' dominant position was challenged by the rise of American manufacturers. The firm does not seem to have functioned after 1879.

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LLOYD P. FARRAR

Klemm, Eberhardt (*b* Zwickau, 4 Sept 1929; *d* Leipzig, 7 June 1991). German musicologist. He studied physics, philosophy and musicology with Bloch, Serauky, Wolff and others at Leipzig University (1949–54), taking the doctorate there in 1966 with a dissertation on serialism. He was an assistant to Serauky and Besseler (1954–65), and subsequently lecturer (1957–66) at Leipzig until he was dismissed on political grounds. He was editor of the *Jahrbuch Peters* (1978–82) and in 1985 was made director of the Hanns-Eisler-Archiv in Berlin. He completed the *Habilitation* in 1991 with a work on the Second Viennese School and was appointed professor at Leipzig shortly before his death. His chief interest was 20th-century music. He published two books on Hanns Eisler, as well as numerous articles on contemporary musical theory, Mahler, Webern and Schoenberg. He also edited various historical works on music (by Burney, Schindler, Debussy and Shaw), and prepared editions of Mahler's Sixth Symphony (Leipzig, 1975), Eisler's orchestral suites (Leipzig, 1977), Debussy's piano works (Leipzig, 1968–73), Satie's *Messe des pauvres* and piano pieces by Gottschalk, Satie and Scott Joplin. He was honoured with an unpublished Festschrift on his 60th birthday and a collection of his articles was published in 1997.

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HORST SEEGER/WOLFGANG RUF

Klemm [Klemme, Klemmio, Klemmius], **Johann** (*b* Oederan, nr Zwickau, *c*1595; *d* ?Dresden, 1659 or later). German composer, organist and music publisher. In 1605 he was engaged as a boy soprano for the *Tafelmusik* at the electoral court at Dresden and in 1612 was appointed as an instrumentalist there. The following year he went to Augsburg to study at the elector's expense with the renowned organist Christian Erbach, with whom he remained until at least 1615. When he returned to Dresden, he started working at composition under Schütz; this led to a long-lasting association between the two men typical of the close ties that Schütz formed with many of his pupils. In 1625 he was appointed court organist; his duties included responsibility for the musical education of the choirboys, and in this capacity he taught the organ to Matthias Weckmann. He also became active as a music publisher, first in partnership with Daniel Weixer, later with Alexander Hering. His publications included some of his own music as well as collections by his teacher Schütz (the second set of *Symphoniae sacrae*, 1647, and the *Geistliche Chormusik*, 1648). Klemm continued serving the court under Johann Georg I, and upon the latter's death (1657), under his successor Johann Georg II. He disappears from the Dresden records in 1659, presumably because he retired or passed away.

In 1631 Klemm brought out at his own expense in Dresden the *Partitura seu Tabulatura italica* (*RRMBE*, xci, 1998), a collection of 36 fugues for two, three and four voices in the traditional 12 modes, suitable for organ or any other instruments. The fugues were printed in open score, a comparative novelty in Germany, where keyboard players were accustomed to reading from German organ tabulature. Klemm followed here the example of many Italian publications (hence the 'Italian Tabulature' of the alternative title), which, while perhaps more cumbersome for the performer, allowed clearer presentation of the contrapuntal structure (for ensemble performance he suggests in a postscript that individual parts can be copied out). The open-score layout, the strict modal part-writing 'abstaining from chromatic writing and diminutions' (to quote the postscript), indeed the entire nature of the work, all point to a deliberate attempt to provide a pedagogical model of instrumental *prima pratica* in line

with the teachings of Schütz, stressing traditional strict counterpoint as the foundation of all compositional technique: in fact Klemm credited Schütz with instigating the work. A more progressive feature is the prevailing monothematicism, though in the handling of his subjects, as well as in other aspects of fugal writing, Klemm demonstrates a wide variety of approaches, making the collection a valuable source for the study of imitative forms current about 1630. It was apparently held in high esteem; 90 years later Mattheson still suggested that 'many a modern composer could surely learn a great many basic matters from it were he not to consider himself already too learned'.

Only one other piece by Klemm survives, the six-part *Lobe den Herren meine Seele* (*D-Z* 51, no.102, copied between 1664 and 1678). His *Teutsche geistliche Madrigalien* for four to six voices and continuo (Freiberg, 1629) and the ten-part *Wohl dem der in Gottes Furcht steht* (formerly in a manuscript at the Kantoreigesellschaft, Pirna) are lost.

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ALEXANDER SILBIGER

Klemm [Clem, Clemm], **Johann Gottlob** (*b* nr Dresden, 12 May 1690; *d* Bethlehem, PA, 5 May 1762). American organ builder of German birth. The son of an organist and instrument maker, Klemm first studied theology in Freiberg, but became disillusioned and about 1710 returned to Dresden, where he may have worked briefly for his father. He remained there until 1726, making stringed keyboard instruments and repairing (and possibly building) organs. At the invitation of Count Zinzendorf, leader of the Unitas Fratrum or Moravian Church, Klemm and his family briefly joined the Church's community in Herrnhut, Saxony, but emigrated to Philadelphia in 1733. There Klemm worked as a maker of keyboard instruments, becoming the first to pursue such a trade full-time in the American colonies. A spinet dated 1739 exists in the Metropolitan Museum, New York. In 1739–41 he built a 26-stop organ for Trinity Church, New York; this was probably the largest organ he ever built, but he is known to have built smaller organs for several other churches including 'Old Swede's' Church in Philadelphia (*c*1737) and the Moravian Church in Bethlehem, Pennsylvania (1746). In 1745 or 1746 he moved to New York for a short time, and in 1757 he moved to the Moravian settlement in Bethlehem. There, with the help of a young cabinet maker, David Tannenberg (who succeeded him), he built five small organs for Moravian churches, and possibly some spinets or clavichords as well.

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BARBARA OWEN

Klemperer, Otto (*b* Breslau, 14 May 1885; *d* Zürich, 6 July 1973). German conductor and composer. After studying the piano with James Kwast and theory with Ivan Knorr at the conservatory in Frankfurt, Klemperer followed Kwast to the Klindworth-Scharwenka Conservatory in Berlin, where he also studied composition and conducting with Pfitzner. In 1906 he replaced Oskar Fried at the last moment to conduct Max Reinhardt's production of Offenbach's *Orphée aux enfers* at the Neues Theater in Berlin. The previous year, on the occasion of a performance of Mahler's Symphony no.2, in which he directed the offstage orchestra, he had first encountered the composer who was to exercise a decisive influence on his career. It was on Mahler's recommendation that Klemperer was appointed chorus master and subsequently conductor at the Neues Deutsches Theater in Prague in 1907 (making his debut in *Der Freischütz*), and then at Hamburg from 1910 to 1912. Further appointments followed at Bremen (1913–14), Strasbourg (1914–17), where he was Pfitzner's deputy, and as musical director at Cologne (1917–24) and Wiesbaden (1924–7).

After 1918 Klemperer rapidly emerged as one of the leading German conductors of his generation (in 1923 he declined an appointment as musical director of the Berlin Staatsoper, where he felt he would have had insufficient artistic independence). He conducted an unusually wide range of contemporary music, as well as giving a less overtly emotional interpretation of the classics than had been common among older conductors. He was therefore a natural choice as director when, in 1927, the Prussian Ministry of Culture set up a branch of the Berlin Staatsoper, whose special task was to perform new and recent works and repertory works in a non-traditional manner. This, the Staatsoper am Platz der Republik, played in the Kroll Theatre, from which it drew the name by which it is usually known. Klemperer's period there was of crucial significance in his career and the development of opera in the first half of the 20th century.

The Kroll Oper was an attempt to establish an institution representative of the new Weimar Republic, as the court opera Unter den Linden had represented the monarchy. It was therefore inevitably drawn into the bitter controversies that rent the republic. Growing economic distress, coupled with pressure from the Right, obliged the government to shut the Kroll Oper in July 1931 after only four seasons, before it had had time to fulfil a role in opera similar to that played in 20th-century architecture by the Bauhaus (with which it had close ties). But the performance of operas such as Stravinsky's *Oedipus rex* and *Mavra* (both produced by Klemperer), Schoenberg's *Erwartung* and *Die glückliche Hand*, Hindemith's *Cardillac* and *Neues vom Tage*, Janáček's *From the House of the Dead* and Weill's *Der Jasager*, as well as the impressive list of new and recent orchestral works given at the Kroll concerts, is evidence of both bold experiment and lasting musical values. Although the vocal standards of the Kroll Oper were inevitably more modest than those of its parent house on Unter den Linden, the

presence of conductors such as Klemperer (who also produced *Fidelio* and *Don Giovanni*), Alexander von Zemlinsky and Fritz Zweig ensured high musical standards; and designers such as Ewald Dülberg, Oskar Schlemmer and László Moholy-Nagy had a lasting influence on the development of operatic production after 1945. In particular, the Kroll Oper's drastically stylized production of *Der fliegende Holländer* (1929) was a decisive forerunner of Wieland Wagner's innovations at Bayreuth.

After the closure of the Kroll Oper, Klemperer remained with the Staatsoper, where on 13 February 1933 he conducted *Tannhäuser* on the 50th anniversary of Wagner's death. In April 1933 Kemperer, who was of Jewish birth, emigrated, eventually going to the USA (where he had made his début in 1927). He became conductor of the Los Angeles PO (1933–9), conducted the New York PO and the Philadelphia Orchestra, and between 1937 and 1938 played a part in the reorganization of the Pittsburgh Orchestra. In 1939 he underwent an operation for a brain tumour and his health and stability were so gravely undermined that he did little conducting for some years. His next regular engagement was at the Hungarian State Opera (1947–50), where he conducted an extensive repertory before leaving there because of the communist regime's restrictive musical policies. In the early 1950s Klemperer accepted guest engagements in spite of having suffered further accidents and illnesses. But his reputation in Europe had become largely a matter of hearsay.

In 1954 a contract to conduct and make recordings with the Philharmonia Orchestra of London led to his appointment in 1959 as its 'principal conductor for life'. However, in 1964 the orchestra's founder, Walter Legge, announced that he was going to disband it. The players decided to run it themselves as the New Philharmonia Orchestra. Klemperer took the players' side, became the reconstituted orchestra's president and conducted its first concert without fee. He continued to conduct and record with the New Philharmonia until the last concert of his career, which took place at the Royal Festival Hall, London, on 26 September 1971. During his time with the orchestra Klemperer won the affection of the players to a degree unprecedented in his career. The ready wit that lurked behind his forbidding exterior gave much pleasure. After a ragged entry during a rehearsal of Beethoven's Eighth Symphony, the principal cellist asked for 'a clear beat at this point and we will get it together for the first time in musical history'. 'In British musical history', retorted Klemperer.

In 1961 Klemperer made his Covent Garden début, conducting and producing *Fidelio*; *Die Zauberflöte* followed in 1962, and *Lohengrin* in 1963. On his death, his collection of annotated scores, letters and documents was given to the RAM, London. In 1973 a documentary film *Otto Klemperer's Journey through his Times*, with a soundtrack composed largely of Klemperer reminiscing in German, was made by the Dutch director Philo Bregstein.

Following Toscanini's retirement in April 1954 and Furtwängler's death seven months later, Klemperer came to be generally accepted as the most authoritative interpreter of the central Austro-German repertory. His performances were notable above all for their heroic dimensions and his architectural grasp. The detail revealed by his unfailingly lucid textures (prominent woodwind



Otto Klemperer

was a feature of his style) was always subject to his conception of a work as a whole. Yet this does justice only to the Apollonian aspect of an unusually complex musical temperament. Even in his final years, when his tempos became increasingly slow, his performances were distinguished by a power and intensity that always remained subject to his grasp of structure. His interpretation of Mozart was controversial – detractors found it too plain and lacking in nimbleness, admirers praised its strength and directness. In Bruckner he realized the symphonies' monumental grandeur to a degree few conductors have equalled, and in Beethoven, a composer central to his vision, he achieved an uncontested authority. Even the characteristically unburnished Klemperer sound seemed essentially Beethovenian, and he made famous recordings with the Philharmonia and New Philharmonia of the symphonies, *Fidelio* and the *Missa solemnis*. But perhaps his outstanding achievement was to reveal the full extent of Mahler's genius, by rescuing his music from the rather sentimental style of interpretation that had become widely accepted.

Klemperer studied composition with Schoenberg in the mid-1930s in Los Angeles and was a prolific if spasmodic composer. His output includes several operas, a considerable number of songs (some settings of his own texts) and nine string quartets, as well as six symphonies, all in a post-Mahlerian style. Not all these works have been performed. Many were extensively revised and a number were destroyed.

WORKS
(*selective list*)

Das Ziel, opera, 1915, rev. 1970, unperf.

Missa sacra, C, solo vv, chorus, children's chorus, org, orch, 1919; Psalm xlii, Bar, orch, 1919; Merry Waltz, orch, 1959; 6 syms. incl. no.1, 1960, no.2, 1967–9; 9 str qts, no.1 destroyed, nos.2–9, 1968–70; 17 works, 1v, orch, 1967–70; *c*100 songs, 1v, pf

Principal publishers: Hinrichsen, Peters, Schott, Universal

WRITINGS

Erinnerungen an Gustav Mahler (Zürich,1960; Eng. trans., slightly enlarged, as *Minor Recollections*, London, 1964)

Klemperer on Music, ed. M. Andersen (London, 1986)

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P. Heyworth, ed.: *Conversations with Klemperer* (London, 1973, 2/1985) [with discography by M. Walker]

W. Legge: 'Otto Klemperer: Pages from an Unwritten Autobiography', *Gramophone*, li (1973–4), 1169–77, 1351–4

H. Curjel: *Experiment Krolloper, 1927–1931*, ed. E. Kruttge (Munich, 1975)

P. Heyworth: *Otto Klemperer: his Life and Times* (Cambridge, 1983–96) [with discography by Michael H. Gray]

A. Boros: *Klemperer Magyarországon* [Klemperer in Hungary] (Budapest, 1984)

PETER HEYWORTH/JOHN LUCAS

Klenau, Paul (August) von (*b* Copenhagen, 11 Feb 1883; *d* Copenhagen, 31 Aug 1946). Danish composer and conductor. He began music studies in Copenhagen in 1900 with Otto Malling (composition) and F. Hilmer (violin). With his move in 1902 to the Berlin Hochschule für Musik, where he studied composition under Bruch and the violin under Halíř, he started to enter Germanic circles, and as he did so came to receive less recognition in Denmark. In 1904 he went to Munich as a pupil of Thuille, after whose death in 1907 he was employed at the Städtisches Theater, Freiburg. But he soon moved to Stuttgart, where he studied with von Schillings (1908) and took a post at the Hofoper (1909). A large number of letters from Klenau to Alban Berg, dated from 1920 until the latter's death in 1935, attest to a close friendship. Some letters to Schoenberg also show that, while probably not a pupil of his, Klenau was certainly intimate with the Schoenberg circle.

Klenau's First Symphony had been performed at the 1908 Munich Tonkünstlerfest, and within five years it was followed by three more. Klenau was in Frankfurt in 1912 as conductor of the Bach Society; however, he returned the following year to Freiburg as Kapellmeister. By now his compositional interests had turned to dramatic music: in 1913 he completed *Sulamith*, a sacred opera on the *Song of Solomon*; *Kjartan und Gudrun*, an opera on Icelandic themes, was conducted by Furtwängler at Mannheim in 1918. During World War I he divided his time between Bavaria and Copenhagen, where in 1920 he participated in the formation of the Danish Philharmonic Society. As conductor of that society (1920–26) he introduced much new music to Denmark, but his attempts to generate interest in Schoenberg's work at that time were unsuccessful. Feeling drawn back to German musical centres, he accepted a concurrent appointment as choir conductor (Konzertdirektor) of the Vienna Konzerthaus-gesellschaft (1922–30). Klenau returned in his later years to composing operas and symphonies in which his style moved away from the techniques of Bruckner and Strauss, who had influenced most of his output, towards Schoenbergian atonal procedures. Such a move, particularly during the Third Reich, aroused considerable controversy. Yet the composer skilfully managed to circumvent charges of decadence by proclaiming his loyalty to the Nazi regime, and by publishing a series of articles claiming that his use of 12-note technique derived from Wagner, avoiding any mention of Schoenberg. Thus his operas *Michael Kohlhaas* and *Rembrandt van Rijn* were deemed acceptable to the authorities since Klenau adopted a traditional approach to dramatic structure. The potentially controversial atonal passages were invariably juxtaposed with episodes in which a more folklike tonal idiom predominated.

Klenau remained in Vienna during the Anschluss, composing his final opera *Elisabeth von England* for the 1938–9 season at Kassel. The choice of subject matter was particularly unfortunate, given the impending declaration of war against Britain, and when the work was later performed at the Berlin Staatsoper in 1940, Klenau was forced not only to alter the opera's title to *Die Königin* but also to make politically judicious emendations to the libretto that made little dramatic sense.

After this débâcle Klenau left Vienna, returning to Copenhagen in 1940 when advancing deafness began to limit his activities.

WORKS
(*selective list*)

OPERAS

Sulamith (1, after Bible), Munich, 16 Nov 1913
Kjartan und Gudrun (3, Klenau), Mannheim, 4 April 1918, rev. as Gudrun auf Island, Hagen in Westfalen, 27 Nov 1924
Die Lästerschule (komische Oper, 3, R.S. Hoffmann, after R.B. Sheridan: *The School for Scandal*), Frankfurt, 25 Dec 1926
Michael Kolhaas (4, Klenau, after H. von Kleist), Stuttgart, 4 Nov 1933, rev. version, Berlin, Staatsoper, 7 March 1934
Rembrandt van Rijn (4, Klenau), Berlin, Staatsoper, 23 Jan 1937
Elisabeth von England (4, Klenau), Kassel, 29 March 1939, rev. as Die Königin, Berlin, Staatsoper, 28 May 1940, as Dronningen, Copenhagen, 8 March 1941
König Tannmor, unpubd

OTHER

Ballets: Klein Idas Blumen (after H.C. Andersen: *Den lille Idas blomster*), Stuttgart, 1916; Marion, Copenhagen, 1920
Orch: Sym. no.1, f, perf. 1908; Sym. no.2, c, perf. 1911; Sym. no.3 'Te Deum', f, solo vv, chorus, org, orch, perf. 1913; Sym. no.4 'Dante', perf. 1914; Jahrmarkt bei London (Bank Holiday – Souvenir of Hampstead Heath) (1920); Altdeutsche Liedersuite, small orch (1934); Sym. no.5 'Triptikon', 1939; Sym. no.6 'Nordische', 1940; Sym. no.7 'Sturm', 1941; Vn Conc.
Vocal-orch: Gespräche mit dem Tod (6 songs, R.G. Binding), A, orch (1915); Die Weise von Liebe und Tod des Cornets Christoph Rilke (Rilke), Bar, chorus, orch, 1915
Pf: Geschichten von der Vierjährigen, 9 pieces (1915); Klein Ida Walzer [from ballet] (1916); 4 Klavierstücke (1922); 12 Preludes and Fugues (1939); other pieces
Other works: Str Qt, chbr music, songs

MSS in *DK-Kk*

Principal publishers: Bote & Bock, Hansen, Schott, Universal

WRITINGS
see also Matthes

'Aestetiske problemer i moderne musik', *Musik* [Copenhagen], i (1917), 7–9
'Arnold Schönberg', *Musik* [Copenhagen], ii (1918), 129–31; 'Klassisisterne og kunsten' [The classicists and art], ibid., 17–19
'Tonal – a-tonal', *Musikblätter des Anbruch*, vi (1924), 309–10 [Schoenberg Fs issue, 50th birthday]
'Wie ich Kleists "Kohlhaas" dramatisierte', *Deutsche Allgemeine Zeitung* (6 March 1934)
'Über die Musik meiner Oper "Michael Kohlhaas"', *Die Musik*, xxvii (1934–5), 260–62; 'Musik im Zeitalter der Stilwende' ibid., 561–6; 'Auf der Suche nach der musikalischen Form' ibid., 651–7; 'Wagners "Tristan" und die "Zwölftönemusik"', ibid., 727–33
'Handwerk und Inspiration', *Die Musik*, xxviii (1935–6), 645–52
'Das Wesen des Tragischen', *ZfM*, Jg.106 (1939), 243–6

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DBL (R. Hove, rev. S. Berg)
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G. Skjerne: 'Paul von Klenau', *Illustreret Tidende*, lviii/9 (1996), 103–4
W. Matthes: 'Paul von Klenau', *ZfM*, Jg.106 (1939), 237–43; 'Zur Uraufführung von Paul von Klenaus "Elisabeth von England" am Kasseler Staatstheater', ibid., 492–6
Kraks blå bog 1944–6, 694
P. Hamburger: 'Paul von Klenau', *Aschehougs musikleksikon*, ii (Copenhagen,1958), 36
E. Levi: 'Atonality, 12-Tone Music and the Third Reich', *Tempo*, no.178 (1991), 17–21
A.D. McCredie: 'The Comparative Case Histories of Karl Amadeus Hartmann, Clemens von Franckenstein and Paul von Klenau as Variant Examples of *Innere Emigration*', *Glazba, ideje i društvo: svečani zbornik za Ivana Supičića/Music, Ideas, and Society: Essays in Honour of Ivan Supičić*, ed. S. Tuksar (Zagreb, 1993), 215–35

THOMAS MICHELSEN/ERIK LEVI

Klencke, Helmina [Wilhelmina Christiane]. *See* CHÉZY, HELMINA VON.

Klengel, August (Stephan) Alexander (*b* Dresden, 29 June 1783; *d* Dresden, 22 Nov 1852). German pianist, organist and composer. He became a pupil of Clementi in 1803, travelling extensively with him; their tour to St Petersburg in 1805 was such a success that Klengel remained there until 1811. After further tours to London, Paris and Italy, Klengel, though a Protestant, was appointed first organist at the Dresden Hofkapelle in 1817. Thereafter he travelled periodically but was decreasingly active as a pianist. His admirers included Fétis and Moscheles; Chopin reported his love of conversing with Klengel, 'from whom there is always something to be learned'.

Musically conservative, Klengel eschewed the contemporary trends of brilliance and emotionalism, favouring the classical clarity of his teacher's generation. He was active in the Bach revival, editing *Das wohltemperirte Clavier* and performing Bach's fugues publicly as early as 1814. His chief work is a set of 48 canons and fugues, a fascinating example of neo-Baroque counterpoint (see R. Jäger: *August Alexander Klengel und seine Kanons und Fugen*, diss., U. of Leipzig, 1929). He also wrote piano concertos, chamber music, songs and other works for solo piano.

JOEL SACHS

Klengel, Julius (*b* Leipzig, 24 Sept 1859; *d* Leipzig, 27 Oct 1933). German cellist and composer. He was brought up in a musical family (his brother was Paul Klengel) which could provide a piano quintet. He studied the cello with Emil Hegar and composition with Jadassohn. At the age of 15 he joined the Gewandhaus Orchestra, and was its principal cellist from 1881 to 1924. In 1881 he was made Royal Professor at the Leipzig Conservatory, and his pupils included Suggia, Feuermann, Kurtz, Pleeth and Piatigorsky. An important aspect of his teaching was that he never encouraged his students to copy but allowed them to develop their own musical personality. He toured Europe as a soloist and as a member of the Gewandhaus Quartet. Klengel gave the first Russian performance of the Haydn D major Concerto in 1887 in St Petersburg, and in 1889 returned to give a series of concerts with the Brodsky Quartet. He was praised for his fine sense of style and his admirable technique, particularly in Beethoven's sonatas and Bach's solo suites. He composed a great deal of music, including four cello concertos, the beautiful *Hymnus* for 12 cellos, and chamber works, but they are now of interest only to cellists. His editions of classical cello sonatas and concertos and the Bach suites are still used. (*CampbellGC*)

WATSON FORBES/MARGARET CAMPBELL

Klenovsky, Nikolay Semyonovich (*b* Odessa, 1857; *d* Petrograd, 23 June/6 July 1915). Russian conductor and composer. He graduated from the Moscow Conservatory in 1879, having studied composition with Tchaikovsky and the violin with Ivan Hřimalý. In the same year he assisted Nikolay Rubinstein in preparing the première of Tchaikovsky's *Yevgeny Onegin*. Besides directing the Moscow University orchestra, Klenovsky was a conductor at the Bol'shoy Theatre in Moscow (1883–93). He also composed much incidental music for plays at the Maliy Theatre. In 1893 he moved to Tbilisi where, besides conducting the town's symphony concerts and taking charge of the local branch of the Russian Musical Society, he was able to develop further his interests in folk music. He had already been associated with Yuly Mel'gunov in harmonizing folksongs, and in 1895 he issued his own anthology, *Etnograficheskiy kontsert: sbornik pesen russkikh i inorodcheskikh* [An ethnographical concert: a collection of songs of the Russians and other peoples of the Empire] (reprinted in Moscow, 1926). From 1902 to 1906 he was deputy director of the imperial chapel in St Petersburg. As a composer, Klenovsky earned praise from Tchaikovsky, and it was in fact to Klenovsky that Vsevolozhsky (director of the imperial theatres) first offered *The Queen of Spades* as a subject for an opera; only when he failed to make any progress with the idea was the libretto passed to Tchaikovsky. Klenovsky's three ballets were successfully mounted, but any successes among his other works were only transitory, and most of his music remains unpublished.

WORKS

Prelesti gashisha [The Delights of Hashish] (ballet), 1885; Svetlana (ballet), 1886; Salanga (ballet), 1900; 4 cants.; Georgian liturgy (Moscow, n.d.); Mirazhi [Mirages], sym. picture; other orch pieces

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'Sovremenniye muzikal'niye deyateli: N.S. Klenovskiy' [Contemporary Musicians: N.S. Klenovskiy], *RMG*, vii (1900), 10–14

DAVID BROWN

Kleoneides. *See* CLEONIDES.

Klephoorn (Dut.). *See* KEYED BUGLE.

Klerk, Albert de (*b* Haarlem, 4 Oct 1917; *d* Haarlem, 2 Dec 1998). Dutch organist, composer and conductor, son of the Haarlem musician Joseph de Klerk. At the age of 16 he succeeded Hendrik Andriessen as organist of St Josephkerk in Haarlem. He then studied organ at the Amsterdam Conservatory with Anthon van der Horst and analysis with Andriessen. He graduated with honours in 1939 and was awarded the Prix d'Excellence in 1941. From 1956 to 1983 he was city organist of Haarlem, and from 1964 to 1983 principal organ teacher at the Amsterdam Conservatory.

Together with Herman Strategier and Jan Mul, also pupils of Andriessen, De Klerk pursued Andriessen's devotion to Roman Catholic church music, in particular that for laymen. He wrote outstandingly for the organ in a conventional style of rich harmony, as well as masses and other works for chorus.

WORKS
(*selective list*)

Org works incl.: Sonata, 1942; Conc., 1964; Conc., 1967; Suite concertante, org, str, 1976; 12 Images; Octo fantasiae; Ricercare

Choral: Missa 'Mater Sanctae laetitiae', female chorus, org, 1948; Missa 'Sancti Pape Pii Decimi', chorus, org, 1956, arr. org, 1977; La matinale, chorus, pf, 1962; TeD, Mez, chorus, orch, 1979

Chbr music, songs, works for carillon

Principal publisher: Donemus

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P. Visser: 'Albert de Klerk: Missa "Mater sanctae laetitiae", Ricercare for Organ', *Sonorum speculum*, no.23 (1965), 26–35

ROGIER STARREVELD/LEO SAMAMA

Kletzki, Paul [Klecki, Pawel] (*b* Łódź, 21 March 1900; *d* Liverpool, 5 March 1973). Swiss conductor and composer of Polish birth. He studied at the Warsaw Conservatory (composition, and the violin with Emil Młynarski) and later at the Berlin Academy. After playing in the Łódź PO, he became known as a composer and made his début at

Berlin in 1923 conducting his own works. He settled there until 1933, when he went to Venice and then Milan, where he taught composition and orchestration at the Scuola di Musica. After a year (1937–8) as musical director of the Kharkiv PO (USSR), he settled in Switzerland, taking Swiss nationality in 1947.

From 1945 Kletzki travelled widely as a guest conductor, making his British début with the Philharmonia Orchestra in 1947 and spending a season (1954–5) as principal conductor of the Liverpool PO. After tours in Central and South America he made his North American début in 1959 with the Philadelphia Orchestra. He was musical director of the Dallas SO (1960–63), then, in Switzerland, of the Berne SO (1964–6) and, on Ansermet's retirement, of the Suisse Romande Orchestra (1967–70). A conductor of wide experience and accomplished technique, he made a number of recordings which show his characteristic lucidity and freshness of spirit. These reflect an eclectic repertory ranging from Beethoven through Mahler and Sibelius to Szymanowski and Lutosławski. Kletzki's compositions, housed in the Zentralbibliothek, in Zürich, include four symphonies, violin and piano concertos, four string quartets and other chamber music and songs, but most were destroyed during World War II.

NOËL GOODWIN

Kleven, Arvid (*b* Trondheim, 29 Nov 1899; *d* Oslo, 24 Nov 1929). Norwegian composer. He showed considerable musical gifts as a child and went on to study with Gustav Fredrik Lange in Oslo before continuing his education in Paris. He was employed as a flautist in the orchestra of the National Theatre in Oslo in 1918; when the Oslo PO was founded in 1919, Kleven joined the flute section as principal and remained with the orchestra until his early death (from rheumatic fever), also playing the flute and piano in other establishments.

Kleven's music, which was open to various influences from continental Europe, stood out against the general conservatism of Norwegian musical life at the beginning of the 20th century; his style progressed from a rather Debussian Impressionism, as in the symphonic poem *Lotusland* (1921), composed over several months in Paris, via another, and rather less episodic, symphonic poem, *Skogens søvn* ('The Sleeping Forest', 1923), to the more Expressionist *Symphonic Fantasy* of 1926 and the *Sinfonia libera* of 1927. The *Symphonic Fantasy* was received by the reactionary critics of Oslo as verging on the atonal, and the *Sinfonia libera* as 'a monstrous delirium of sounds' and 'an aimless heap of fantastically ugly disharmonies'. Kleven was revising the latter work at the time of his death, and it has been preserved only partially intact. Had he survived, he would almost certainly have been a major voice in Norwegian music in the middle decades of the 20th century.

WORKS
(*selective list*)

Orch: Lotusland, op.5, 1921; Skogens søvn [The Sleeping Forest], op.9 (1923); Symphonic Fantasy, op.15 (1926); Sinfonia libera in due parti 1927, rev. 1928, partially lost
Chbr: Vn Sonata, op.10 (1925)

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N. Grinde: *Norsk musikkhistorie* (Oslo, 1971, 3/1981; Eng. trans., 1991), 289–91
A.O. Vollsnes: 'Arvid Kleven – et kort liv', *Norges musikkhistorie*, iv (Oslo, forthcoming)

MARTIN ANDERSON

Klezmer (Yiddish). A performer of instrumental music in the Ashkenazi Jewish tradition. *See* JEWISH MUSIC, IV, 3(ii).

KLF [Kopyright Liberation Front]. British contemporary club dance music duo, comprising Bill Drummond (William Butterworth; *b* South Africa, 29 April 1953) and Jimmy Cauty (*b* 1954). Drummond was an influential part of the Liverpool music scene in the 1980s, managing Julian Cope and playing in Big in Japan; Cauty formed Brilliant in the early 1980s, an attempt to fuse rock and dance styles. They first worked together under a variety of pseudonyms including Disco 2000, the Justified Ancients of Mu Mu (JAMMS), the Timelords (with a novelty hit single *Doctorin' The Tardis*, 1988) and Space. Space released an eponymous classic early ambient house album (1991), a spin-off from Cauty's work at the time with the Orb.

The first JAMMS album, *1987 What the Fuck is Going On?* (KLF Communications, 1987), mixed early big beat with ranting vocals but was withdrawn from release over illegal samples. Cauty and Drummond reportedly burnt all but three copies of *Whitney Joins the Jamms*, although some of its tracks were later released on the first KLF album, *Shag Times* (KLF Communications, 1987). They returned to ambient house for the pioneering *Chill Out* (KLF Communications, 1990). Such notoriety helped publicize the most successful KLF album, *The White Room* (KLF Communications, 1991), which included the world-wide hit singles '3AM Eternal' and 'Last Train to Trancentral'. Self-managed and -promoted with a unique visual and almost political flamboyance, they officially disbanded at the Brit Awards in 1992. They later worked as K2 Plant Hire and the K Foundation for various 'art terrorism' projects including a documentary film of them burning a million pounds in cash.

IAN PEEL

Klička, Václav (*b* Prague, 1 Aug 1882; *d* Prague, 22 May 1953). Czech harpist and composer. The son of the organist Josef Klička and brother of the harpist Helena Klìčková-Nebeská, from 1897 to 1903 he studied the harp with Hanuš Trneček and theory and composition with Karel Knittl and Karel Stecker at the Prague Conservatory. From 1903 to 1910 he was a member of the orchestra at the Plzeň theatre, then taking up a solo career. He gave concerts in London, Hamburg, Berlin, Vienna and other European cities, and became one of the leading harpists of the day.

During World War I Klička was active in the Netherlands not only as a performer, but also as a propagandist for Czech music and Czech independence. After the war he returned to Prague, and in 1922 he succeeded his sister as professor of harp at the conservatory, a position he held until the Nazi occupation. He continued his concert tours in Slovakia, Poland, Austria and elsewhere, and after 1945 again took a vigorous part in Czech musical life. Among his many distinguished pupils was Libuše Poupětová. His compositions, principally for the harp, consist of original works and arrangements, including fantasies on Czech and Slavonic folksongs and variations on themes of Krumpholtz and Mozart. He also wrote a book about the harp, *Cesta královského nástroje* (Nymburk, 1944).

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V. Klička: Autobiographical memoir, *Sborník na pamět 125 let konservatoře hudby v Praze* [Commemorative volume for the 125th anniversary of the Prague Conservatory], ed. V. Blažek (Prague, 1936), 338–75

M. Zunová: 'Harfová škola na státaí konservatoři', ibid., 52–3

L. Poupětová: Obituary, *HRo*, vi (1953), 459

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MIROSLAV K. ČERNÝ/R

Klien, Walter (*b* Graz, 27 Nov 1928; *d* Vienna, 10 Feb 1991). Austrian pianist. He studied the piano, composition and conducting in Frankfurt (1939–45), in Graz (1946–9), with Josef Dichler at the Vienna Music Academy (1950–53), and also with Michelangeli. He won prizes at the Bolzano Busoni Competition for pianists (1951 and 1952) and the Marguerite Long-Jacques Thibaud Competition in Paris (1954). He made his début in the USA in 1969. As well as recitals, he gave concerts with many leading orchestras and conductors. He was known equally for the clarity of his technique, the coolness and precision of his touch and his stylistic assurance. His many recordings include the first complete version of Brahms's works for piano solo, the complete works for piano solo of Mozart and the complete piano sonatas of Schubert, as well as chamber music and lieder and music by such 20th-century composers as Stravinsky, Janáček and Honegger.

RUDOLF KLEIN

Klimovitsky, Abram Iosifovich (*b* Leningrad, 7 Sept 1937). Russian musicologist. He graduated from the Leningrad Conservatory in 1961 after studying music theory with Yury Tyulin. From 1962 Klimovitsky taught music theory at the conservatory and in 1971 he joined the staff of the Russian Institute for the History of the Arts, Leningrad, where he obtained the *Kandidat* degree in 1972. He took the doctorate in 1982 at the All-Union Academic Research Institute for the Study of Art, Moscow, and was appointed professor at the Leningrad Conservatory in 1985. He became chief research fellow at the Institute for the History of the Arts, Leningrad, in 1995. He has participated in numerous international congresses and is a member of the Union of Composers of Russia (from 1979), the Gesellschaft für Musikforschung (from 1984) and the Russian-German Tchaikovsky Society (from 1997). A well-known lecturer and writer on music analysis, he is also recognized in Russia as a supervisor of innovative graduate and postgraduate studies.

Klimovitsky's scholarly interests range from autograph studies to the history of European culture. His work is dominated by three concerns: the creative process of composition in its historical context (including psychological, sociological and cultural factors), the mutual influence of Russian and West European musical cultures and the examination of the mechanisms by which music has been integrated into European cultural development.

One of the foremost music palaeographers in Russia, Klimovitsky has discovered and attributed many manuscripts, including those by Beethoven, Brahms, Tchaikovsky, Stravinsky and Schoenberg. After having studied the details of an autograph, he has arrived at new readings of the structure and semantics of a composition and has revised the chronology and significance of a work. His musical analysis integrates methods from different disciplines, drawing on structuralism, linguistic analysis (of the Moscow-Tartu school), traditional German hermeneutics, psychology and semiotic theory.

Following a study of the sonata form in the works of Domenico Scarlatti (1967), Klimovitsky concentrated on Beethoven. In his writings of the 1960s and 70s, Klimovitsky outlined how Beethoven's sketching process was used as a weapon against stylistic inertia (1977). He also explored (1979) how the sketches became a model of the creative process for later composers, who were trying to break free from the influence of their closest predecessors while reviving and continuing older traditions. This research produced a remarkable analysis of Beethoven's copy of Palestrina's motet *Gloria Patri* and the String Quartet op.132 (1977), as well as a study of Brahms's copy of a sonata in E minor by Domenico Scarlatti (1978).

During the 1980s and 90s Klimovitsky undertook a comparative study of Russian and German culture based on the works of Shostakovich and Schoenberg (1989, 1995). He has also written extensively on Tchaikovsky, focussing on audiences' perception of Tchaikovsky's music during the 'Silver Age', 1890–1917 (1993), the composer's perception of 18th-century Russian literary culture (1995) and Tchaikovsky's relationship to Wagner (1996). In these studies Klimovitsky explores new avenues of inquiry, such as the interaction of different national cultures within a European tradition and the interpretation of previous eras within an individual national culture. In addition to his work on composers of the past, he has written many articles on contemporary Russian music.

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BORIS ARONOVICH KATZ

Klindworth, Karl (Ludwig) (*b* Hanover, 25 Sept 1830; *d* Stolpe, nr Oranienburg, 27 July 1916). German pianist, conductor and teacher. As a child he was trained as a violinist, but he later taught himself the piano. The chief passion of his youth was arranging and playing operatic scores for the keyboard. Unable to afford violin studies with Spohr, at the age of 17 he took a job as conductor of a travelling theatre company, an experience which taught him much about the art of arrangement. 'I had to be very alert in adapting the instrumentation to my limited resources', he said (*MT*, August 1898). Wagner later attributed Klindworth's 'self-possession and command over the orchestra' to this early practical background. In 1852 Klindworth met Liszt, an event which was crucial to his entire development. Liszt invited Klindworth to Weimar as his pupil, where with his fellow students Cornelius, Bülow, Raff and the American William Mason he formed a 'Society of Murls' (or anti-Philistine 'Moors'), with Liszt as their Padischah, or president (Liszt's letter to Klindworth on 2 July 1854). The Society's chief function was to pave the way for the 'Music of the Future', particularly that of Liszt and Wagner. Liszt paid the group a great compliment by marking the manuscript of his B minor Sonata 'For the Murls' Library'. During his stay in Weimar Klindworth also met Joachim, Reményi, Brahms and Berlioz. After two years in Weimar, Klindworth's attachment to the ideals of the New German School was complete.

In 1854 Klindworth moved to London where he remained for 14 years, appearing as a pianist and conductor. The *Musical Times* (January 1855) commented on the 'beautiful touch, the fine expression, and accurate reading of this young artist'. Nonetheless, Klindworth never had much success in London's musical life, which he found too conservative. He mounted a series of ambitious chamber and orchestral programmes (conducted by himself) which were conspicuously unsuccessful owing to his insistence on including new music

along with the old. His most ambitious undertaking, a performance of Anton Rubinstein's massive 'Ocean' Symphony in 1861, was accorded only a lukewarm reception. In April 1855 Klindworth met Wagner, who had sought him out at the suggestion of Liszt. Wagner was struck by Klindworth's physical appearance: 'If the fellow had a tenor voice I should almost certainly kidnap him', he wrote to Otto Wesendonck, 'because ... he meets every requirement for my *Siegfried*, especially with regards to physique'. Wagner was deeply moved by Klindworth's performance of Liszt's B minor Sonata. This meeting was regarded by Klindworth as the second great turning-point in his career, for Wagner entrusted him with the task of preparing piano scores of the *Ring*, a work which occupied him for many years. While Wagner admired these arrangements (he called Klindworth 'the first among my Klavierauszügler' – or 'piano extractors'), he found them technically 'atrocious' and feared that they were beyond the capacity of most pianists; in fact, it was not until he heard *Das Rheingold* and *Die Walküre* played by Bülow in 1857 that he experienced them in all their fullness and beauty. In 1867 Klindworth became a founding member of the ironically titled 'Working Men's Society', a group of musicians which included Edward Dannreuther, Walter Bache (Liszt's best-known British pupil) and Alfred Hipkins. They used to play through and discuss the lesser-known works of Beethoven, Schumann, Liszt, Berlioz and Wagner; Klindworth played parts of Wagner's *Ring* to his colleagues in 1868.

When the Moscow Conservatory was founded, its director Nikolay Rubinstein invited Klindworth to join the piano faculty in 1868, a position he held for 14 years. He was an influential teacher though he was not popular, according to the Russian music critic Herman Laroche. His association with Wagner did not prevent him from forming a friendship with Tchaikovsky, whose music he helped to introduce to Liszt and other Western musicians. In Moscow he completed work on the *Ring* arrangement, but was famously obliged to make a second version of Act 2 of *Götterdämmerung*, because the Russian post-office sent the first one by mistake to Beirut, in the Middle East.

Following the death of Rubinstein in 1882, Klindworth returned to Germany and became the conductor of the Berlin PO (sharing this position with Joachim and Wüllner) and of the Wagner Society in Potsdam, where he introduced Bruckner's Seventh Symphony. In 1884 he founded a piano conservatory in Berlin, which in 1893 was merged with that of Xaver Scharwenka, until the two pianists quarrelled and went their separate ways. At the age of 76 Klindworth adopted a 10-year-old orphan, Winifred Williams. Having trained Winifred to become both a musician and a Wagnerian, Klindworth introduced her to Bayreuth in 1914; she married Siegfried Wagner the following year, and after his death in 1930 she assumed control of the Bayreuth Festival.

Klindworth made a number of effective keyboard arrangements, including Schubert's 'Great' C major Symphony for two pianos, Tchaikovsky's *Francesca da Rimini* for solo piano (1880), and Mozart's Requiem for four hands (1874). He also rescored various works, including Chopin's F minor Piano Concerto, a composition that he himself played frequently. His original compositions include 24 Studies in all the major and minor keys, and an *Elementarische Klavier-Schule*. Among his best-known editions are Bach's *Das wohltemperirte Clavier* (1894), Beethoven's 32 piano sonatas and the complete works of Chopin (1878).

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JOHN WARRACK/ALAN WALKER

Kling, Henri (Adrien Louis) (*b* Paris, 14 Feb 1842; *d* Geneva, 2 May 1918). Swiss horn player, teacher, conductor, organist, composer and writer of Franco-German birth. He grew up in his father's native Karlsruhe from 1844 and learnt the violin, the horn and music theory, eventually studying under the horn virtuoso Jacob Dorn. After some orchestral playing experience he went to Geneva in 1861, where he became a well-known and widely influential musical figure. He took Swiss nationality in 1865. By 1862 he had become first horn at the Geneva opera and Concerts Classiques, where he played for 20 years, and in 1866 he was appointed horn professor at the Geneva Conservatoire. He also taught solfège there from 1884, remaining on the staff until his death. When the city orchestra was founded in 1876 he became joint conductor for two years. In 1879 Kling became singing teacher at the Ecole Secondaire et Supérieure des Jeunes Filles, and about that time undertook conducting posts with the Landwehr band (1881–7), three local choral societies and the Kursaal orchestra (1886), as well as the post of organist of the Reformed church, Cologny (1881–1918).

Kling produced an exceptionally large number of textbooks, articles, reviews for periodicals in Germany (*Die Musik*, *NZM*) and France (*Le courrier musical*), original compositions and arrangements (many for various wind ensembles); he was a well-known adjudicator at brass band and *trompe de chasse* contests in different countries. His publications reflect his practical concerns, and over half the music consists of arrangements; but his original output explored many genres, including opera, of which he had four performed in Geneva. He wrote an important horn tutor and smaller tutors for other wind instruments, percussion, the mandolin and the double bass. The *Modern Orchestration and Instrumentation* includes remarks on piano reductions (he edited the Mozart clarinet and horn concertos for solo and piano), dance music, modern sound-effects and national differences in military band constitution and style.

Kling's son Otto (Marius) Kling (*b* ?Geneva, 1866 or 1867; *d* ?London, 7 May 1924) went to London in 1890, and was from 1892 manager of the English branch of Breitkopf & Härtel, and from 1915 to his death proprietor of J. & W. Chester.

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DAVID CHARLTON

Klingenstein, Bernhard (*b* probably at Peiting, nr Schongau, Upper Bavaria, between 2 March 1545 and 1 March 1546; *d* Augsburg, 1 March 1614). German composer. His gravestone in the cloister of Augsburg Cathedral gives his age at his death as 68. As a boy he was a pupil at the cathedral choir school, and later sang in the polyphonic choir as a sub-deacon. He evidently received no further musical instruction until the late 1570s, when he began to study composition with Johannes de Cleve. By this time, however, he had already been named – on 1 July 1574 – as cathedral Kapellmeister (for a portrait possibly of him in that position *see* AUGSBURG), having been preferred to the cathedral organist Jacobus de Kerle. (In June 1575 the latter was succeeded by Klingenstein's brother Christoph, who held the post until his death on 10 February 1581.) Klingenstein's duties as Kapellmeister included composing (he presented motets to the cathedral chapter in 1581, 1586 and 1601 and received remuneration), passing judgment on compositions offered by other musicians, and housing and training the choirboys under his care. He held several benefices from the cathedral and also served as Kapellmeister of the Augsburg Jesuit church, St Salvator. He seems to have been generally respected by his colleagues: for example, Gregor Aichinger, in his *Liber sacrarum cantionum* (1597), praised the cathedral chapter for entrusting its music to his 'skilful and diligent' direction.

The largest extant source of Klingenstein's music is his *Liber primus s[acrarum] symphoniarum* (1607; a second book is not known to have been printed). It contains 34 Latin motets, most of which are scored for the customary ensembles of four, five and eight voices. Those for seven and eight voices are in Venetian *cori spezzati* style, possibly as a result of the influence of Aichinger and Hans Leo Hassler. One such work is the eight-part *Echo quae gelidas colens latebras*, in which the second choir is reserved almost exclusively for echo effects in the form of occasional chords punctuating the longer phrases of the first choir. The works in this collection are arranged by size of ensemble, from largest to smallest, an unconventional practice that gives the place of honour to the last composition, a setting of *Cantate Domino* for solo bass voice and continuo. It is the first solo vocal concerto known to have been published in Germany and is similar in style to Viadana's solo concertos for low voice in that the continuo part mostly doubles the vocal line (sometimes in a simplified version) but is occasionally independent. Klingenstein's concerto, the only piece in which he is known to have used the continuo, further indicates a close relationship with Aichinger, whose first collection of vocal concertos was published in the same year, 1607.

Rosetum Marianum (1607) comprises 33 five-part settings of German verses praising the Blessed Virgin, all of them based textually and musically on the traditional devotional song *Maria zart*. Some of the leading composers of the time in southern Germany and Austria are represented in this collection, including Rudolph and Ferdinand de Lassus, Luython, Jacob Regnart, Aichinger, Stadlmayr, Erbach, and Jakob and Hans Leo Hassler. Klingenstein's foreword describes how he distributed the verses of the poem, each composer selecting one verse. He himself chose no.12, *Maria süss, hilf dass ich büss*. The *Triodia sacra* (of which only one partbook survives) consists of 41 Latin tricinia designed, according to the title-page, 'for the use of novices as well as the more experienced'. Nine are by Klingenstein himself; the rest include many selected from existing sources, while others were newly composed. More than half are settings of texts from the Mass ('Crucifixus' and Benedictus) or of even-numbered *Magnificat* verses.

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2 motets, 4vv, *Mbs*
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WILLIAM E. HETTRICK

Klingsor. German or Hungarian poet, possibly mythical. The name and some features of the tradition seem to go back to a literary figure created by Wolfram von Eschenbach, following Chretien de Troyes' 'clers sages d'astronomie' in the *Conte du Graal*. In Wolfram's *Parzival* (*c*1200) Klingsor appears as a descendant of the magician Virgil, a rich duke of Caps (Capua). In the poem of the *Wartburgkrieg* his background is given as 'ûz Ungerlant' (i.e. from Hungary). The wider tradition mentions that he had received an annual salary from the Hungarian king, and in the *Elisabeth-Viten* the prophecy of St Elisabeth's birth is attributed to him.

It is uncertain whether there was a poet with the same name as the literary figure of Klingsor the magician. The possibility is supported by the attribution, in the Manessische Liederhandschrift, of the whole *Wartburgkrieg* complex to 'Klingesor von vngerlant'. From the 15th century onwards the so-called *Rätselspiel-Ton* (now called the *Schwarzer Ton*) from the *Wartburgkrieg* was thought of as a work of Klingsor; in the poem itself Klingsor is mentioned together with other poets who are known to have existed. On the other hand, the Jenaer Liederhandschrift (*D-Ju* El.f.101) names 'her wolueram' as the author of the *Rätselspiel-Ton*. In early modern literature Klingsor is named as one of the 12 *alte Meister* in numerous Meistersinger manuscripts. Finally, in the 17th century,

Klingsor is credited with writing one further *Ton*, the 'Nachtweise'.

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LORENZ WELKER

Klinkova, Zhivka (*b* Samokov, 30 July 1924). Bulgarian composer, pianist and conductor. In 1951 she graduated from the Sofia Academy of Music, where her teachers were Hadjiev (composition) and Nenov (piano). After working as a conductor and composer with the state-sponsored Kutev folksong and dance ensemble (1951–60), she furthered her composition studies with Wagner-Régeny (1960–66) and then Blacher in Berlin (1966–8). She has become a prolific freelance composer with an output that includes 11 ballets, four operas and a musical, most of which have been performed professionally in state theatres in Germany and the former Czechoslovakia. While Klinkova's emotional, quasi-Romantic idiom, which exhibits considerable melodic invention, draws on the characteristics of Bulgarian folk music, her themes are generally contemporary. In her ballet *Than saen* ('Vietnamese Poem'), for instance, she connects the magical world of fairies to that of the heroic, war-scarred Vietnamese, while the children's ballet *Quenny, the Little Negro* examines the issue of racial oppression. The historical themes of both *Vassil Levski* and *Cyril and Methodius* contribute to the tradition of Bulgarian grand opera. The opera-ballet *Olimpijski ustrem, Sanjat na Kuberten* ('Olympic Endeavour, Coubertin's Dream', written to celebrate the 1996 Atlanta Olympic Games, combines a big-band style with symphony orchestra; within its classical operatic structure there are melodies that can be sung by young people and rhythms derived from rock music.

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(*selective list*)

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Kaliakra (ballet, S. Aladjov), 1966, Usti nad Labem, 30 March 1978

Than saen [Vietnamese Poem] (ballet, L.N. Kanh), 1972, Brno, 17 Dec 1976

Quenny, the Little Negro (children's ballet, Klinkova), 1973, Kiel, 30 Nov 1975

Isle of Dreams (musical, P. Panchev), Teplice, 11 Nov 1978

The Most Improbable (fairy-tale op, Klinkova), 1980

Cyril and Methodius (op, V. Markovski and J. Gyermek), 1981, Bydgoszcz, 7 Feb 1986 [concert perf.]

Vassil Levski (op, Klinkova), 1992

Olimpijski ustrem, Sanjat na Kuberten [Olympic Endeavour, Coubertin's Dream] (rock op-ballet, Klinkova), 1995

Sofia (op, Klinkova), 1996, unperf.

OTHER

Orch: Sinfonietta no.1, 1960; Bulgarian Sym. Suite no.1, 1963; Vn Conc., 1964; Ballad, 1972; Conc., 2 vn, timp, str, 1973; Sym. no.2, 1974; Cant., chorus, orch, 1982; Pf Conc., str, 1992

Chbr and solo inst: Pf Sonata, 1950; Trio, bagpipes, 1955; Sonata, vn, pf, 1963; Sonata, fl, va, 1969; Duo, 2 kavals, 1972; Trio, fl, ob, bn, 1974; 7 Frescoes, 2 fl, 1975; 8 Preludes, 2 fl, 1975; 10 Pieces, folk ens, 1978

Principal publisher: Muzika

MAGDALENA MANOLOVA

Klio [Clio]. The Muse of history, represented with the kithara. *See* MUSES.

Klobásková, Libuše. *See* DOMANÍNSKA, LIBUŠE.

Klobučar, Berislav (*b* Zagreb, 28 Aug 1924). Croatian conductor. He studied in Salzburg with Lovro von Matačić and Clemens Krauss, and was on the conducting staff at the Zagreb Opera, 1943–51. His Vienna Staatsoper début was in 1953, and during the late 1950s he was invited by Carl Ebert to work at the Städtische Oper, Berlin. He was general director at Graz, 1960–71; during this time he began to tour more widely, and also appeared several times at Bayreuth. He made his début at the Metropolitan in 1968, where he was admired in the Wagner repertory. He was music director at the Stockholm Royal Opera, 1972–81, and at Nice, 1983–8, taking the Nice Opéra production of the *Ring* to Paris (Théâtre des Champs-Elysées) in 1988. In 1989 he conducted Montemezzi's now rarely-heard *L'amore dei tre re* at Palermo, and in 1995 an acclaimed *Parsifal* in Stockholm. He favours broad, steady tempos and close integration of voices and orchestra, in performances regarded as competent and secure rather than inspirational.

NOËL GOODWIN

Klöcker, Dieter (*b* Wuppertal, 1936). German clarinettist. He began to play at the age of seven on an E♭ clarinet, and subsequently studied with Karl Kroll and Jost Michaels. Klöcker was principal clarinettist in several German orchestras before deciding in 1969 to concentrate on solo and chamber music. He has undertaken research into forgotten works for the clarinet and made more than 400 recordings, many with the Consortium Classicum, which he founded. In 1975 Klöcker was appointed professor of clarinet and chamber music at the Staatliche Hochschule für Musik in Freiburg.

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PAMELA WESTON

Klöffler, Johann Friedrich (*b* Kassel, 20 April 1725; *d* Burgsteinfurt, 21 Feb 1790). German conductor and composer. From 1750 he was a musician and administrator at the court of the Counts of Bentheim and Steinfurt. In 1752 he founded the court orchestra, in 1753 became Konzertmeister and from 1754 was music director there; in 1757 he also took a judicial post at the court. After a concert hall was built on the grounds of the Steinfurt castle in 1770, Klöffler directed regular public concerts there. For these he composed numerous symphonies,

concertos and chamber pieces (mostly for the flute) in the Mannheim style. About half of these works were published, and many were distributed in print and manuscript throughout Germany, the Netherlands, Denmark, Sweden, Finland and England. In 1773 Klöffler became a member of the Utile Dulci society of Stockholm. In 1777 he wrote one of his best-known works, a battle symphony in which two orchestras represent the opposing forces; the work was given in London (26 May 1783) at Almack's Room, sponsored by Salomon and Cramer. From 1781 to 1787 Klöffler made extended concert tours in Germany and to Copenhagen, Vienna, London, St Petersburg, Moscow and elsewhere. He retired from the Steinfurt court in 1789. For bibliography and a thematic catalogue see U. Götze: *Johann Friedrich Klöffler (1725–1790)* (diss., U. of Münster, 1965).

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Unpubd syms.: Bataille, 2 orchs, 1777, *D-BFb*, *SWl*, arr. 1 orch, *c*1781, *BFb*; 9 in *BFb*, *RH*, *Rtt*, *SWl*

Concs.: 3 for fl, 3 for 2 fl, op.1 (1765 or 1766); 3 for fl, op.2 (1767); 3 for 2 fl, op.3 (1766 or 1777); 1 for pf/hpd (1784); 1 for hpd, *c*1781, *BFb*; 8 for fl (incl. 2 for 2 fl), *BFb*, *RH*, *Rtt*, *SWl*, *DK-Kk*

CHAMBER

6 duettes, 2 fl, op.4 (1771); 6 sonatas, fl, bc, op.5 (1774); 6 sonates, pf, op.6 (1774); 6 duettes, 2 fl, op.7 (Berlin, 1780); 2 nonetto, fl, str, 1773, *D-BFb*, *SWl*; qnt, fl, str, 1773, *RH*, *DK-Kk*, *S-Skma*; qt, fl, str, *DK-Kk*; 6 qts for fl, *D-BFb*, *DK-Kk*, 3 ed. J. Kremer (Frankfurt, 1991–4); 4 duets for fl, *D-BFb*, *DK-Kk*

URSULA GÖTZE

Klokkenspel (Dut.). *See* CARILLON.

Klook. *See* CLARKE, KENNY.

Klopstock, Friedrich Gottlieb (*b* Quedlinburg, 2 July 1724; *d* Hamburg, 14 March 1803). German poet. When still a schoolboy at Schulpforta he conceived the plan to write *Der Messias* which, inspired by Homer, Virgil, the Bible and Milton, occupied much of his time between the 1740s and 1773, the year in which the 20th and last canto was published. He studied theology and philosophy at Jena and Leipzig from 1745 to 1748, in which year the first three cantos of *Der Messias* appeared in the *Bremer Beiträge*. Its immense success led to invitations to Zürich (from Bodmer) and then to Copenhagen, where King Frederik V granted him an annual income and leisure to complete his great epic. In 1770, after the king's death and a change in political conditions, Klopstock moved to Hamburg, where he spent the rest of his life, with the exception of a journey to Karlsruhe during which he met Goethe and various admiring young contemporaries. Although he continued to be revered by many until the end of his life, he lost sympathy with contemporary developments in German literature.

Klopstock's interest in music was awakened by Gerstenberg in Copenhagen in 1764 and he became sufficiently keen to write poems to existing melodies, and to try to persuade eminent contemporary composers to set his odes. Among those who did are Telemann, C.P.E. Bach and Gluck (whom he met in 1775), Reichardt and Naumann. Later composers who set Klopstock include Beethoven, Meyerbeer, Schubert, Spohr, Schumann, Richard Strauss and Mahler (Symphony no.2). Although his poetry in many ways looks back to the Baroque era, he anticipated later developments in the intensely personal and emotional tone of much of his verse. His biblical dramas are stiff and monotonous, but the lyrical outpourings of the early cantos of *Der Messias* and the finest of the odes enable one to sense the liberating and indeed life-giving impact he had on German literature in the middle of the 18th century.

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PETER BRANSCOMBE

Klose, Friedrich (*b* Karlsruhe, 29 Nov 1862; *d* Ruvigliana, Lugano, 24 Dec 1942). German-Swiss composer. He spent his school years in Thun and Karlsruhe, where he received instruction from Lachner and was definitively influenced by Mottl. His studies continued in Geneva with Ruthardt (Klose became a Swiss citizen in 1886) and, most importantly, with Bruckner in Vienna (1886–9). He returned to Geneva to teach at the Academy of Music and from 1891 he worked as a freelance in Vienna, Karlsruhe and Thun. After a year at the Basle Conservatory, he succeeded Thuille at the Munich Akademie der Tonkunst in 1907, and in 1910 he was appointed professor. Increasing attention to his work was reflected in the Friedrich Klose Week celebrated in Munich in June 1918, but in that same year he stopped composing, and in 1919 he resigned his appointment, living in Thun until 1923, and then Tessin.

His music was always written in response to pictorial or poetic ideas, and the symphonic poems contain much of his best work. The influence of Debussy is discernible in his later music, but Klose remained rooted in the Romantic tradition, particularly in the fairy tale opera *Ilsebill*. He had himself written the texts for several earlier, uncompleted operatic projects. His published memoirs provide valuable insights into Bruckner's personality and into the Viennese musical life of the period, and they also contain aesthetic reflections on, for example, the conception of the 'Gesamtkunstwerk', which Klose thought might be renewed along the lines of *Carmen*.

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Inst: Elfenreigen, sym. poem, 1892; Das Leben ein Traum, sym. poem, 1896; Prelude and Double Fugue, org, wind orch (1907); Str Qt, E♭ (1911); Festzug, sym. poem, 1913
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PETER ROSS

Klosé, Hyacinthe Eléonore (*b* Corfu, 11 Oct 1808; *d* Paris, 29 Aug 1880). French clarinettist. He was notable for his collaboration with the instrument maker Louis-Auguste Buffet in the production of a clarinet incorporating the ring-key mechanism applied to the flute by Theobald Boehm. The clarinet was exhibited in 1839 and patented in 1844 as a 'clarinet with moving rings'. In the 1860s it was given the name of Boehm clarinet. It became increasingly popular and is the system most generally in use today. Klosé came to Paris at an early age and enlisted in the band of a regiment of the Royal Guard. In 1831 he entered the Conservatoire as a pupil of Frédéric Berr, who formed such a high opinion of him that he dedicated his tutor of 1836 to him. Klosé became a bandmaster and taught at the Ecole Militaire de Musique. He played in the orchestra at the Théâtre Italien and appeared occasionally as soloist. When Berr died in 1838, Klosé succeeded him as professor at the Conservatoire and remained there for 30 years. He was a successful and much-loved teacher and had many notable pupils. Klosé wrote an admirable tutor for the Boehm clarinet which is still used extensively. He also wrote many clarinet solos and studies and three tutors adapted to different pitches of the newly invented saxophone. In 1864 he was made a Chevalier of the Légion d'Honneur.

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PAMELA WESTON

Klose, Margarete (*b* Berlin, 6 Aug 1902; *d* Berlin, 14 Dec 1968). German mezzo-soprano. After study in Berlin with Marschalk and Bültemann she made her début at Ulm in 1927. From 1928 until 1931 she was a member of the Mannheim Opera, first coming to the notice of a wider public during the Paris Wagner season of 1930. From 1931 she was a member of the Berlin Staatsoper. In 1935 she sang Ortrud under Beecham at Covent Garden and in 1936 she began to appear at Bayreuth. She was heard in London again in 1937 (Fricka, Waltraute and Brangäne), and in 1939 she appeared in Rome for the first time. After the war she sang in North and South America, at the Salzburg Festival and in Italy, Spain, London and Vienna. In 1949 she moved from the Berlin Staatsoper to the Städtische Oper, returning to her old company in 1958. She retired in 1961. Klose's clear, rich voice and dignified stage bearing fitted her admirably for the Wagnerian mezzo roles in which she was best known (as can be heard in many recordings); she was a distinguished Clytemnestra in *Elektra* and *Iphigénie en Aulide*, and she also appeared with success as Gluck's Orpheus, Carmen, the Kostelnička (*Jenůfa*), Delilah and Albert's mother (*Albert Herring*), and in many of the Verdi mezzo roles. (*GV*; R. Celletti, R. Vegeto)

PETER BRANSCOMBE

Klosterneuburg. Town in Austria, near Vienna. It is notable for its Augustinian abbey. Founded in 1108 by the Babenberg margraves, it was originally a collegiate chapter, close to the residence of St Leopold, Margrave of Austria. Although the residence was subsequently moved to Vienna, Klosterneuburg's commanding position on the Danube near the capital enabled the monks to participate fully in the cultural life of Vienna, especially during the Middle Ages. In 1133 the Augustinian canons were installed and from the first cultivated Gregorian chant, especially psalmody. The cantor was responsible for the quality of the singing at Vespers (the musical ability of novices could apparently determine their acceptance into the convent) and during the Middle Ages he took charge of the monastery in the prelate's absence, an indication of the importance of his position. The Babenberg dukes, who had a lively interest in the abbey, secured vast estates and a valuable library for it. The large number of important manuscripts in neumatic notation includes the oldest psalter in the library (*A-KN* 987, probably 11th century) which contains two delicately neumed Gregorian settings of the Requiem and a famous miniature (David and four angels making music); it probably came from Hildesheim. The many neume manuscripts of the 12th and subsequent centuries were almost certainly written in Klosterneuburg; one of them (*KN* 574) contains a notable Latin Easter play from the early 13th century (the first performance was possibly in 1204), long thought to be the oldest in the German-speaking area. It ends with the first verse of the hymn 'Christ ist erstanden'.

The names of the abbey cantors (*regens chori* or *director musices*) can be traced only from the 15th century onwards; until then organists, calcants (responsible for pumping the bellows of the organ) and lay choral singers were not recorded. Wars and religious struggles during the 16th century caused a decline in cultural development. Gregorian chant was neglected in favour of polyphony and two manuscript collections of 15th- and 16th-century polyphonic music at Klosterneuburg contain works of Benedictus Ducis, Thomas Stoltzer, Finck, Stephan Mahu, Isaac, Arnold von Bruck and others. The library also contains music prints from Antwerp, including works by Philippe de Monte, George de La Hèle and Alard Du Gaucquier, and a copy of Glarean's *Dodecachordon.* Early 17th-century accounts record the acquisition of musical instruments and employment of a teacher who taught the lay brothers the trombone; apparently there

were also cornett players, singers and organists. The great organ of the abbey church was built by J.G. Freundt of Passau between 1636 and 1642 despite the Thirty Years War. He installed some of the pipes from a Gothic organ and used pre-Baroque specifications for some of the registers; it is considered the most valuable organ in Austria.

During the Baroque period *Tafelmusik*, popular in all Austrian monasteries, was presumably fostered at Klosterneuburg, but the archives contain little secular or sacred 17th-century music; most of the church music is from the 18th and 19th centuries. The Gothic buildings were partly demolished during the first half of the 18th century and a new monastery, designed in the magnificent high Baroque style of Austrian contemporary architecture, was planned. Emperor Charles VI showed great interest in the plans, for he wanted a second El Escorial created near Vienna. The monks slowed down the construction of such a castle and, as the edifice was not suitable for monastic purposes and they would have been unable to afford its maintenance, they decided, on the death of the emperor, to alter the plans. The 'Austrian Escorial' remained a torso.

Emperor Charles VI, himself a trained musician and composer, influenced the music performed in Klosterneuburg. The music library contains church compositions by various court musicians including the 'Klosterneuburg Mass' attributed to Fux (the authenticity remains questionable) and works by Georg von Reutter and Caldara. M.G. Monn was a pupil and choirboy of the abbey. The library also possesses works (mainly religious) by Jommelli, Holzbauer, Joseph and Michael Haydn, Mozart, Gassmann, Gyrowetz, Dittersdorf, Salieri, Albrechtsberger, Cherubini, Weber, Schubert and others.

During the last third of the 19th century Bruckner often visited the abbey and improvised on the Freundt organ. From 1910 to 1924 Klosterneuburg accommodated the church music department of the Vienna Akademie für Musik und Darstellende Kunst, whose director, Vinzenz Goller, became known as a composer of church music in Catholic countries. The *regens chori*, Andreas Weissenbäck, achieved some distinction as a musicologist and composer. From 1906 onwards the use of Gregorian chant has been re-established and based on Vatican usage. A popular Roman Catholic 'liturgy in the vernacular' movement started in Klosterneuburg in the 1930s and had some influence on the development of Austrian church music during the following decades.

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EVA BADURA-SKODA

Klotz [Kloz]. German family of violin makers. They were active in Mittenwald, Bavaria. Although members of the family have continued intermittently in the trade, the most famous Klotz instruments date from the 18th century.

Mathias Klotz (*b* Mittenwald, 11 June 1653; *d* Mittenwald, 16 Aug 1743) was the originator of violin making in Mittenwald, and is commemorated by a statue in the centre of the town. So little is known of his life and work that much has had to be invented: visitors to Mittenwald are sometimes told that he studied violin making in Cremona, first with Amati, then with Guarneri, and finally with Stradivari himself. However, it is known that for six years he was a journeyman ('garzone') with Giovanni Railich, a Paduan maker of lutes and kindred instruments, but almost certainly not of violins, and that he left the Railich workshop in 1678. He returned to Mittenwald and married, but his violins (now extremely rare) date from much later, and it seems that for 20 years or so he used only what he had learnt with Railich. A violin dated 1714 shows very good workmanship, more in the Italian style than after Stainer. Another from 1727 appears much more Germanic, though recognizably by the same hand. The varnish on both is excellent by Tyrolean standards.

Georg Klotz (*b* 31 March 1687; *d* 31 Aug 1737), Sebastian Klotz (*b* 18 Jan 1696; *d* 20 Jan 1775) and Johann Carl Klotz (*d* 29 Jan 1709; *d* 25 May 1769) were sons of Mathias Klotz; all were born and died in Mittenwald. Sebastian was undoubtedly the best maker of these, as well as the most prolific. His instruments are made with delicacy and good taste, the best of them covered with a soft, glowing varnish, and have a quality of sound to match.

Aegidius Klotz (*b* Mittenwald, 1 Sept 1733; *d* Mittenwald, 8 Aug 1805) and Joseph Klotz (*b* Mittenwald, 8 March 1743; *d* after 1809, not in Mittenwald) were sons of Sebastian Klotz. Each had a pleasing, individual style. By the last quarter of the 18th century violin making had become an industry in Mittenwald, employing many craftsmen whose names are for the most part little known. The term 'Klotz School' is often used to describe their instruments.

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CHARLES BEARE/KARL ROY

Klotz, Hans (*b* Offenbach, 25 Oct 1900; *d* Cologne, 11 May 1987). German organist and scholar. He studied the piano at the Hoch Conservatory in Frankfurt (1919–22), and the organ with Straube, the piano with Teichmüller and theory with Grabner at the Leipzig Conservatory (1927–9). He also studied musicology at Frankfurt under Moritz Bauer (1919–22, 1926–7) and took the doctorate in 1927 with a dissertation on the acoustical aspects of notation. In 1933 he was an organ pupil of Widor in Paris. He held posts as organist, director of church music

and president of the Bach Society in Aachen (1928–42), director of church music at the Nikolaikirche, Flensburg (1946–52), instructor in organ at the Schleswig-Holstein Academy, Lübeck (1950–53), and professor of organ at the Staatliche Hochschule für Musik in Cologne (1954–66). He also taught at the summer school for organists in Haarlem (1962, 1969–71). Apart from his concerts in Europe and the USA, and his work as adviser on the construction of numerous large organs (Aachen Cathedral, Bonn University and the Beethovenhalle, the church of St Jacques, Liège, etc.), Klotz wrote valuable works on both historical and modern organ construction and playing. He also composed several organ works.

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Über die Orgelkunst der Gotik, der Renaissance und des Barock: die alten Registrierungs- und Dispositionsgrundsätze (Kassel, 1934, 3/1986)
Das Buch von der Orgel: über Wesen und Aufbau des Orgelwerkes, Orgelpflege und Orgelspiel (Kassel, 1938, 10/1988; Eng. trans., 1969 as *The Organ Handbook*)
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'Romantische Registrierkunst: César Franck an der Cavaillé-Coll-Orgel', *Musik und Kirche*, xlv (1975), 217–24
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Die Ornamentik der Klavier- und Orgelwerke von J.S. Bach (Kassel, 1984)

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Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke, IV/ii: *Die Orgelchoräle aus Leipziger Originalhandschrift* (Kassel, 1958); IV/iii: *Die einzeln überlieferten Orgelchoräle* (Kassel, 1958)
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H. Klotz: 'Klotz, Hans', *Rheinische Musiker*, v, ed. K.G. Fellerer (Cologne, 1967) [incl. list of writings and bibliography]
W. Stockmeier: 'Hans Klotz (1900–1987)', *Mf*, xl (1987), 202–3

HANS HEINRICH EGGEBRECHT

Klucevsek, Guy (*b* New York, 26 Feb 1947). American composer and accordion player. He grew up on the outskirts of Pittsburgh, where playing the accordion was a part of the local Polish culture. He attended Indiana University of Pennsylvania (BA 1969), the University of Pittsburgh (MA 1971) and the California Institute of the Arts, studying with Robert Bernat, Morton Subotnick, Gerald Shapiro, James Tenney (acoustics) and Harold Budd (jazz). From 1972 to 1976 he taught at Glassboro State College, Philadelphia; though he later moved to Manhattan, he became known for his performances with Philadelphia's Relache Ensemble (1980–90).

Inspired by Steve Reich and Terry Riley, Klucevsek's early music exhibits strict minimalist tendencies and a concern for psychoacoustic phenomena. Contact with Zorn (from 1985) and other New York musicians who were freely mixing jazz and vernacular influences in their work, however, led Klucevsek back to his Polish background, a style clearly in evidence in the accordion polka *The Grass, It Is Blue* (1986). Starting with *Scenes from a Mirage* (1987) he began to incorporate different styles within single works; theme and variations became the formal basis of many subsequent compositions. As a virtuoso performer he commissioned a series of polkas from avant-garde composers in 1987. Called *Polka from the Fringe*, the set includes works by William Duckworth, Lois V Vierk, Anthony Coleman and Mary Ellen Childs.

Despite Klucevsek's involvement in the Downtown Manhattan improvisation scene, his own music remained lyrical and sometimes charmingly simple. Works such as *Flying Vegetables of the Apocalypse* (1988) and *Transylvanian Software* (1991) refer to Eastern European traditions and jazz; *Viavy Rose Variations* (1989) is a set of poignant variations on melodies from Madagascar. In *Stolen Memories* and *Tesknota* (both 1993) he returned to quasi-minimalist processes. His extended works such as *Chinoiserie* (1995) for the performance artist Ping Chong, are mostly theatre and dance scores.

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Dramatic: The Palatine Light (Y. Mintzer), S, vn + va, pf, accdn, 1985; Fallen Shadows (Mintzer and B. Rosentein), S, vn, pf, accdn, 1993; Chinoiserie, 4vv, 3 insts, 1995 [for Ping Chong]; Cover Up (dance film, dir. V. Marks and M. Whiting), 1995
Accdn: Mounted on the Fairground's Magic Horses, 1982; The Grass, It Is Blue (Ain't Nothin' but a Polka), 1986; Samba d'hiccup, 1986; And Then There Were None, 1987; Awakening, 1987; Dining in the Rough in the Buff, 1987; Loosening Up the Queen, 1987; Old Woman Who Dances with the Sea, 1987; Scenes from a Mirage, 1987; An Air of Gathering Pipers, 1988; Perusal, 1988; Viavy Rose Variations, 1989; 3 Microids, 1991; Transylvanian Software, 1991; Bandoneons, Basil and Bay Leaves, 1992; Altered Landscapes, 1994; Accdn Misdemeanors, 1996
Accdn ens: The Flying Pipe Org, 1985; The Gunks, 1995; Wave Hill, 1995
Accdn, vn, vc, db: Urban Rite, 1986; Flying Vegetables of the Apocalypse, 1988; Waltzing Above Ground, 1988; Citrus, My Love, 1990; Passage North, 1990; Patience and Thyme, 1991; Stolen Memories, 1993; The Gunks, 1995; Regunkitation, 1995; Rumbling, 1995; Skating on Thin Air, 1995; Wave Hill, 1995; Donut Ask, Donut Tell, with vv, 1996
Other chbr and solo inst: Oscillation no.2, pf, 1980; Blue Window, a sax, accdn, 1985; The Flying Pipe Org of Xian, 5–12 insts, 1985; The Grass, It Is Blue, accdn, elec gui, db, drums, 1986; Some of that 'Old Time Soul', polka, accdn, elec gui, db, drums, 1986; Fez Up, cl, s, sax, accdn, elec gui, db, drums, 1988; Reprieve, 2 vn, vc, acc., 1988; Union Hall, accdn, cl + sax, db, 1989; The Singing Sands, vn, hp, accdn, 1991; Tesknota, 4–8 melody insts, 1993; Wave Hill, 2 pf, 1995; Cameos, 2 pf, 1996; Sweet Chinoiserie, toy pf, 1996

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KYLE GANN

Klughardt, August (Friedrich Martin) (*b* Cöthen, 30 Nov 1847; *d* Rosslau, nr Dresden, 3 Aug 1902). German conductor and composer. He studied in Cöthen and

Dessau, later in Dresden (1866–7). After working as a theatre conductor in Posen (1867–8), Neustrelitz (1868–9) and Lübeck (summer 1869), he became court music director at Weimar (1869), where he formed a friendship with Liszt. His compositions of these years include incidental music for theatre productions. At the première of Liszt's *Christus* in 1873 he met Wagner, to whom he dedicated his symphonic poem *Lenore*; his Symphony in F minor was composed under the impact of hearing the *Ring* at the first Bayreuth Festival in 1876. Having returned to Neustrelitz in 1873 as music director, he moved on to succeed his teacher Thiele as court conductor at Dessau in 1882; he brought the ensemble to a high standard, giving the *Ring* in 1892 and 1893. His own works include the operas *Mirjam* (Weimar, 1871), *Iwein* (Neustrelitz, 1879), *Gudrun* (Neustrelitz, 1882) and *Die Hochzeit des Mönchs* (Dessau, 1886), orchestral, choral and chamber music and songs. In his operas he attempted to absorb a Wagnerian influence into number opera; his concert works also show his enthusiasm for the New German School at the same time as his loyalty to classical practice. He had some success with his concertos for cello (1894) and violin (1895), and some of his chamber music was in the repertory of the Joachim Quartet; his oratorios, especially *Die Zerstörung Jerusalems*, were once widely known.

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JOHN WARRACK

Klukowski, Franciszek (*b* Zduny, Poznań, 1770; *d* Warsaw, 6 Feb 1830). Polish bookseller and publisher. From about 1816 he managed a music bookshop in Warsaw which sold Polish and foreign music and also engravings of composers and virtuosos. Later he established a publishing house, at first adopting the old engraving techniques but turning gradually towards lithographic processes. His firm was, beside Antoni Brzezina's, the most important music publisher in Warsaw up to 1830. He published works by many Polish composers, including Elsner, Kurpiński, Józef Stefani and Damse, and piano miniatures, arias and opera excerpts from abroad; he also produced several educational books. After his death the firm was taken over by his nephew Ignacy Klukowski (1803–65), who directed it until 1857.

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KORNEL MICHAŁOWSKI

Klumaw, Alyaksey Kanstantsinavich (*b* Moscow, 8/21 Aug 1907; *d* Moscow, 5 Sept 1944). Belarusian composer and pianist. He graduated from the Moscow Conservatory where he studied the piano with Heinrich Neuhaus and composition with Gnesin. He then lived in Minsk for a while (1937–41) teaching the piano at the National Conservatory and making many successful concert appearances, performing Romantic and contemporary music. He worked with particular interest in the sphere of Belarusian dance folklore and composed piano music and songs. During the evacuation when he lived in Tashkent and Moscow between 1941 and 1944, his creative interest broadened to include theatrical, choral and symphonic genres. During his short and productive career Klumaw contributed new means of interpreting Belarusian folklore and added to the understanding of virtuoso pianism in the Romantic tradition. The decorative and brilliant style of his *Belorusskaya tantseval'naya syuita* (Belarusian Dance Suite) and the Piano Concerto – both written in 1940 – bring together emotional impulsiveness, rhythmic contrast, chromatic dissonance and development of folk song material with precise classical forms. The energy and freshness of his scoring and his resourcefulness in resolving problems of texture bring his instrumental music close to the contemporary idioms of Bartók and Prokofiev when dealing with folk sources. Klumaw's work on the symphonic poem *Belarus'* was cut short by his sudden death.

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Stage: Mech Uzbekistana [The Sword of Uzbekistan] (op, after S. Abdula, N. Pogodin and Kh. Alimdzhan), Tashkent, 1942; Priklyucheniya Fritsa [The Adventures of Fritz] (musical comedy, F. Nefyod and A. Ostreyka), 1944; incid music (W. Shakespeare: *Makbet*)
Choral: Mï idyom, Belarus! [We are on the Move, Belarus!] (P. Brovka); Partizanskaya-kavaleriyskaya [The Song of the Partisans on Horseback] (Ya. Kupala); Pro Suvorova [About Suvorov] (A. Lugin); V shirokoy dolinye [In the Broad Valley] (M. Klimkovich)
Orch: Belorusskaya syuita [Belarusian Suite], 1940; Pf Conc., 1940
Pf: 2 sonatas: 1940, 1943; Belorusskaya tantseval'naya syuita [Belarusian Dance Suite], 1944; Kolïbel'naya [Lullaby], pf 4 hands, 1962; Variatsii na belorusskuyu temu [Variations on a Belarusian Theme], 1985, rev. 1995
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TAISIYA SCHERBAKOVA

Klusák, Jan (*b* Prague, 18 April 1934). Czech composer. From a Czech-Jewish family, he studied at the Prague Academy of Musical Arts (1953–8) where his principal composition teachers were Jaroslav Řídký and Pavel Bořkovec. For the whole of his creative life Klusák has dedicated himself exclusively to composition. His first works are influenced by both foreign and Czech musical modernists of the inter-war years (Stravinsky, Honegger, Martinů, Bořkovec and others). However, by the end of the 1950s Klusák's longing for a rational system led him to accept the principles of the Second Viennese School, which he has developed in his own way (and which he likes to apply in diverse combinations of variation principles, in polyphonic voice-leading, dodecaphony, serialism and aleatory music). Klusák first came to the attention of the musical public at the end of the 1950s in the context of the ensemble Komorní harmonie, which was founded and directed by Libor Pešek. The ensemble

gave concerts in the avant-garde Theatre Na Zábradlí (Theatre on the Balustrade). Klusák became its resident composer and wrote several works for the ensemble including *Přísloví* (1959), *Obrazy* (1960), *Čtyři malá hlasová cvičení* (1960), *Invence I* (1961) and the Sonata for Violin and Wind Instruments (1964–5). However, the programming of the ensemble and Klusák's music simultaneously became the target of attacks from music critics, at the time heavily tainted by the principles of 'socialist realism'. The composer's reputation as an 'angry young man' stayed with him even during the period of the Prague Spring (1968–9). In the period of increasing political oppression after the Soviet occupation of Czechoslovakia, Klusák participated only marginally in official musical activities. After November 1989 he was active in a series of important musical functions, for example, as Chairman of the music section of the society Umělecká beseda, Vice-President of the Czech Music Council, a member of the Council of the National Theatre, and others.

Klusák's compositional output is extensive. It numbers roughly 150 works and is also varied as to musical types, extending from compositions that are possible to designate as 'experimental' such as the ten *Invence* ('Inventions'), through the opera *Dvanáctá noc* ('Twelfth Night') and the ballet *Hero a Leandros* ('Hero and Leander'), to incidental music: Klusák wrote much music to theatre plays and to film, including *Žebrácká opera* ('The Beggar's Opera', based on a stage play by Václav Havel, as well as music to the reconstructed silent films *Hrabě Monte Cristo* ('The Count of Monte Cristo') and *Erotikon*. His works for orchestra include major symphonies and several compositions that apply variation principles, for example *Fantaisie lyrique 'Hommage à Grieg'*, *Le forgeron harmonieux*, and especially the *Variace na téma Gustava Mahlera* ('Variations on a Theme by Gustav Mahler'). Klusák is also active as a writer and critic.

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Stage: Úspěch českého inženýra v Indii [The Success of a Czech Engineer in India] (op pasticcio, Svěrák and Smoljak), 1972–3, Prague 1973; Dvanáctá noc [Twelfth Night] (op, W. Shakespeare), 1982–5, Olomouc 1989; Zlý jelen [The Evil Stag] (V.K. Klicpera), 1989, Prague 1989; Ein Bericht für eine Akademie (op, F. Kafka), 1994; Dybuk (S. Rappaport), 1995, Prague 1996

Orch: Bn Conc., 1954–5; Sym. no.1, C, 1956; Conc. grosso, wind qnt, str, 1957; Sym. no.2, 1959; Sym. no.3, 1959–60; Variace na téma Gustava Mahlera, 1960–62; Invence I, chbr orch, 1961; Invence II, chbr orch, 1962; Invence III, str, 1962; Invence IV, 1964; Fantaisie lyrique 'Hommage à Grieg', 1965; Le forgeron harmonieux (Variazioni sul aria di Händel), 1967; Pasticcio olandese, 1970; Smuteční monodie za Igora Stravinského [Funeral Monody for Stravinsky], 1972; Invence VII, 1972–3; Invence VIII, chbr orch, 1973; Kleine Farbenlehre (Hommage à Goethe), 1974–5; 6 malých preludií [6 Little Preludes] 'Vor deinen Thron tret ich hiermit', 1984; Invence IX, 1992, unfinished; Invence X (Tetragrammaton sive Nomina Eius), 1992; Zemský ráj to na pohled [It is a Paradise to Look at], sym. poem, 1999

Chbr and solo inst: Hudba k vodotrysku [Music for a Fountain], wind qnt, 1954; Concertino, fl, str trio, 1955; Str Qt no.1, 1956; 3 etudy, pf, 1957; Obrazy [Pictures], 12 wind insts, 1960; Str Qt no.2, 1962; Sonata, vn, wind insts, 1964–5; Invence V, wind qnt, 1965; Rondo, pf, 1967; Invence VI, nonet, 1969; Sonata, perc, 1974; Str Qt no.3, 1975; Variations, 2 hp, 1982; Str Qt no.4, 1990; Umění dobré souhry [The Art of Good Ensemble], 12 wind insts, db, 1992; Str Qt no.5, 1994

Vocal: Přísloví [Proverbs] (Bible), low v, wind insts, 1959; Černé madrigaly [Black Madrigals] (F. Halas), 1961; 4 malá hlasová cvičení [4 Minor Vocal Exerises] (F. Kafka), 1v, wind insts, 1960; Luna v zenitu [The Moon at its Zenith] (A. Akhmatova), 1981; Dämmerklarheit (F. Rückert), 1989; other songs

Film scores: Žebrácká opera [The Beggar's Opera] (J. Menzel), 1991; Hrabě Monte Cristo [The Count of Monte Cristo], 1993 [new music to 1928 film dir. by R. Fescourt]; Erotikon, 1994, orchd 1995 [new music to 1929 film dir. by G. Machaty]

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IVAN POLEDŇÁK

Klusen, Ernst (*b* Düsseldorf, 20 Feb 1909; *d* Neuss, 31 July 1988). German folksong scholar, ethnomusicologist and music educationist. He studied musicology and music education at the University of Cologne and at the Cologne Musikhochschule as well as in Prague and Vienna during the 1930s, and took the doctorate at the University of Bonn in 1938. With his university studies he established the main subjects of research that would occupy him throughout his career: folksong and folk music; singing, especially as a product of its social contexts; the Rhineland as a musical region; folksong as a process of exchange across interpersonal and international boundaries; and village and urban ethnomusicology.

As a high school teacher in Viersen, he established the Lower Rhine Folksong Archive in 1939, implementing on a regional level the tradition of archive-based scholarship introduced by John Meier with the German Folk Song Archive in Freiburg im Breisgau. After serving as a soldier in World War II, Klusen returned to the Rhineland, where he remained throughout a life devoted to research, teaching and academic administration. The Lower Rhine Folk Song Archive, established in Bonn in 1953, provided the cornerstone for the study of folksong at the Pädagogische Hochschule in Neuss, to which Klusen was appointed in 1962. At Neuss he established an Institute for Musical Folklore (1964), taught music education and served as dean, 1970–76. He was an active member in German and international societies for musical and folksong scholarship.

Klusen contributed significantly to the shaping of German-language ethnomusicology during the second half of the 20th century, especially in the crucial decades of rebuilding after World War II. He grounded his theoretical approaches in music sociological studies of the ways in which music, especially singing, was a product of human collectives. His most influential theoretical concept, 'group songs', argued that folksongs were not

objects, but rather part of the exchange within and among different groups of people. In his most important theoretical work, *Volkslied: Fund und Erfindung* (1969), he provocatively suggested that folksong was formed in a social dialectic between a substratum of traditional culture and pure invention or composition. Throughout his career he also published anthologies of folksongs, both from his own field studies in the Lower Rhine and from collections of the historically most significant German folksongs.

By example and through teaching, Klusen effected a significant shift in the relations among the disciplines of German-language music scholarship. In his studies of urban music history, such as that of Krefeld (1938), he addressed the complexities of 'musical life', thereby connecting the historical to the sociological. His work on song consistently cut across genres, and his intensive field studies examined all forms of empirical evidence, from oral, written and mediated traditions. As electronic and computer-assisted research from systematic musicology developed during the 1970s and 80s, he was one of the first folksong scholars to recognize its importance for all areas of song research. Never afraid to take risks, Klusen introduced a critical voice to German ethnomusicology and folksong research in the post-World War II era, challenging German scholars to broaden their horizons and perspectives and to rethink the resilient phenomena of human music-making in the modern world.

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'Das apokryphe Volkslied', *Jb für Volksliedforschung*, x (1965), 85–102
'Musik zur Arbeit Heute', *Arbeit und Volksleben: Marburg 1965* (Göttingen, 1967), 306–17
'Gregorianischer Choral und reformatorisches Kirchenlied', *KJb*, l (1966), 75–92
'Das Gruppenlied als Gegenstand', *Jb für Volksliedforschung*, xii (1967), 21–41
with K. Weiler: *Rheinische Volkslieder in mehrstimmigen Sätzen: eine Zusammenstellung von Volksliedbearbeitungen* (Cologne, 1969)
Volkslied: Fund und Erfindung (Cologne, 1969)
'Ingenium und Konsum: Beiträge zum Problem Komponist und Umwelt, dargestellt an der "Missa solemnis" von L. van Beethoven', *Mf*, xxiii (1970), 268–77
Das Volkslied im niederrheinischen Dorf: Studien zum Lebensbereich des Volksliedes der Gemeinde Hinsbeck im Wandel einer Generation (Bad Godesberg, 1970)
Bevorzugte Liedtypen Zehn- bis Vierzehnjähriger (Cologne, 1971)
Gefahr und Elend einer neuen Musikdidaktik (Cologne, 1973)
'Das sozialkritische Lied', *Handbuch des Volksliedes*, ed. R.W. Brednich, L. Röhrich and W. Suppan, i (Munich, 1973), 737–60
Zur Situation des Singens in der Bundesrepublik Deutschland, i: *Der Umgang mit dem Lied*; ii: *Die Lieder* (Cologne, 1974–5)
'Erscheinungsformen und Lebensbereiche des Volksliedes – heute', *Handbuch des Volksliedes*, ed. R.W. Brednich, L. Röhrich and W. Suppan, ii (Munich, 1975), 89–111
Musikverständnis ohne Notenkenntnis (Berlin, 1975)
'Zwischen Symphonie und Hit: Folklore?', *Musikpädagogik heute: Perspektiven – Probleme – Positionen: zum Gedenken Michael Alt*, ed. H.W. Antholtz and W. Gundlach (Düsseldorf, 1975), 79–91
E. Klusen, H. Stoffels and T. Zart: *Das Musikleben der Stadt Krefeld 1780–1945* (Cologne, 1979–80)
Singen: Materialien zu einer Theorie (Regensburg, 1989)

FOLKSONG EDITIONS

with H. Heeren: *Die Windmühle: niederrheinische Volkslieder* (Bad Godesberg, 1955)
ed. H. Zurmühlen: *Des Dülkener Fiedlers Liederbuch, Viersen 1875* (Krefeld, 1963)
Das Bonner Gesangbuch von 1550 (Kamp-Lintfort, 1965)
Volkslieder aus dem Kreis Kempen (Kempen, 1966)
with W. Hofmann: *Rheinisches Liederbuch* (Wolfenbüttel, 1967)
Deutsche Lieder (Frankfurt, 1980)

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E. Klusen: 'Klusen, Ernst', *Rheinische Musiker*, iv, ed. K.G. Fellerer (Cologne, 1966) [incl. list of writings to 1967 and bibliography]
R. Götz: *Ich wollte Volkslieder schreiben: Gespräche mit Ernst Klusen* (Cologne, 1975) [incl. list of pubns and discography, 116–26]
G. Noll and M. Bröcker, eds.: *Musikalische Volkskunde – Aktuell: Festschrift für Ernst Klusen* (Bonn, 1984) [incl. G. Noll: 'Musikalische Volkskunde zwischen Forschung und "Pflege": Anstelle einer laudatio für Ernst Klusen, 11–30 and list of pubns, 513–32]
W. Schepping: 'Nachruf: Ernst Klusen (1909–1988)', *Jb für Volksliedforschung*, xxxiv (1989), 120–23

PHILIP V. BOHLMAN

Klussmann, Ernst Gernot (*b* Hamburg, 25 April 1901; *d* 21 Jan 1975). German composer and teacher. He studied in Hamburg and later (1923–5) in Munich with Haas (composition) and Hausegger (conducting). In 1925 he was a vocal coach at the Bayreuth Festival and in the same year joined the staff of the Rheinische Musikschule and the Staatliche Musikhochschule in Cologne as a theory teacher. He returned to Hamburg in 1942 as director of the Schule für Musik und Theater and from 1950 to 1966 was professor of composition at the Hamburg Staatliche Musikhochschule. Mahler and Strauss provided the models for Klussmann's powerfully Romantic early music, and their influence persisted even after he adopted a more linear, freely dissonant style that eventually led to his adoption of 12-note technique: his later works, despite their advanced tonal idiom, sometimes recall the earlier composers with respect to instrumental texture and melodic structure. Klussmann prepared the vocal scores of several operas by Strauss and Pfitzner.

WORKS
(*selective list*)

8 syms.: 1934 (rev. 1956), 1938 (rev. 1957), 1939, 1941, 1946, 1964, 1967, 1970
Other orch: Epilog zu einer antiken Tragedie, 1931; Vc Conc., 1932; Org Conc., 1933; Vc Conc., 1968
Chbr: Str Qt, 1927; Pf Qnt, 1925; Str Qt, 1940; Zenien, pf, 1945
Vocal: Hölderlin-Hymne, chorus, orch, 1932; Ultima Thule, S, male chorus, orch, 1950; Hymne an Zeus (after Aeschylus), chorus, 1954; 6 Canons, female chorus, 1955; Hamburger Lieder, 1959; Rhodope, op, 1963; Helena, op, 1966; lieder, choruses

Principal publisher: Tischer & Jagenberg

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MGG1 (F. Feldmann)
E. Laaff: 'E.G. Klussmann', *ZfM*, Jg.103 (1936), 529–32

GEORGE W. LOOMIS

Klyuzner, Boris Lazaryevich (*b* Astrakhan, 19 May/1 June 1909; *d* Komarovo, Leningrad Region, 22 May 1975). Russian composer. He was born into the family of an

opera singer. He studied at the Leningrad Conservatory (1936–41) with Gnesin, also directing amateur choirs during this period. After his military service in the army, he returned to his choral conducting (1945–8). From 1955 to 1961 he was a board member of the Union of Soviet Composers (Leningrad branch). In 1961 he moved to Moscow.

Klyuzner's first works mark him out as a lyrical composer, but he veered towards the expression of psychologically-heightened, emotional contrasts. Accordingly, his interests were centred on vocal, chamber and concertante music with a pathos, declamatory style and a spontaneity of development that shows traces of a Mahlerian influence. In time this influence was also felt in the shift towards large-scale dramatically sophisticated works for voice and orchestra; such works preoccupied him right up to the composition of his Fourth Symphony (1972), which displays features of oratorio style. This tendency, moving away from a chamber style towards orchestral writing, is apparent in his adaptation of the Cello Sonata (1936) into the Double Violin Concerto (1969); also from two song cycles – the Bagritsky poems (1935–6) and the English songs (1952–3) – which re-emerged as the four-part poem *Vremena goda* ('The Seasons', 1968).

The most important of Klyuzner's works, beginning with the Violin Concerto (1950), have a prevailing gravity of tone that is achieved through the expressive use of a variety of means. He has a predilection for clear polyphony, though there is no direct imitation of established forms or earlier music; his polyphonic style is often melodically fluid and economical, as well as restrained and profound in expression. These features are particularly characteristic of his works for solo instruments, such as the Violin Concerto and the Violin Sonata (1962), while polyphony predominates in the more concentrated, meditative episodes of other pieces. Rapid and assertive movements are often linked with a stark, discordant Hindemithian counterpoint, as in the Piano Sonata No.2 (1966). In the climactic passages of his orchestral works the polyphony at times gives rise to strong ideas accentuated by evolving percussion parts; in the Third Symphony (1966) this was achieved by an additional group of electronic instruments. Alongside this, in works where vocal music plays an important role, there are broad melodies with a distinctive Russian character and a clear and expressive poetic metre. Although Klyuzner's music is tonal in the main, he has used 12-tone ideas, generally as thematic material, and also layers of free structure. The kind of emotional tension found in his music is also characteristic of Klyuzner in his public dealings. An opponent of falsehood, routine and stagnation, he fought for the noble virtues of his profession. Possessing wit and profound understanding, he was a tactful and intelligent director of the seminar for young composers held by the USSR Union of Composers at Ivanovo near Moscow.

WORKS
(*selective list*)

Inst: Pf, Sonata no.1, 1935; Preludes, pf, 1936; Sonata, vc, pf, 1936; Pf Conc., 1939; Pf Trio, 1947; Vn Conc., 1950; 3 Ovs., 1951, 1952, 1953; Sym. no.1, orch, 1954; Sym. no.2, orch, 1961; Vn Sonata, 1962; Pf Sonata no.2, 1966; Double Vn Conc., 1969

Vocal: Vremena goda [The Seasons] (E. Bagritsky, P.B. Shelley), S, Bar, orch, 1935–68; Poėma o Lenine (S. Davïdov), Bar, chorus, orch, 1960; Sym. no.3 (G. Yosuyosi, trans. V. Sikorsky), female chorus, children's chorus, orch, elec insts, 1966; Sym. no.4 (Bagritsky, N. Zabolotsky, V. Mayakovsky), B, chorus, orch, 1972; 14 songs (various poets incl. Bagritsky, J. Keats, A.S. Pushkin and W. Wordsworth)

Many film scores

Principal publisher: Sovetskiy Kompozitor

WRITINGS

'Vïstupleniye na II-om vserossiyskom s″yezde sovetskikh kompozitorov' [Speech at the 2nd All-Russian Congress of Soviet Composers], *Sovetskaya kul'tura* (3 April 1957)

'O Gnesine' [On Gnesin], *SovM* (1968), no.6, pp.91–4

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R. Bunin and N. Peyko: 'O simfonii Klyuznera', *SovM* (1957), no.7, pp.30–34

V. Solov'yov-Sedoy: 'Molodïye golosa', *Izvestiya* (22 Feb 1958)

O. Tompakova: 'Poėma o Lenine', *SovM* (1958), no.4, pp.39–40

G. Orlov: *B. Klyuzner: Kontsert dlya skripki s orkestrom* [Klyuzner's violin concerto] (Leningrad, 1959)

L. Rappoport: *B. Klyuzner: simfoniya* (Leningrad, 1960)

G. Orlov: *Russkiy sovetskiy simfonizm* (Moscow and Leningrad, 1966)

G. Shantïr': 'Vtoraya simfoniya Borisa Klyuznera' [The second symphony of Klyuzner], *Muzïkal'naya zhizn'* (1967), no.16, p.4 only

Obituary, *SovM* (1975), no.9, p.160 only

GENRIKH ORLOV

Kmentt, Waldemar (*b* Vienna, 2 Feb 1929). Austrian tenor. He studied singing at the Vienna Music Academy under Adolf Vogel, Elisabeth Rado and Hans Duhan. While a student he toured the Netherlands and Belgium with an ensemble from the academy that included Walter Berry and Fritz Uhl, singing in *Die Fledermaus* and *Le nozze di Figaro*. In 1950 he sang the tenor part in Beethoven's Ninth Symphony under Böhm in Vienna, and the following year sang the Prince in Prokofiev's *The Love for Three Oranges* at the Vienna Volksoper. He was soon singing Mozart roles at the Theater an der Wien (the home of the Staatsoper until 1955) and sang Jaquino in *Fidelio* at the opening performance of the rebuilt Staatsoper. Kmentt sang regularly at the Salzburg Festival, where his roles included Idamantes, Ferrando, Gabriel in Martin's *Le mystère de la Nativité*, and Tamino. In 1968 he sang Idomeneus at La Scala. He sang Walther von Stolzing at Bayreuth (1968–70) and was an engaging Eisenstein (*Die Fledermaus*), as his recording with Karajan confirms. He continued to sing comprimario roles at the Vienna Staatsoper until well into his 60s. Kmentt also appeared regularly in concerts and as a recitalist, and recorded Beethoven's *Missa solemnis* with Klemperer. His sappy, flexible tenor was seconded by a typically Viennese charm of manner.

HAROLD ROSENTHAL/ALAN BLYTH

Kmoch, František (*b* Zásmuky, 1 Aug 1848; *d* Kolín, 30 April 1912). Czech composer and bandmaster. He had five brothers and his father was a clarinettist. He studied the violin in Zásmuky and Kolín and later in Prague. In 1869 he returned to Zásmuky to teach and also began playing in and composing for local bands. It was his preoccupation with the patriotic Sokol movement, recently organized, that resulted in his dismissal from his school position in 1873. Soon thereafter he became the bandmaster in Kolín, and over time gathered together a core group of musicians able to perform works for various ensembles, such as wind band and dance orchestra. Kmoch's reputation preceded him and he took the band on tour in Bohemia, Moravia and Silesia, Kraków (1884), Budapest (1886), Nizhny Novgorod (1896) and Vienna (1899); there were even invitations from America, but these were declined. Kmoch's over 300 works include

vocal marches, waltzes and other dances. He is the father of the Czech band tradition, and there is an international band festival in Kolín every June. *To byl český muzikant* [He was a Czech musician] (1940) was a film about him, and Jaroslav Jankovec wrote an operetta on the same subject, *Tak žil a hrál nám Kmoch* [Kmoch lived and played for us like this].

Kmoch wrote using traditional forms and genres. Most of his marches begin with a fanfare and are in a minuet and trio form. The harmony of the first section almost invariably moves from the tonic to the dominant, while the trios usually feature the subdominant, are of a more lyrical character and give prominence to a particular group of instruments, often the woodwind. His waltzes, galops and other dances follow similar patterns. Many of his works, marches and dances alike, feature a solo singer. Despite its roots in established musical forms and genres, his music always exhibits strong folk elements, indicative of his strong nationalist bent: often his pieces are arrangements of Czech folksongs, or sometimes they exhibit a folklike or pastoral character without overt quotation. His music played a prominent role in the Czech national revival in the late 19th century.

WORKS

published for orchestra or band unless otherwise stated

*c*110 marches, incl. Na poslední pouti [On the Last Pilgrimage], funeral march (1879); Sláva císaři a králi [Glory to the Emperor] (1879); Lví silou [With Lion Strength] (1885); Jubilejní slavnostní pochod Sokola kolínského [The Jubilee Celebration March of the Kolín Sokol] (1887); Leopold hrabě Podstatský [Leopold Count Podstatky], wedding march (1888); My jsme hoši z Kolína [We're the Boys from Kolín] (1888); Jeřábeček [Little Crane] (before 1893); Andulko šafářova [Andulka, the Steward's Daughter] (before 1903)

Zelenýhájové [Green Groves] (before 1903); Česká muzika [Czech Music] (1899/1900); Kolíne, Kolíne! [Kolín! Kolín!] (before 1906); Hejtman z Kopníku [The Captain from Kopník] (1906/7); Hoj, Mařenko [Ho, Mařenka] (before 1907); Na letenské pláni [On the Letná Plain] (1907); Na dovolenou [On Holiday] (1908); Lov sokolí [The Sokol Hunt] (1910); Jubilejní pochod Sokola kolínského [The Jubilee March of the Kolín Sokol] (1911); V řadách sokolských [In the Sokol Ranks] (1911/2); Konvalinky [Lilies of the Valley], pf (1912)

*c*20 polkas, incl. Jízda po saních [Sleigh-Ride], polka-třasák (1881)

*c*10 waltzes, incl. Děvám českým [To Czech Girls] (1907); Od břehů Visly [From the Banks of the Vistula] (1884)

*c*13 mazurkas, incl. Spanilá [The Graceful Girl], pf (1909)

*c*13 třasáky, incl. Jarní kvítko [A Spring Flower] (1910); Koruna česká [The Czech Crown] (1871–2)

Other dance works, incl. Marie Mikulášká, gavotte (1884); Kydž jsem šel za milou [When I went for my sweetheart], sousedská; Kydž si náš dědeček babičku bral [When Granddad married Grandma], sousedská

Other works, incl. Krakowiak (1884)

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J. Kapusta: 'Pochod v Čechách a František Kmoch' [The march in Bohemia and František Kmoch], *HV*, vi (1969), 172–91 [Ger. summary 249–50]

K.K. Chavalovský: *František Kmoch: život ceského muzikanta a vlastence* [František Kmoch: the life of a Czech musician and patriot] (Prague, 1971)

K.K. Chavalovský: *Sto let městské hudby Františka Kmocha v Kolíně* [100 years of town music by František Kmoch in Kolín] (Prague, 1974)

J. Kapusta: *Dechové kapely, pochod a František Kmoch* [The brass band, march and František Kmoch] (Prague, 1974)

PAUL CHRISTIANSEN

Knab, Armin (*b* Neuschleichach, Lower Franconia, 19 Feb 1881; *d* Bad Wörishofen, 23 June 1951). German composer and writer on music. In accordance with his father's wishes, he studied law, took the doctorate in 1904 and passed the state legal examination in 1907. At the same time he studied music theory with Max Meyer-Olbersleben, and his first compositions, some songs, were written between 1903 and 1907. From 1911 he worked as a lawyer, becoming judge in the provincial court at Würzburg in 1927. After 1920 he began to make a reputation as a composer and writer, principally in connection with the German youth music movement. He decided to devote himself to music in 1934, when he took an appointment to teach theory and composition at the Berlin Akademie für Kirchen- und Schulmusik, where he was made professor in 1935. He resisted all official pressures to join the Nazi party. In 1943 the bombing forced him to leave Berlin, and he spent the remaining years of his life in South Germany. He was awarded the Max Reger Prize in 1940. His most important work was produced for educational purposes; his pieces range from simple songs in folksong style, with lute or piano accompaniment, to large-scale choral works.

WORKS

(selective list)

Choral: Mariae Geburt, cant., 1921–3; Weihnachtskantate, 1931–2; Das heilige Ziel, hymns, 1935–6; Vom Bäumlein, das andere Blätter hat gewollt, cant., 1941; Das gesegnete Jahr, orat, 1935–43; Vanitas mundi, cant., 1946; Engelsgruss, cant., 1946; Till Eulenspiegel, cant., 1950; songs and canons

Solo songs (with pf/lute), music for theatre and radio, inst pieces, educational arrs. of Bach, Beethoven, Bruckner, folksongs, etc.

Principal publishers: Breitkopf & Härtel, Kallmeyer, Schott, Universal

WRITINGS

P.Y. Knab, ed.: *Armin Knab: Denken und Tun* (Berlin, 1959) [collection of essays, incl. list of works; appendixes ed. H. Wegener]

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MGG1 (H. Wegener)

H. Fromm: 'Choral Works by Armin Knab', *American Choral Review*, xiv/3 (1973), 14–22

F. Krautwurst: 'Armin Knab', *Fränkische Lebensbilder*, v (Würzburg, 1973), 282–93

O. Lang: *Armin Knab: ein Meister deutscher Liedkunst* (Würzburg, 1931, enlarged 2/1981 by P.Y. Knab)

F. Krautwurst and others: 'Armin Knab', *Komponisten in Bayern*, xxiii (Tutzing, 1991)

KLAUS L. NEUMANN

Knabe. American firm of piano makers. In 1837 William Knabe (*b* Kreuzburg, Berlin, 3 June 1803; *d* Baltimore, 21 May 1864) established the firm in Baltimore in partnership with Henry Gaehle after training as a piano maker in Germany and emigrating to Baltimore in 1833. The firm Knabe & Gaehle advertised 'pianos of quality for genteel people of means'. When Gaehle died in 1855, Knabe continued the business under the title Knabe and Co. Knabe controlled the piano market in the majority of the southern states by 1860, but the Civil War had a disastrous effect on the firm because its market was so dependent on the South.

Knabe's sons Ernest Knabe (1827–94) and William Knabe (1841–89) were brought up in the business, and when their father died they re-established the firm's position as one of the leading piano makers in the USA. Ernest toured to arrange new agencies for the sale of Knabe pianos in the northern and western states, and a direct agency was founded in New York in 1864. He also designed new string scales for their concert grands and upright pianos. The firm became one of the most important American piano makers, and by the turn of the

century they were building about 2000 pianos annually. The Japanese government selected Knabe in 1879 to supply pianos for use in Japanese schools. The firm continued to prosper as a family concern until Ernest and William died, when it became a public company. Like other well-known American piano manufacturers (e.g. Chickering), Knabe was purchased by the American Piano Co. in 1908. (The two grandsons of the founder left the American Piano Co. in 1911 to establish their own firm Knabe Brothers Co., which lasted until 1914.) The firm continued to flourish, and in 1926 its pianos were officially chosen to be used at the Metropolitan Opera. In 1929 the firm moved to East Rochester, New York, and from 1932 it formed part of the Aeolian American Corporation there. In the early 1970s the firm continued to manufacture a range of grand pianos for domestic and concert use, in addition to 'console pianos', upright instruments about one metre high. Following the bankruptcy of the Aeolian Corporation in 1985, the Knabe name, patterns, equipment and unfinished pianos were sold to Sohmer & Co.

BIBLIOGRAPHY

D. Spillane: *History of the American Pianoforte, its Technical Development, and the Trade* (New York, 1890/*R*)
A. Dolge: *Pianos and their Makers* (Covina, CA, 1911–13/*R*)

MARGARET CRANMER

Knäfelius, Johann. *See* KNÖFEL, JOHANN.

Knapik, Eugeniusz (*b* Ruda Śląska, 9 July 1951). Polish composer and pianist. He studied composition with Górecki (1970–75) and the piano with Czesław Stańczyk (1973–6) at the Katowice Academy, where he was later appointed head of the computer music studio (1992) and of the faculty of composition and theory (1996). As a pianist, he has performed and recorded mainly 20th-century repertory. Of his composition awards, the String Quartet took first prize at the 1984 UNESCO Composers' Rostrum. As a composer, Knapik established his reputation with *La flûte de jade* (1973), a work which reveals not only an interdependence with Górecki but also a heightened lyrical vein drawing on Debussy and Messiaen. In three chamber works of 1980 – the Hymn, String Quartet and Partita – he more candidly acknowledged his debt to Messiaen and created structurally more complex pieces which explore the relationship of cadential diatonicism with more chromatic writing. His move to opera in the late 1980s enabled him to develop his gift for ecstatic utterance on a large canvas. In an opulent idiom which combines French traditions, Wagner, Berg, Skryabin and Szymanowski, Knapik fashions a statuesque soundscape (dominated by female voices) to match the creative dreamworld of the trilogy's central character.

WORKS
(*selective list*)

DRAMATIC

Ops: The Minds of Helena Troubleyn (trilogy, J. Fabre): Das Glas im Kopf wird vom Glas (8 scenes), 1988–90, Antwerp, Vlaamse Opera, 7 March 1990; Silent Screams, Difficult Dreams (4 scenes), 1990–92, Kassel, Staatstheater, 18 Sept 1992; La liberta chiama la liberta (5 scenes), 1993–5, concert perf. of scenes 1, 3 and 5, Warsaw, Philharmonic Hall, 28 Sept 1996

Ballets: The Sound of One Hand Clapping, Frankfurt, 1991; Da un'altra faccia del tempo, Brussels, 1993; Quando la terra si rimette in movimento, Amsterdam, 1995

OTHER WORKS

3 Miniatury, pf, 1970; Sonata, fl, 1971; Sonata, vn, pf, 1971; Conc. grosso no.1, chbr orch, 1972–7; La flûte de jade (*Shang Wu-Kien, Li Tai Po*, and others), S, pf, orch, 1973; Psalms, S, A, Bar, chorus, orch, 1973–5; Le chant (P. Valéry), S, orch, 1976; Tak jak na brzegu morza . . . [As if by the Sea . . .] (Valéry), ens, tape, 1977; Corale, Interludio e Aria, fl, hpd, str, 1978

Hymn, cl, trbn, vc, pf, 1980; Partita, vn, pf, 1980; Str Qt, 1980; Versus I, org, 1982; Wyspy [Islands], str, 1984; Strofy [Strophes] (Li Tai Po), Bar, hn, org, 1985; Up into the Silence (e.e. cummings, E. Dickinson, J. Fabre, W. Whitman), S, Bar, str qt, orch, 1995–; Tha' munnot waste no time, after F.H. Burnett, cl, 3 pf, 1998

Principal publisher: PWM

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R. Augustyn: 'The New Generation of Polish Composers: III', *Polish Music* (1978), no.2, pp.12–16
K. Droba: 'Błękitna godzina Fabre'a i Knapika' [Fabre and Knapik's blue hour], *RM*, xxxvi/7 (1992), 1, 8 [on Silent Screams, Difficult Dreams]
S. Kosz: 'Eugeniusz Knapik: Wyspy', *Muzyka polska 1945–1995*, ed. K. Droba, T. Malecka and K. Szwajgier (Kraków, 1996), 289–96
S. Kosz: 'Inspiracji szukam w dźwięku' [I look for inspiration in sound], *Opcje: kwartalnik kulturalny* (1996), no.4, pp.7–12 [interview]

ADRIAN THOMAS

Knapp, Janet (*b* Cobleskill, NY, 1 Sept 1922). American musicologist. She graduated from Oberlin College with the AB in 1944 and received the MA there in 1951. At Yale University she studied with Leo Schrade and took the doctorate in 1961. She taught at Yale from 1958 to 1963, when she joined the faculty at Brown University. In 1971 she was appointed Mellon Professor of Music at Vassar College, where she remained until her retirement in 1986; she was also president of the AMS, 1975–6. Knapp specializes in medieval music, particularly the polyphonic conductus and the music of the Notre Dame School; her performing edition, *Thirty-Five Conductus for Two and Three Voices* (New Haven, CT, 1965) is a major contribution to the study of the subject.

WRITINGS

The Polyphonic Conductus in the Notre-Dame Epoch: a Study of the Sixth and Seventh Fascicles of the Manuscript Florence, Biblioteca Laurenziana, Pluteus 29.1 (diss., Yale U., 1961)
'Two Thirteenth Century Treatises on Modal Rhythm and the Discant', *JMT*, vi (1962), 200–15 [trans. of Jerome of Moravia: *Discantus positio vulgaris* and Anonymus 7: *De musica libellus*]
'*Quid tu vides, Jeremia*: Two Conductus in One', *JAMS*, xvi (1963), 212–20
'Musical Declamation and Poetic Rhythm in an Early Layer of Notre Dame Conductus', *JAMS*, xxxii (1979), 383–407
'Polyphony at Notre Dame of Paris', *NOHM*, ii (1990), 557–635
'Which Came First, the Chicken or the Egg? Some Reflections on the Relationship between Conductus and Trope', *Essays in Musicology: a Tribute to Alvin Johnson*, ed. L. Lockwood and E.H. Roesner (Philadelphia, 1990), 16–25

PAULA MORGAN

Knapp, J(ohn) Merrill (*b* New York, 9 May 1914; *d* Princeton, NJ, 7 March 1993). American musicologist. He received the BA from Yale University in 1936 and the MA from Columbia University in 1941. From 1948 he was on the staff of Princeton University, where he was appointed professor of music in 1960. He was also director of the Princeton Glee Club from 1947 to 1951 and held administrative posts in the university. Knapp's main areas of study were 16th-century instrumental music and the music of the 18th century, particularly opera and the works of Handel. He conducted the first American performances of Handel's *Imeneo* and *Amadigi*. He wrote a general introduction to opera, *The Magic of Opera*

(1972), and prepared editions of Handel's *Amadigi* and *Flavio* for the Hallische Händel-Ausgabe.

WRITINGS

'Samuel Webbe and the Glee', *ML*, xxxiii (1952), 346–51
Selected List of Music for Men's Voices (Princeton, NJ, 1952)
'Handel, the Royal Academy of Music, and its First Opera Season in London (1720)', *MQ*, xlv (1959), 145–67
'Handel's *Giulio Cesare in Egitto*', *Studies in Music History: Essays for Oliver Strunk*, ed. H. Powers (Princeton, NJ, 1968), 389–403
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PAULA MORGAN

Knapp, William (*b* Wareham, Dorset, 1698–9; *d* Poole, Dorset, bur. 26 Sept 1768). English psalmodist. He was a glover by trade, and bought several properties at Poole, thus becoming one of its 60-odd burgesses. He was parish clerk of St James's, Poole, for nearly 40 years, and trained the choirs in several Dorset churches. He was a difficult personality, to judge from lines written by Henry Price (a land-waiter in Poole Quay) and quoted in *Grove's Dictionary* (5th edn) and also by Frost and Daniel.

Knapp compiled two collections of parish church music, both of which became widely popular: *A Sett of New Psalm-Tunes and Anthems* (eight edns, 1738–70) and *New Church Melody* (five edns, *c*1752–64). They contain didactic introductions, psalm tunes, hymns and parochial anthems, in four parts with the tenor leading. As well as music taken from earlier collections, they contain a good deal of Knapp's own composition. One of his psalm tunes, 'Wareham', is a classic of its period and is still well known; another, 'Spetisbury', survived at least until the second supplement to *Hymns Ancient and Modern* (1915). Many of the tunes in *New Church Melody* are of the ornate 'fuging' variety. Knapp's tunes and anthems reappeared in countless printed and manuscript collections, not only in many parts of England but also in the American colonies. Smith recalls that his tune for *While shepherds watched* was still being sung in Leicestershire late in the 19th century and it was also reprinted many times in America. One of his anthems, from the 1738 collection, is reprinted in Daniel. Knapp had an undoubted flair for effective melody, but was a little out of his depth in four-part counterpoint.

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NICHOLAS TEMPERLEY

Knappertsbusch, Hans (*b* Elberfeld, 12 March 1888; *d* Munich, 25 Oct 1965). German conductor. His parents' opposition to a musical career obliged him to study philosophy at Bonn University. Nevertheless from 1908 he also attended the Cologne Conservatory, where he was a conducting pupil of Steinbach. He conducted at the Mülheim/Ruhr theatre from 1910 to 1912; more significantly he spent the summers as assistant to Siegfried Wagner and Richter at Bayreuth. From 1913 to 1918 he was opera director at his home town of Elberfeld (and as such took part in the Wagner Festivals of 1913–14 in the Netherlands). In 1918 he went to Leipzig, in the following year to Dessau, where in 1920 he was made musical director. In this capacity he was called to Munich in 1922 as successor to Bruno Walter. He remained in Munich until 1936, when the Nazis revoked his life contract for refusing to join the party. The next nine years were spent in Vienna conducting at the Staatsoper and continuing a long association with the Vienna PO. After the war he returned to Munich, where he regained his former eminence, was a regular guest conductor of the Vienna PO (1947–64) and was a leading conductor at the Bayreuth Festival from 1951.

Knappertsbusch was a large man of impressive appearance and robustly independent character. He made guest appearances in various European countries (he conducted *Salome* in the Covent Garden winter season 1936–7) but was generally content to stay at home, a fact which increased his popularity in Munich even if it partly robbed him of the international fame won by more restless and ambitious colleagues. In life as in music he was a conservative in a broad sense, in his uncompromising attitude to political upstarts as in his easy-going preference for the revised editions of Bruckner symphonies over the original versions to which many conductors were returning. In the giant, unhurried stride of his conducting of Wagner, Strauss and Bruckner, he appeared more and more as one of the last representatives of the old school. Orchestral players understood that his notorious dislike of rehearsals was based not on slackness or indifference but on mutual confidence and secure knowledge. He was never particularly interested in contemporary music, but during his first term in Munich he gave the first performance of many operas, including *Samuel Pepys* by Albert Coates (1929) and Pfitzner's *Das Herz* (1931). Whatever his opinion of Wieland Wagner's innovations, his conducting was probably the highest musical achievement of the postwar regime at Bayreuth. Multiple versions

of his *Ring* cycles and of his magisterial *Parsifal* survive on recordings made at Bayreuth between 1951 and 1964.

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RONALD CRICHTON/JOSÉ BOWEN

Knapton, Philip (*b* York, 20 Oct 1788; *d* York, 20 June 1833). English composer and music publisher. He was the son of Samuel Knapton, who succeeded Thomas Haxby as a music publisher and instrument maker in York about 1796. After receiving his musical education at Cambridge under Hague (though he never graduated from the university) he returned to York and joined his father's business about 1820. He was also active in local musical life and was one of the assistant conductors at the York festivals of 1823, 1825 and 1828. His published compositions consisted mostly of songs (including the popular *There be none of beauty's daughter*, 1818) and variations on popular airs, but according to Sainsbury he also wrote overtures, piano concertos and other works which remained in manuscript. He also compiled and arranged a *Collection of Tunes for Psalms and Hymns, Selected as a Supplement to Those Now Used . . . in York* (York, *c*1815). The publishing business of Samuel and Philip Knapton continued until 1829 when it passed into the hands of William Hardman, who in turn was taken over by Henry Banks; the firm is still in existence as Banks & Son, which specializes in choral music.

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PETER WARD JONES

Knarre (Ger.). *See* RATCHET.

Knauth, Robert. *See* FRANZ, ROBERT.

Knayfel′, Aleksandr Aronovich (*b* Tashkent, Uzbekistan, 28 Nov 1943). Russian composer. His parents, both of them musicians from Leningrad, were studying in Tashkent at the time of his birth, and had been evacuated there with the Leningrad Conservatory. His father Aron Knayfel′, whose family had all been musicians before him, was a member of various chamber ensembles and a professor of music; he taught a number of students who later became outstanding violinists at the conservatory, while Knayfel′'s mother – Musa Shapiro-Knayfel′ – taught music theory there for over 40 years.

The family returned to Leningrad in September 1944. Knayfel′'s training began in 1950 at the Rimsky-Korsakov College of Music, where he studied the cello with Emanuel Fischman. He then studied for two years with Rostropovich at the Moscow Conservatory (1961–3), but had to drop out of the course because of a hand injury. He returned to Leningrad and studied composition with Arapov, concluding these studies in 1967. At the same time as composing he was active as a music teacher and editor. In 1965 he married the singer Tat′yana Melent′yeva. Knayfel′ lives and works as a freelance composer in St Petersburg; his compositions have been performed worldwide.

In the 1960s Knayfel′ represented a kind of *Sturm und Drang* tendency with his expressive style, but after the mid-1970s he could be said to have stood for a kind of musical conceptualism, writing music that occupies an undefined area and which is hard to categorize stylistically. Knayfel′ emerged as an independent, quiet force amidst a Russian musical climate split between proponents of Russification and Europeanization; his music is apparently unruffled by the passions and loyalties that so inflame other composers. Perhaps the nearest comparisons one might make would invoke the names of Feldman or Scelsi; Knayfel′ seems to have reintroduced the primal simplicities of Pythagorean speculation into the vast and transcendental spaces his music inhabits. However, certain facets of his music belong unquestionably to the Russian artistic tradition; the esoteric symbolism and mysticism inherent in much of his work are trends also exemplified by the thinking of Dostoyevsky, Solov′yov and Skryabin.

The enormous length of many of Knayfel′'s major works – often a single movement may last two hours or more – allows him to make sonic structures that confront us with single notes, devoid of harmony or rhythm, which unite pitch and duration as naked material. The strength of this often conceptually abstract music lies in Knayfel′'s keen awareness in the physical and sensual potential of his raw material, even if the sounds themselves may, at first hearing, appear sparse in the extreme. A number of his works include texts which, although not heard, are nonetheless performed. In *Agnus Dei* (1985), words from the liturgy and fragments from the diary of a girl who died of starvation in the siege of Leningrad are placed in the performers' parts who are instructed to 'perform' them silently. In contrast to the solemnity of works such as this, the opera *Kentervil′skoye privideniye* ('The Canterville Ghost') displays an almost dadaist sense of humour; it is one of the few operas written in Soviet Russia to pick up on the wild excitement and disruption of Shostakovich's *The Nose*.

Number is of great importance in Knayfel′'s work; consciously and deliberately, he made number the principle behind his major work *Zhanna* ('Jeanne', 1970–78). This composition is for 13 instrumental groups, and he describes it as a passion depicting the life and death of a young woman. Whereas number is the principle behind *Zhanna*, the same part is played by language in the composition *Nika* (1972), in which Knayfel′ uses words not for the information they convey, but as a structural element from which the form of the work develops.

Knayfel′ is close to the Russian Orthodox Church; some of his works of the 1990s are religious in content, as their titles indicate – *Lestnitsa Iakova* ('Jacob's Ladder') and *Canticum canticorum*. His works have been performed by Rozhdestvensky (*The Canterville Ghost*, London, 1980, and the choreographic symphony *Medeya*, St Petersburg, 1984), Rostropovich, the pianists Aleksey Lyubimov and Oleg Malov, and the percussionist Mark Pekarsky.

WORKS
(*selective list*)

DRAMATIC

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VOCAL

Choral: Shvïrni ego v moy sad [Chuck it into My Garden] (fugato, Ė. Bazen, trans. M. Kudinov), chorus, orch, 1962; 150 000 000 (dithyramb, V. Mayakovsky), chorus, 6 pic, 6 tpt, 6 trbn, 12 db, 3 kettledrum groups, 1966; Petrogradskiye vorob′i [Petrograd Sparrows] (phantasmagoric suite, B. Samoylov), boys' chorus, chbr orch, 1967; Lenin pis′mo chlenam TsK [Lenin's Letter to the Members of the Central Committee], unison B chorus, orch, 1969; Aynana (17 variations), chbr chorus, perc, tape, 1978; Ranniye zhuravli [Early Cranes], male chorus, orch, 1979; Sluchaynoye [Accidental] (T. Slivyak, trans. V. Levin), girl soloist, chorus, str orch, org, 1982; V dvazhdï dvukh zerkalakh [In Two Times Two Mirrors], male chorus, 2 inst ens, 1982; Yazïcheskiy rok [Pagan Rock], B chorus, perc, rock group, 1982; Protivostoyaniye [Opposition] (memorial suite), B chorus, orch, 1984; Krïl′ya kholopa [The Wings of a Lackey] (vocal-choreog. fresco, D. Samoylov), chorus, inst ens, 1986; Voznosheniye [The Holy Oblation], chorus, str, 1991; Maranafa (I. Zlatoust), solo vv, chorus, orch, 1993; Vos′maya glava 'Canticum canticorum' [Chapter 8], chorus, vc, 1993; Blazhenstva [Bliss], 1v, chorus, orch, 1996; many unacc. choral works

Other: Pesnya [Song] (R. Burns, trans. S. Marshak), Bar, pf, 1963; Pamyati S.L. Marshaka [In Memory of Marshak] (6 Lyrical Epigrams, Marshak), Bar/high B, pf, 1964; Kentervil′skoye prívideniye 'Romanticheskiye stsenï' [The Canterville Ghost 'Romantic Scenes'] (Kramarova, after Wilde), S, B, chbr orch, 1965 [from op]; Turnirnaya muzïka [Tournament Music], S, pic cl, bn, tpt, hp, pf, 1967; Monodiya (ps.xxii), female v, 1968; Strofa posvyashcheniy [Dedicatory Strophe], S, hp, org, 1980; Glupaya loshchad′ [The Stupid Horse] (15 stories, Levin), 1v, pf, 1981; Skvoz′ radugu isvol′nïkh slyoz [Through the Rainbow of Unwilling Tears] (trio, A. Akhmatova, F. Tyutchev), 1v, vc, 1988; Svete tikhiy/Voznosheniye [Soft Light/O Gladsome Radiance], song, 1991; Babochka [Butterfly] (I. Brodsky), 1v, 1993; Oblachennaya v solntse (Amicta sole), solo vv, 1995; Blazhenstvo [Bliss] (A.S. Pushkin), S, 1997; Lux aeterna, 2vv, 1997

INSTRUMENTAL

Orch: Burlesque, trbn, str, 1963; Mechta [Dream], fantasy, chbr orch, 1963; 131, va, db, wind, perc, 1964; Gryadushchego grada vzïskuyushchiye [Seekers of the Future City], str, perc, org, 1965; Zhanna [Jeanne], passion, 13 inst groups, 1970–78; Klik Burevestnika [Cry of the Stormy Petrel], tpt, pf, orch, 1980; Vera [Faith], str, 1980; Bezumiye [Madness], chbr orch, 1987 [after K. Chukovsky and others]; Litania, 1988

Chbr and solo inst: Nebol′shaya sonata [Small Sonata], pf, 1961; 2 p′yesï [2 Pieces], fl, va, perc, pf, 1962; Ispoved′ [Confession], spkr, perc ens, 1963; Klassicheskaya syuita, pf, 1963; Musique militaire, pf, 1964; Ostinati, vn, vc, 1964; Passacaglia, org, 1965; Lamento, vc, 1967; Tertium non datur, hpd, 1967; Constanta, fr hn, 6 perc groups, 1969–71; A prima vista, 4 perc, 1972; Nika, 17 pfmrs, 1972; Da [Yes], ens, 1980; Rafferti, suite, jazz ens, 1980; Solaris, 35 Javanese gongs, 1980; Agnus Dei, 4 pfmrs, 1985; Lestnitsa Iakova [Jacob's Ladder], ens, 1992; Yeshchyo raz k gipoteze [Once Again on the Hypothesis], ens, 1992; Aria, carillon, 1993; Cantus, 2 pfmrs, 1993; V ėfire chistom i nezrimom [In the Clear and Invisible Air], pf, str qt, 1994 [after Tyutchev]; Snezhinka na pautinke/Vremya vot teper′ [A Snowflake on a Spider's Web/A Time as Now], vc, 1998

Film scores, TV scores, incid music, music for children

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TAT'YANA REXROTH, GERARD McBURNEY

Knecht, Justin Heinrich (*b* Biberach an der Riss, 30 Sept 1752; *d* Biberach an der Riss, 1 Dec 1817). German writer on music and composer. He had his first musical training (in organ, keyboard, violin and singing) in his native town. From 1768 to 1771 he attended the Lutheran collegiate institution in Esslingen am Neckar (where he was deeply impressed by a visit from C.F.D. Schubart), and in 1771 he became Lutheran preceptor and music director in Biberach. He received early encouragement from C.M. Wieland, who was town clerk of Biberach until 1769. In 1792 Knecht gave up his teaching post to become organist at the church of St Martin, simultaneously used by the Lutherans and Catholics. Biberach, a free imperial city until 1803, had a rich cultural life, and it was chiefly due to Knecht that the musical life of the middle classes in church and concert hall reached such a high standard. Besides pursuing his activities in church music, Knecht organized subscription concerts, wrote many works for the theatre, and offered courses in music theory, acoustics, aesthetics and composition as well as normal instrumental teaching in the Gymnasium (which was affiliated to the Musikschule in 1806). In December 1806 Knecht went to Stuttgart, hoping to obtain an appointment as court composer or vice-Kapellmeister. Eventually, in April 1807, the King of Württemberg did appoint him *Direktor beim Orchester*, but Knecht resigned the post at the end of 1808 and returned to his former position in Biberach, which he held until his death.

As a composer, Knecht left an extensive body of instrumental works, stage works and church music; as a music theorist, he espoused the ideas of G.J. Vogler. His pastoral symphony, *Le portrait musical de la nature* (1784–5), was much admired, and was issued by one of the young Beethoven's publishers; it anticipates the programme of Beethoven's own Sixth Symphony. As well as the pastoral symphony Knecht's great sacred vocal works are of some importance and show the composer at his best. Knecht succeeded with his *Magnificat* and *Dixit Dominus* in compositional competitions in 1791 and 1800, where he won the second and first prizes. Both here and in his *Te Deum* with double choir he composed with a higher pretension, finding a good balance between extensive choir figures in strict counterpoint and arias in the modern classical style.

Knecht was particularly well known for his teaching manuals, in particular his *Orgelschule* (1795–8), which was innovative and influential in its time (Beethoven himself owned a copy of the work); it gives a clear insight into contemporary views on organ playing, sonorities and organ building Knecht's reputation as an excellent theorist and master of the strict style is obvious from the fact that in 1803 he completed J.S. Bach's *Art of Fugue* to the entire satisfaction of the Zürich publisher H.G. Nägeli, who had commissioned the work. Such works as the *Musikalischer Katechismus* (1803) were widely distributed and contributed greatly to general musical education. Knecht also wrote for the *Musikalische Real-Zeitung* and *Musikalische Korrespondenz der Teutschen Filarmonischen Gesellschaft* (1788–92) and for the *Allgemeine musikalische Zeitung*. He must be considered one of the major figures of musical life in south Germany in his period.

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Other vocal: Wechselgesang der Mirjam und Debora (F.G. Klopstock: *Der Messias*), 2 solo vv, str (Leipzig, 1781); songs from

Oberon (C.M. Wieland) (Speyer, 1784–91), some lost; Trauermusik auf den Tod Kaiser Josephs II. (C.F.D. Schubart), vv, insts, 1790–91, lost; other occasional works; other songs, pubd Speyer and Breslau; 3 Lieder (Mainz, 1817)

STAGE

first performed in Biberach unless otherwise stated

Das durch die göttliche Vorsicht zu Schanden gemachte Vertrauen auf die Sterndeutkunst (incid music), 1763, lost
Josua (dramatisches Spl), 1763, perf. 1764, lost
Kain und Abel (Spl), 1763, perf. 1765, lost
Die treuen Köhler (Operette, 2, G.E. Heermann), 2 Feb 1786
Jupiter und Ganymed (prol and epilogue), 14 Aug 1783
Die Entführung aus dem Serail (komische Oper, 3, C.F. Bretzner), 2 Feb 1787
Der Erntekranz (komische Oper, 3, C.F. Weisse), 28 Jan 1788, lost
Der lahme Husar (komische Oper, 2, F. Koch), 28 Oct 1788
Der Schulz im Dorfe, oder der verliebte Herr Doctor (komische Oper, 3, C.L. Dieter), 26 Jan 1789; Act 4, 26 Oct 1800
Der Kohlenbrenner (Lustspiel mit Gesang, L. Ysenburg von Buri), 28 Dec 1789
Der Musenchor (prol, Knecht), 22 Aug 1791
Die Glocke (melodrama, F. Schiller), Stuttgart, 24 Feb 1807
Die Aeolsharfe, oder Der Triumph der Musik und Liebe (romantische Oper, 4, N. Remmele), 1807–8, unperf.
Feodore (Spl, 1, A. von Kotzebue), 11 Oct 1812
Ubaldo (incid music, 5, Kotzebue), 22 Nov 1818
Other operas and incid music, lost

INSTRUMENTAL

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Chbr: Sonata, hpd, vn and vc ad lib (Speyer, 1790); 3 Duos, 2 fl (Speyer, 1791); Diverses danses, pf/(fl, gui) (Mainz, 1817); other works, lost
Org: Neue vollständige Sammlung ... für ... Klavier- und Orgelspieler (Speyer 1791–5; Munich, 1799, 2/1811–17); Die durch ein Donnerwetter unterbrochne Hirtenwonne (Darmstadt, 1794), ed. H.W. Höhnen (Wiesbaden, 1982); 90 kurze und leichte neue Orgelstücke (Augsburg, 1794); Vollständige Orgelschule (Leipzig, 1795–8/R1989, with addns by N. Ladenburger); Postludium to [=completion of] J.S. Bach: The Art of Fugue, 1803, lost; Sammlung progressiver Orgelstücke (Biberach, 1805); Königlich württembergisches ... Choralbuch, suppl.2 (Stuttgart, 1816) [incl. biography of Knecht]; Caecilia (Freiburg, 1817–19); pieces in collections; other pieces
Pf: 12 variationen (Leipzig, 1785); Kleine praktische Klavierschule (Munich, 1799–1802); Kleine theoretische Klavierschule (Munich, 1800–01); Bewährtes Methodenbuch beim ersten Klavierunterricht (Freiburg, 1820); other pieces, most for beginners and amateurs

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Erklärung einiger ... missverstandenen Grundsätze aus der Voglerschen Theorie (Ulm, 1785)
Gemeinnützliches Elementarwerk der Harmonie und des Generalbasses, pt 1 (Speyer, 1792), pts 2–4 (Stuttgart, 1793–7)
Kleines alphabetisches Wörterbuch der vornehmsten und interessantesten Artikel aus der musikalischen Theorie (Ulm, 1795)
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Anleitung zur Tonausweichungs- und Fantasirkunst, 1816, lost
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MICHAEL LADENBURGER

Knechtel, Johann George (*b* ?Prague, *c*1715; *d* ?Dresden, after 1766). Horn player, probably from Bohemia. Dlabacž mentions two 'very good' horn- and trumpet-playing brothers from Prague named Knechtel, one of whom may have been Johann George. Knechtel played first horn in the renowned Dresden court orchestra from 1733 or 1734 until about 1756. According to Dahlqvist, it is likely that he 'retired' as horn player in order to become a court cellist at Dresden during the years 1756–67. Knechtel wrote one concerto for horn in D (*Katalog Wenster Litteratur* I/10, *S-L*; also found in a version for viola in E♭ in *D-Dl*) and has another concerto attributed to him in the same collection (in E♭, I/11). These works, as well as many of J.F. Fasch's ensemble concertos written during Knechtel's employment with the Dresden orchestra, show him to have been a master of the high (so-called *clarino*) register. Thus Knechtel developed the tradition of virtuoso first horn players in Dresden in the first half of the 18th century (others there during the period included Johann Adalbert Fischer and J.A. Schindler) whilst expanding upon this tradition through his skill in the performance of quick chordal figures and large leaps in a quasi-violinistic idiom. While Knechtel was perfecting the extreme high range, his partner at second horn, A.J. Hampel, was developing the lower compass of the horn. Knechtel is also thought to have composed a set of 12 'Menuets et Polonaises' for keyboard dated 1755 (in *D-LEm*).

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THOMAS HIEBERT

Knee-lever (Fr. *genouillère*; Ger. *Kniehebel*). Any of a variety of devices moving either horizontally or vertically, operated by the knee, and used for the production of expressive or timbre-altering effects on a number of different types of keyboard instruments. A knee-lever was occasionally provided on reed organs to permit control of loudness, since the feet were already occupied with the pedal-operated bellows. Knee-levers preceded pedals for operating damper-lifting and other mechanisms on German and Austrian pianos, and they were also used to

activate the elaborate register-changing devices found on late 18th-century French harpsichords.

See also PEDAL.

EDWIN M. RIPIN

Knees [Kness], **Jurij.** *See* KNEZ, JURIJ.

Knefel, Johann. *See* KNÖFEL, JOHANN.

Kneif, Tibor (*b* Bratislava, 9 Oct 1932). German musicologist. He studied law at Budapest (1951–5, doctorate 1955) and Göttingen, where from 1959 he studied musicology under Rudolf Stephan, philosophy under Josef König and Gunther Patzig and Romance languages. He took the doctorate there in 1963 with a dissertation on the origins of medieval music studies. After working as a research assistant at the Institut für Sozialforschung in Frankfurt under Adorno (1965–7), he was research assistant at the musicology institute of the Free University in Berlin, where he completed the *Habilitation* in 1971 and was appointed professor in 1973. Influenced by Ernst Bloch and Georg Lukács, Kneif is interested in music as a manifestation of social history and his writings have focussed on music aesthetics and semiotics in music. As a music sociologist, he is critical of Adorno and has championed the study of the history and theory of popular music, on which he has written standard reference books.

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HANS HEINRICH EGGEBRECHT/R

Kneisel, Franz (*b* Bucharest, 26 Jan 1865; *d* New York, 26 March 1926). American violinist and teacher of Romanian birth. The son of a bandmaster, he learned to play the flute, clarinet and trumpet, as well as the violin. After graduating from the Bucharest Conservatory in 1879, he went to Vienna, where he continued his studies with Jakob Grün and Joseph Hellmesberger until 1882; he made his solo début in Vienna at the end of that year. The next season he became concertmaster at the Hoftheater and in 1884 went to Berlin to fill the same position in the Bilsesche Kapelle. In October 1885, though barely 20 years old, he was engaged by Wilhelm Gericke as concertmaster of the Boston SO. For the next 20 years he was concertmaster and assistant conductor; he appeared as soloist in many violin concertos and gave the first American performances of the concertos by Brahms and Karl Goldmark, as well as the première of the First Violin Concerto of Gustav Strube. As assistant conductor, he led the Boston SO performances at the Columbian Exposition in Chicago in 1893. Shortly after his arrival in Boston, Kneisel formed the KNEISEL QUARTET from among the members of the orchestra.

Kneisel was for many years associated with the Worcester Festival in Massachusetts, first as concertmaster and assistant conductor (1885–96) and then as conductor (1897–1909). In 1905 he moved to New York to become the first head of the violin department of the newly established Institute of Musical Art, where he remained until his death. He also established a summer school of violin and chamber-music playing at his home in Blue Hill, Maine. He was a demanding teacher, requiring much in both technical ability and expressive insight. At the time of his death, his renown as a teacher was such that he was ranked with Leopold Auer.

Kneisel played a leading role in American music as a soloist and as ensemble performer, both for the range and variety of his programmes and for his dedication to the highest performance standards. Many Boston composers wrote works for him personally or for his quartet, and these formed a substantial part of his repertory. He composed a Grand Concert Etude for violin and also published a number of technical studies. There are collections of Kneisel memorabilia at Blue Hill and at the Chapin Library of Williams College, Williamstown.

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STEVEN LEDBETTER

Kneisel Quartet. American string quartet. It was formed in 1885 by Franz Kneisel, concertmaster of the Boston SO, at the instigation of the orchestra's founder, Henry Lee Higginson. The other members were Emanuel Fiedler (second violin; later replaced by Otto Roth (1887–99), Karl Ondříček (1899–1902), Julius Theodorowicz (1902–7), Julius Roentgen (1907–12) and Hans Letz (1912–17)); Louis Svečenski (viola, who, like Kneisel, remained a member throughout the quartet's existence); and Fritz Giese (cello; later replaced by Anton Hekking (1889–91), Alwin Schroeder (1891–1907) and Willem Willeke (1907–17)). The quartet gave its first concert on 28 December 1885. The members were all at that time principal players in the Boston SO, but in 1903 they resigned from the orchestra to perform only as a string quartet. In 1905 they moved to New York and became affiliated with the newly founded Institute of Musical Art.

The Kneisel Quartet built an audience for chamber music throughout America. It gave annual concert series in Boston and New York, and performed in nearly 170 other places, setting new standards of performance in the USA; it was particularly noted for its precise ensemble playing and evenness of tone. The musicians set out to educate their audiences by performing complete quartets of Haydn, Mozart or Beethoven (including his then little-known late quartets), and they introduced many new European compositions, among them works by Brahms, Debussy, Franck, Dvořák, Bruckner, Wolf, Smetana, Enescu, Ravel, Glazunov, Kodály and Schoenberg (*Verklärte Nacht*). They also played many works by American composers, several of which were written for and dedicated to the quartet.

Though it prospered in Boston from its inception, the Kneisel Quartet was not immediately successful on tour, and had at times to restrict its programmes to the lighter quartet literature. Eventually, however, it did achieve a genuine popularity, and by the time it was disbanded in 1917, chamber music concerts were well established. Programmes, scrapbooks, photographs and obituaries are at Kneisel Hall, Blue Hill, Maine, and in the Willem Willeke Collection in the Chapin Library, Williams College, Williamstown.

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STEVEN LEDBETTER

Kneller [Kniller, Knöller, Knüller], **Andreas** (*b* Lübeck, 23 April 1649; *d* Hamburg, 24 Aug 1724). German composer and organist. Younger brother of the famous portrait painter Sir Godfrey Kneller, he became organist of the Jacobi- und Georgikirche, Hanover, in 1667. In 1685 he became organist of the Petrikirche, Hamburg, where he got to know Reincken and married his only daughter, Margaretha. He was often asked to test new organs and organists, and was among those who examined candidates for the position of organist at the Jacobikirche, Hamburg, in 1720, a post in which J.S. Bach had initially shown an interest. From 1723 he received a pension. As a composer he is known by a handful of organ pieces (ed. K. Beckmann, Wiesbaden, 1987). There are three preludes and fugues in a tablature at the church at Mylau, Saxony (one ed. M. Seiffert in Organum, iv/7, Leipzig, 1925, another in Shannon, ii), showing features typical of toccatas at the time. Two further works, a prelude and fugue and a praeludium (*D-Bsb*, both incomplete), signed 'A. Kn.' and 'A. K.' respectively, are probably by him. The same source contains a set of eight variations by him on *Nun komm der Heiden Heiland*, the fourth and fifth of which appear twice in another manuscript (also in *D-Bsb*; they are in K. Straube: *Choralvorspiele alter Meister*, Leipzig, 1907, where Kneller's first name is erroneously given as 'Anton'); the chorale melody is subjected to pleasantly varied treatment. An organ *Te Deum* in another source (*D-Lr*) has sometimes been ascribed to Kneller, but the manuscript was compiled between 1657 and 1663 and is thus almost certainly too early to be by him. It is attributed to 'A. Kniller', and Apel believed it to be the only known work by one Anton Kniller.

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HORACE FISHBACK/ULF GRAPENTHIN

Knepler, Georg (*b* Vienna, 21 Dec 1906). Austrian musicologist. Son of Paul Knepler (1879–1967), librettist of Lehár's *Paganini* and *Giuditta*, he studied musicology with Adler, Fischer, Wellesz and Lach at the University of Vienna, where he took the doctorate in 1930 with a dissertation on form in Brahms's instrumental works; he also studied the piano with Eduard Steuermann and composition and conducting with Hans Gál. He began his career as répétiteur with Karl Rankl in Wiesbaden and accompanist for Karl Kraus's celebrated Offenbach recitals. In 1934 he was imprisoned for several weeks as a result of his dissemination of communist newspapers and that same year moved to London, where he worked as a vocal coach and piano teacher. He was also musical director of Das Laterndl (a theatre run by German exiles), conducted several performances of the BBC Opera Group and, together with Eric Crozier, composed music for experimental television programmes, 1937–9.

He returned to Vienna as Cultural Secretary to the Austrian Communist party in 1946 and three years later was invited by the government of the German Democratic Republic to found a Hochschule für Musik in Berlin, of which he was Rektor until 1960. He was then appointed professor and director of musicology at the Humboldt University, posts he held until his retirement in 1970; he was also editor-in-chief of *Beiträge zur Musikwissenschaft*, 1959–90.

Knepler's writings are characterized by their profound knowledge of Western European music and their breadth of reference, from anthropology and economic theory to

linguistics and semiotics. His Marxist convictions inform his searching two-volume study of 19th-century music (1961) and his ground-breaking *Geschichte als Weg zum Musikverständnis* (1977). His book on Mozart, which appeared amid the avalanche of Mozartiana in 1991, is a brilliant, elegantly written amalgam of historical research and penetrating musical analysis, achieved through his lifelong musical and scholarly activity and acute observation of historical events.

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DAVID BLAKE

Knessl, Lothar (*b* Brno, 15 April 1927). Austrian writer on music and administrator. After being forced to emigrate from Czechoslovakia, he studied music and theatre at the University of Vienna (1950–56) and composition privately with Krenek. He attended the Darmstadt summer courses (1957–60) and was then arts editor of various Austrian daily newspapers and a freelance journalist, contributing to publications such as *Melos*, *Opernwelt*, *Theater heute* and *Neues Forum*, among others (1960–67). In 1967 he became artistic director of the Vienna Staatsoper, and in 1971 he became head of the press office for the Österreichische Bundestheater and chief editor of the Staatsoper programme books; in 1986 he began teaching courses on contemporary music at Vienna University. He retired in 1991. His other activities have included programme coordinator of the ÖRF broadcast series 'Studio neuer Musik' (from 1968), consultant for the festival 'Wien Modern' (from 1988), coordinator of the Vienna International Competition for Composers (from 1991), music curator for the Ministry of Culture (with Christian Scheib, 1993–6) and president of the Music Information Centre Austria (from 1994). His writings include a monograph on Krenek (Vienna, 1967), and he has composed chamber and vocal works which have been performed and broadcast.

J. BRADFORD ROBINSON

Knez [Khnes, Khness, Khuess, Khüess, Khnies, Kness, Khues, Knees], **Jurij** [Georg] (*b* Vrhnika, nr Ljubljana, mid-16th century; *d* after 1620). Singer and composer of Slovenian descent. He is first mentioned as being a bass singer at the convent of Hall in the Tyrol (1582–9); he afterwards sang with the Salzburg court chapel (1589–92), dedicating his 'neu componierte Vespergesänge neben ainem musicalischen Magnificat' (now lost) to the chapter of Salzburg Cathedral. He spent periods at the courts of Munich (1588, 1590, 1592) and Stuttgart (1589, 1590); he was Kantor of St Nikolaus, Hall (1593), a member of the Vienna royal chapel (1594–1612 and 1614–19); and was finally appointed *Provisionist* (a salaried position) in Salzburg (1620–21).

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ANDREJ RIJAVEC

Kniehebel (Ger.). *See* KNEE-LEVER.

Knight, Gladys. *See* GLADYS KNIGHT AND THE PIPS.

Kniller, Andreas. *See* KNELLER, ANDREAS.

Kniller, Anton. A 17th-century composer, almost certainly not identifiable with ANDREAS KNELLER.

Kniplová [née Pokorná], **Naděžda** (*b* Ostrava, 18 April 1932). Czech soprano. Raised in a musical family, she studied singing at the Prague Conservatory with Jarmila Vavrdová (1947–53) and at the Academy of Musical Arts with Ungrová and Otava (1954–8). After engagements at Ústí nad Labem (1957–9) and the Janáček Opera, Brno (1959–64), she became a principal of the Prague National Theatre, having won prizes at the Geneva (1958), Vienna and Toulouse (1959) competitions. From her Brno days she was noted for the dramatic force of her performances; the sonorous, metallic, dark timbre of her voice was particularly well suited to the dramatic soprano roles of Czech opera – notably Smetana's Libuše, Milada (*Dalibor*) and Anežka (*Two Widows*), and Janáček's Kostelnička, Kabanicha and Emilia Marty. She also sang Tosca, Aida, Senta, Ortrud, Brünnhilde and Isolde. In Brno she created splendid characterizations of Prokofiev's Renata (*The Fiery Angel*), Katerina in Martinů's *The Greek Passion*, Shostakovich's Katerina Izmaylova and Bartók's Judith (*Bluebeard's Castle*). Her many international appearances, notably those at Vienna, Munich, Hamburg, San Francisco and New York, were praised for their dramatic intensity, though some critics commented on a certain lack of vocal purity or steadiness.

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ALENA NĚMCOVA

Knipper, Lev Konstantinovich (*b* Tbilisi, 21 Nov/3 Dec 1898; *d* Moscow, 30 June 1974). Russian composer. The son of a communications engineer, he studied at a higher technical college before volunteering for the front in December 1916. After being evacuated to Turkey he joined a Moscow Art Theatre group on a foreign tour, returning in May 1922 to Moscow where he entered the conservatory, studying with Glière and Zhilyayev. Later that year he was sent to Germany for medical treatment; there he studied with Jarnach and struck up a friendship with Hindemith. Hába's quarter-tone experiments and Schoenberg's 12-tone theories made a strong impact on Knipper who, shortly after his return to Moscow in December 1923, became technical secretary to the ASM (the Association of Contemporary Music), serving in that post from 1924 to 1930. His close connection with this organization – discredited and disbanded in 1932 – did not prevent him from becoming vice-chairman of the Composers' Union through the 1930s and 40s and being appointed chief of its various sections and committees. In addition to organizing amateur musical activity within the Red Army, he undertook ethnographic expeditions to the far east of the Soviet Union and to Central Asia; he was also a keen sportsman and competed as a climber professionally.

Knipper's music falls mostly into the categories of stage work and symphony, but folksong arrangements – composed mostly in the 1930s and 40s as a result of his expeditions – also play a significant role. Mass song was another favourite genre; his best-known work of this kind, *Polyushko-pole* ('Field, Beloved Field'), was originally the main theme of the Fourth Symphony. In his early works, written in the 1920s, Knipper experimented with genres and timbres in a search for new expressive means. He also took great interest in the musical theatre and in 1929 was appointed musical consultant to the Nemirovich-Danchenko theatre. From the 1930s to 50s his main interest lay in large-scale symphonic genres and, in particular, programme works on social and political themes. The Third Symphony (1932–3) marks the beginning of his development of the 'song symphony' in which songs for massed choirs are incorporated into symphonically developed forms. In general, his symphonies interweave his response to Western modernism with a vivid realization of the Russian symphonic tradition and the works of Myaskovsky in particular. In his later works, written in the 1960s and 70s, he became increasingly attracted to non-traditional chamber forces and wrote a series of works notable for their lyrical and philosophical character. His finest work of this period is the *skazka* ('tale') entitled *Malen'kiy prints* ('The Little Prince').

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Andrey Sokolov (op-narrative, Knipper, after M. Sholokhov: *Sud'ba cheloveka* [A Man's Life]), 1966

BALLETS

Satanella (theatrical-sym. pantomime, 1), op.4, 1924; Negrityonok Sėbi [Little Negro Sebi] (1), op.24, 1931, Moscow, 1931; Doroga k schast'yu/Istochnik schast'ya [The Path to Happiness/The Source of Happiness] (4), 1949–51, Stalinabad, Tajik Theatre of Opera and Ballet, 1951; Krasavitsa Angara [Angara the Beauty] (ballet-poem, 3), collab. B.B. Yampilov, Ulan-Udė, Buryat Opera and Ballet Theatre, Jan 1959, rev. version, Ulan-Udė, Buryat Opera and Ballet Theatre, 1974

OTHER WORKS

21 syms.: no.1, op.13, 1926; no.2 'Liricheskaya', op.30, 1932, lost; no.3 'Dal'nevostochnaya' [East Asian] (V. Gusev), op.32, solo vv, male chorus, 2 bayan, military band, orch, 1932–3; no.4 'Poėma o boytse-komsomol'tse' [Poem on a Komsomol Girl Soldier] (Gusev), op.41, chorus, orch, 1933–4, rev. solo vv, chorus, orch, 1964; no.5 'Liricheskaya poėma', op.42, 1933–4, lost; no.6 (M. Golodnoy), op.47, Bar, male chorus, orch, 1935–6; no.7 'Voyennaya' [Military], 1939; no.8, 1941–2; no.9, 1944–5; no.10, 1946; no.11, 1949–50; no.12, 1950; no.13, 1950–52; no.14, 1954; no.15, str orch, 1961–2; no.16 'Dramaticheskaya', 1968; no.17 (V. Mayakovsky, M. Kryukova), solo vv, vc, 1970; no.18 (M. Singayevsky), solo vv, 1970; no.19, 1971 [sketch]; no.20, vn, vc, orch, 1972; no.21 'Simfonicheskiye tantsï' [Sym. Dances], 1974

Concs.: Vn Conc. no.1, 1943; Double Conc., vn, vc, orch, 1944; Vc Conc., 1951–3; Conc.-Monologue for vc, 7 brass, timp, 1962; Malen'kiy kontsert [Little Conc.], vn, str, 1964; Vn Conc. no.2, 1965; Sym.-Conc., str qt, orch, 1965–6; Conc., cl, chbr orch, 1967; Double Conc., vn, vc, 7 ww, 1967; Conc.-Suite, ob, perc, str qnt, 1968; Double Conc., bn, tpt, str, 1968; Vn Conc. no.3, vn, chbr orch, 1968; Conc., bn, str, 1970; Conc.-Poem, vc, perc, str, 1970

Other orch: Skazki gipsovogo bozhka [Tales of a Plaster Idol], op.1, 1924; Kandid, op.15a, 1927 [suite from op-ballet]; Syuita, op.14, 1927; Malen'kaya liricheskaya syuita [Little Lyric Suite], op.18, small orch, 1928; Syuita, op.19, 1929–30; Syuita, op.20, 1929–30; Syuita, op.21, 1929–30; Simfonietta 'Ėtyudï k romanu Sh. de Kostera "Til' Ulenshpigel'"' [Studies of de Koster's novel 'Till Eulenspiegel'], op.33, 1932; Vospominaniya [Memories], suite, op.31, vn, small orch, 1932; Vakhio-Bolo, ov., op.39, 1933 [on Tajik themes]; Vanch, op.29, 1933 [album no.3 of Tajik recordings]; Na perekopskom valu [On the Dug Rampart], sym. poem, 1940; Obrazï Turkmenii [Images of Turkmenistan], suite, 1940; Pesnya o konnike [Song of a Cavalryman], sym. poem, 1940; Maku, Iranian suite, 1942; Simfonieytta, str, 1942; 25 let RKKA [25 Years of the RKKA], ov., 1944; Radif, song, 1944 [Iranian style]; Tantseval'naya syuita [Dance Suite], 1945; Gornaya serenada [Mountain Serenade], str, 1945–6; Baykal, ov., 1946; Kurumkan, Buryat suite, 1947; Molodost' [Youth], ov., 1947; Soldatskiye pesni [Soldiers' Songs], suite, small orch, 1947; Sonatina, vn, str, 1948; Kolkhoznïye pesni [Kolkhoz Songs], suite, 1950; Pamir, suite, 1951; Simfonieytta, str, 1953; Dni v Stalingrade [Days in Stalingrad], sym. poem, 1954; Frontovomu drugu [To a Friend from the Front], sym. poem-suite, 1955; Pis'ma druz'yam [Letters to Friends], sym.-suite, 1960; Simfonicheskiye rasskazï o tseline [Sym. Tales of the Virgin Soil], suite, 1960; Privet kosmonavtam [Greeting to the Cosmonauts], ov., 1963; 4 improvizatsii i koda, hn, str, 1971; Simfonieytta, str, 1971

Vocal: Pro lyubov' [On Love] (song cycle, A. Pushkin), Bar, ww qt, str, 1935; Vesna [Spring] (suite-cant., D. Sedïkh), solo vv, chorus, orch, 1947; Druzhba nerushima [Friendship is Indestructible]

(cant., G. Fere), solo vv, chorus, orch, 1954; Pobednaya uvertyura [Victory Ov.] (Ts. Solodar'), chorus, orch, 1954; Podvig/Ivan Golubets [Exploit] (poem-monologue, A. Krasovsky, Mashistov), B, male chorus, orch, 1956; Skaz [Tale], sym., chorus, vc, orch, 1961–3

Chbr and solo inst: Str Qt no.1, 1942; 12 Preludes, ob/cl, pf, 1946; Sonatina, hp, 1946; Variatsii v forme simfonii [Variations in the Form of a Sym.], 12 wind, 1963; Str Qt no.2, 1965; Pf Trio no.1, 1971; Str Qt no.3, 1973; Pf Trio no.2, 1974

Film scores, incid music, songs for massed chorus and romances

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'Pamyatnïye vstrechi' [Memorable meetings], *SovM* (1957), no.11, pp.39–43

'O zhizni, o lyudyakh, o sebe' [On life, people and myself], *Muzïkal'naya zhizn'* (1983), no.22, pp.16–17

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G. Abraham: *Eight Soviet Composers* (London, 1943), 52ff

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ELENA DVOSKINA

Knittel, Krzysztof (Jakub) (*b* Warsaw, 1 May 1947). Polish composer and performer. He studied sound engineering and subsequently composition with Baird, Dobrowolski and Kotoński at the Warsaw Academy of Music (1966–77). In 1973 he began collaborating with the Experimental Studio of Polish Radio, and in 1978 he worked at the Buffalo Center of the Creative and Performing Arts. He has co-founded several live-electronic and improvisation led groups, among them KEW (1973–6, with Sikora and Michniewski), the multimedia Box Train (1986) and CH&K Studio (1989, with Chołoniewski). From 1995 to 1998 he was director of the Warsaw Autumn Festival, and in 1999 was elected president of the Union of Polish Composers. Awards he has received include the Solidarity Prize (1985) for the Second String Quartet.

Knittel's multifactorial activities make him a unique figure in Polish music; adhering to the experimental spirit of the 1960s and 70s, he has created music outside the confines of the concert tradition. Inspired by a broad range of literary, visual and musical influences, including jazz, rock music and minimalism, his music centres on the symbiosis of contrasting materials. Representative of his characteristically gentle outlook are *Punkty/Linie* ('Points/Lines'), *Robak zdobywca* ('The Conqueror Worm'), the two string quartets and *Instant Reactions*.

WORKS

(*selective list*)

Stage: Gluckspavillon dla Kasi (music theatre), 1978, Wrocław, 22 Feb 1978; Głos kobiecy [Women's Voice] (ballet, after R. Wojaczek), 1980, Łódź, 6 Dec 1980; Szatan w Goraju [Satan in Goray] (ballet, after I.B. Singer), 1993, Philadelphia, 3 Feb 1994; Der Erwählte (ballet, after T. Mann), 1995, Polish TV, April 1996

Installations: Nogi [Legs], Warsaw, 1993; Przejście [The Passage], 1994; Rzeźba radiowa [Radio Sculpture], 1994

Orch: Lipps, tpt/sax, db, drumkit, orch, 1974–8; 29 pięciolinii [29 Staves], chbr orch, 1981; Nibiru, hpd, str, 1987

Chbr: A la santé, cl, trbn, vc, pf, 1974; Str Qt no.1 'Ursus', 1976; 5 utworów [5 Pieces], vc, pf, 1982; 4 preludii, pf, 1983; To co jest [It's Time Now], 5 insts, pf, 1983; Walka Brata Jana [Brother John's Struggle], fl, trbn, gui, vn, perc, 1987; Jingle-Jangle, vv, kbds, 1989; Homage to Charles Ives, wind qt, va, db, pf, perc, 1992

El-ac: 440, vn, pf, tape, 1973; Forma A, forme E, wind qnt, lights, 1973; Punkty/Linie [Points/Lines], cl, tape, slide projection, 1973; Robak zdobywca [The Conqueror Worm], tape piece after E.A. Poe, 1976; Dorikos (Z. Herbert), str qt, tape, 1977; Resztki [Odds and Ends], tape, 1978; Niskie dźwięki [Low Sounds], 5 versions: no.2, tam-tam, tape, 1979, no.1, tape, 1980, no.3, 2 spkrs, tam-tam, tape, 1980, no.4, synth, tape, 1990, no.5, elec gui, synth, tape, 1991; Poligamia, tape, 1979, collab. A. Bieżan; 3 studia, tape, 1979; Norcet 1 & 2, tape, 1980; Człowiek-orkiestra I [Man-Orchestra I], insts, tape, 1982; Czarna woda, biała woda, stary strumień [Black Water, White Water, Old Stream], insts, tape, 1983; Lapis, tape, 1985; Str Qt no.2, str qt, tape, perc, 1985; Pilot automatyczny, tape, 1986, collab. M. Chołoniewski; Poko, tape, 1986; 14 Variations by Piotr Bikont and Krzysztof Knittel on 14 Variations by Edwin Morgan on 14 Words by John Cage, vv, cptrs, 1986–92; 3 pieśni bez słów [3 Songs without Words], S, tape, 1987; Człowiek-orkiestra II, cptrs, objects, 1988; Histoire I, tape, 1988; Histoire II, cl, pf, synth, tape, 1988; Granice niczego [Borders of Nothing], cptrs, 1990; Histoire III, hpd, tape, 1990; Człowiek-natura [Man-Nature], 16 cptr graphic compositions, 1991; Instant Reactions, ens, cptr, 1992; Sonata da camera no.1, tpt, cptr, 1994; Sonata da camera no.2, synth, cptr, 1995; Sonata da camera no.3, hpd, cptr, 1995

Incid music; film scores incl. Amator (dir. K. Kieślowski), 1979

Principal publishers: PWM, Agencja Autorska, Brevis

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D. Szwarcman: '"Muzykę można kojarzyć ze wszytkim"' [Music may be linked with everything], *RM*, xxii/5 (1978), 4–6

K. Knittel: 'Autorefleksja', *Przemiany techniki dźwiękowej stylu i estetyki w polskiej muzyce lat 70*, ed. L. Polony (Kraków, 1986), 279–84

E. Gajkowskiej: 'Przewodnik po twórczości Krzysztofa Knittla' [Guide to the compositions of Knittel], *RM*, xxxviii/8 (1994), 1, 3

ADRIAN THOMAS

Knittl, Karel (*b* Polná, nr Jihlava, 4 Oct 1853; *d* Prague, 17 March 1907). Czech teacher, writer, composer and conductor. Son of an organist, he studied at the Prague Organ School (1872–5) and taught at private music institutes in Prague, notably the Maydl (1872–6) and the Pivoda (1873–83); he joined the staff of the Prague Organ School in 1882. In 1889 he was appointed to the Prague Conservatory, where he taught harmony and instrumentation and, as administrative director (1901–7), reformed the teaching methods and instituted regular student concerts. He succeeded Smetana and Bendl as choirmaster of the Prague Hlahol choral society (1877–90, 1897–1901), adding a permanent women's choir and enlarging the repertory with works such as Berlioz's Requiem, Liszt's *Christus* and Dvořák's *Stabat mater* as well as *a cappella* pieces. An active critic writing for *Hudební listy* and *Dalibor*, he sided with Pivoda in his celebrated dispute with Smetana. His compositions, rarely heard today, include songs, choruses, piano and orchestral works.

WRITINGS

'O nutných reformách učební osnovy zpěvu na školách středních' [Some necessary reforms in the singing teaching syllabus at secondary schools], *Paedagogium*, viii (1886), 337

F.Z. Skuherský (Prague, 1894)

Nauka o skladbě homofonní [A manual of homophonic composition] (Prague, 1898)

Příklady pro všeobecnou nauku hudební [Examples for the general teaching of music] (Prague, 1910)

Několik pokynů o studování sborů [Some hints on the studying of choruses] (Prague, 2/1944)

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J. Fiala: 'Karel Knittl', *HRo*, vi (1953), 767 only
J. Ludvová: *Česká hudební teorie novější doby 1850–1900* [Czech musical theory of the modern era 1850–1900] (Prague, 1989)

JOHN TYRRELL

Kníže, František Max (*b* Drahelčice, nr Prague, 7 Sept 1784; *d* Prague, 23 July 1840). Czech composer. A musician of many talents, he studied in Prague with Tomášek and became an accomplished singer, guitarist and violist. He began his musical career (as a bassoonist) with the Prague Estates Theatre and held a number of posts as choirmaster in Prague churches during the 1830s; during this time he wrote several sacred works, including six masses. He attempted unsuccessfully to gain the post of music director at Prague Cathedral after the death of Vitásek (1839).

Kníže's most important works are for the guitar and for the voice. In addition to didactic publications for the guitar he wrote a number of solo works and was well versed in virtuoso guitar writing. His numerous guitar arrangements include numbers from popular operas and fashionable dances. In vocal music he contributed greatly to the growth of a national tradition of Czech art song, many of his songs being written to texts by Václav Hanka. Among his song collections, the *Patero českých písní* op.21 (Prague, *c*1820) contains the patriotic ballad *Břetislav*, his most popular song; his songs also appeared in various anthologies of the time.

WORKS
(*selective list*)

published in Prague, n.d., unless otherwise stated

MSS in CZ-Pnm

Songs: Gesänge (T. Körner), gui acc., op.12; Lieder, op.17; Patero písní [5 Songs], 1v, gui/fortepiano, op.18 (1819); Patero českých písní [5 Czech Songs], 1v, gui/fortepiano, op.21; Wanderlieder, op.22; Šestero písní [6 Songs], 1v

Guitar: 12 Ländler, op.6; Divertimenti ... dedicati a Madamigella Catarina Falge, op.8; sets of variations

Pedagogical works: Vollständige Gitarre Schule; Fundamente für die Gitarre nebst praktischen Beispielen; Charakteristische Singübungen; 14 bks of gui studies

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ADRIENNE SIMPSON/ALENA JAKUBCOVÁ

Knoep, Lüder. *See* KNOP, LÜDER.

Knöfel [Knäfelius, Knefel, Knöbel, Knöpflin], **Johann** (*b* Lauban, Silesia [Lubiń, Poland], 1525–30; *d* ?Prague, after 21 April 1617). German composer and organist. Biographical details of the organist Kaspar Krumbhorn (*b* 1542) reveal that Knöfel was Kantor at the Valentin Trotzendorff Lateinschule, a Lutheran institution, at Goldberg (now Złotoryja), Silesia, when he was about 30 years old and Krumbhorn was his pupil. By the time of his marriage, on 21 June 1569, he had become Kapellmeister to Duke Heinrich V of Liegnitz, Brieg and Goldberg. In the preface to his *Dulcissimae cantiones* (1571), which he dedicated to the duke, he affirmed his allegiance to the Lutheran doctrine that had been adopted by the churches of Breslau (now Wrocław) in the earliest years of the Reformation, and in 1575 he dedicated his *Cantus choralis* (1575) – a complete setting of the Proper chants for the festivals of the church year – to the Breslau town council. The dedication of his mass on Lassus's *In me transierunt* (1562) shows that by 1579 he was Kapellmeister to the Elector Palatine Ludwig VI at Heidelberg; he stated in the dedication to his *Cantiones piae* (1580) that he had been appointed a short while before. In 1583, after the death of Ludwig VI, the Elector Johann Casimir restored Calvinism to the Palatinate, and the Lutheran Knöfel was deprived of his post and returned to Silesia. Not long afterwards he moved to Prague: in 1592 he wrote in the preface to his *Novae melodiae* that he had already been living there for some time. In that year he was organist and Kantor at St Heinrich, the school of which was renowned for its choir. Nothing further is heard of him until 1617 when a note in the civic records at Klagenfurt confirms that he was still alive: on 21 April that year the authorities in Carinthia approved a payment of '30 florins to Johann Knäfelius for his dedication', which does not preclude the possibility that he continued to live in Prague.

Knöfel's musical style is modelled on that of Lassus. Except for the *Newe teutsche Liedlein* (1581) and a few hymns, which are also in German, he set only Latin texts. Apart from the one to the 1581 collection, all his prefaces too are in Latin, an indication of his humanist upbringing (at the school at Goldberg, moreover, Latin was the language of everyday conversation). It is therefore easy to understand why he was such a staunch advocate of Latin music in Protestant worship. In the preface to the *Cantus choralis* (1575) he expressed surprise at the way in which the singing of Gregorian chant was at that time 'in many places either seldom practised or else completely discontinued' and the liturgical text replaced more and more often with free hymns. He sought to counteract this development by using Gregorian melodies as the basis of the pieces in this volume. The short, choral psalm verses, which are set homophonically, are rounded off by a restatement of the material by the organ; such alternation with congregational or choral singing was a common practice in Breslau churches. The full title of the *Newe teutsche Liedlein* shows that Knöfel did not resign himself entirely to the lighthearted elegance of the secular musical world to which his duties as court Kapellmeister obliged him to pay some tribute: 'New German songs, most of which describe and unmask the way of the world, the treachery of mankind, promising much and rendering little, fine words and false hearts. With, too, some cheerful songs appropriate to collations and celebrations'. The texts are mostly of a reflective and even moral character, as were the mottoes adopted by the various branches of the palatine household. The collection also includes settings of texts that were widely known at the time, and two folktales: one is about the 'Handschuhsheimer Esel', an amusing incident from the life of the palatinate huntsmen and peasants; the other – 'Ein Gedicht, wie man der Welt kann recht tun nicht', concerning the inability of Man to do justice to the world – is in the manner of Hans Sachs and in style is close to the homophonic canzonetta. *Wunder bin ich* is in the chromatic style, then the latest fashion in madrigal composition. Though he sometimes adopted modern techniques such as *cori spezzati* writing, chromaticism

and the canzonetta style, Knöfel nevertheless remained firmly entrenched in the conservative tradition of Protestant sacred music.

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Dulcissimae quaedam cantiones, numero xxxii, 5–7vv ... tum musicis instrumentis aptae esse possint (Nuremberg, 1571); 1 (with Ger. text) ed. in *Michael Praetorius: Gesamtausgabe*, v (Wolfenbüttel and Berlin, 1937)
Cantus choralis ... 5vv ... quo per totum anni curriculum praecipuis diebus festis in ecclesia cantari solet (Nuremberg, 1575)
Missa, 5vv, ad imitationem cantionis Orlandi 'In me transierunt' (Nuremberg, 1579)
Cantiones piae, 5, 6vv ... quam instrumentis musicis accommodae (Nuremberg, 1580); 1 ed. F. Commer, Musica sacra, xix (Regensburg, 1878)
Newe teutsche Liedlein, 5vv, welche den mehrern Theil den Brauch dieser Welt beschreiben (Nuremberg, 1581); ed. in EDM, Sonderreihe, xvi (in preparation)
Novae melodiae, 5–8vv ... instrumentali pariter musicae accommodatae (Prague, 1592)
Christ ist erstanden, motet, 6vv, *D-Mbs*

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LINI HÜBSCH-PFLEGER

Knöller, Andreas. *See* KNELLER, ANDREAS.

Knop [Knoep, Knopff], **Lüder** (*b* Bremen; *d* Bremen, 5 March 1665). German composer and organist. He was the last musical member of an East Friesian family who moved to Bremen from Emden in 1584 and were active there as civic and church musicians. After briefly being assistant organist at the Ratskirche Unserer lieben Frauen in 1641 he succeeded his father as organist of St Stephani and held the post until his death. He published *Erster Theil neuer Paduanen, Galliarden, Balletten, Mascaraden, Arien, Allemanden, Couranten und Sarabanden* (Bremen, 1651, inc.) for three string instruments and continuo. A second part (Bremen, 1660) is extant, for two and three instruments and continuo, and was listed as early as 1657 in catalogues of the Frankfurt and Leipzig fairs. In its preface Knop emphasized that he had set the six balli 'after the French manner, for a bass and descant' and added some remarks concerning their performance. Part three of the publication, which is either lost or never appeared, was announced in 1667 as *Luderi Knopii Schwanengesang* and included pieces in up to seven parts, as well as several one- and two-part pieces by the editor, Johannes Jani, Knop's successor at St Stephani. Knop's setting for five voices and instruments of Psalm cxxviii for the wedding of the mayor of Bremen, H.H. Meyer, on 14 December 1658 (Bremen, 1658), is also extant (*D-BMs*).

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FRITZ PIERSIG/DOROTHEA SCHRÖDER

Knöpflin, Johann. *See* KNÖFEL, JOHANN.

Knorr, Ernst-Lothar von (*b* Eitorf, 2 Jan 1896; *d* Heidelberg, 30 Oct 1973). German composer and teacher. He studied the violin, harmony and conducting at the Cologne Conservatory and in 1909 produced his first compositions; he was awarded the Joseph Joachim Prize in 1911. After World War I he directed the violin class at the Heidelberg Academy of Music and was at the same time the founder of the Heidelberg Chamber Orchestra, a teacher of the violin at the Mannheim Hochschule für Musik and leader of the Pfalz Orchestra in that city. In 1924 came his first contact with the German youth music movement, a turning-point in his professional life. He pursued a career in musical education, acting as principal of Musikhochschulen and academies in Berlin, Frankfurt, Trossingen, Hanover and Heidelberg; he was also music adviser to Lower Saxony.

His works reflect his academic background. In 1936 one of his concerti grossi was attacked as being 'degenerate'; nevertheless, some of his songs and cantatas continued to be used at official state occasions.

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(*selective list*)

Orch: 2 conc. grossi; Little Pieces, str, 1929; Sym. Piece; Weihnachtspastorale; Conc., pf, chorus, orch; Introduction and Sym. Allegro, vc, orch; Serenadenmusik
Chbr: 2 str qts, 1929, 1930; Theme and 7 Variations, trautonium, hellertion, theremin-vox-inst, neo-Bechstein, vib, 1932; Wind Qnt, 1958; Duo, va, vc, 1961; Fantasie, cl, pf, 1970; Str Qt, 1970; Sonata, vc, pf, 1972
Kbd: Suite, C, pf; 3 sonatas, C, b, G, pf; Diaphonia, 2 pf, 1971; hpd sonata; org works
Cants.: Die heiligen drei Könige (R.M. Rilke); Würde der Frauen (J.C.F. von Schiller); Lobe den Herrn; Werden und Vergehen (trad.); Marienleben; Von den Männern, die ihre Pflicht getan; Nun ruhen alle Wälder; Elsässisches Liederspiel; Abendmusik (A. Silesius); Unser die Sonne (Thieme); Schicksal (M. Barthel); Heilige Flamme (H. Lersch); Heraklit; Brüder, wir halten Totenwacht; Kantate zum Schulschluss (J.W. von Goethe); Lob des Fleisses; Strafe der Faulheit; 2 Weihnachtskantaten, 1962; Weihnachtsbedenken über die Geburt Christi (A. Gryphius)
Other choral works: Hymnus des Friedens; Russische Liebeslieder; Chöre (W. von der Vogelweide, C. Morgenstern); Weinheberzyklus; Gesang im Grünen; Heiter-besinnliche Männerchöre (Busch), 1968
*c*30 songs, other vocal pieces, educational music

Principal publishers: Hohner, Möseler, Müller, Schott

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O. Riemer, ed.: *Ernst-Lothar von Knorr zum 75. Geburtstag* (Cologne, 1971)
O. Riemer: 'Mentor und Komponist: Ernst-Lothar von Knorr 75 Jahre', *Musica*, xxv (1971), 58 only
G. Frommel: *Tradition und Originalität: Schriften und Vorträge zur Musik* (Frankfurt, 1988)

KLAUS L. NEUMANN

Knorr, Iwan (Otto Armand) (*b* Mewe, West Prussia, 3 Jan 1853; *d* Frankfurt, 22 Jan 1916). German composer, teacher and writer. At the age of four he was taken to southern Russia, where he learnt the piano from his mother and grew up surrounded by Russian folk music. The Knorr family settled in Leipzig in 1868, and Iwan studied the piano with Moscheles, theory with Richter and composition with Reinecke at the conservatory. In

1874 he became a professor of music at the Imperial Institute for Noble Ladies in Khar′kov; four years later he was appointed director of the theoretical studies programme of the Khar′kov division of the Russian Imperial Musical Society. In 1877 Knorr, who was still unknown as a composer, submitted his Variations on a Ukrainian Folksong op.7 to Brahms, who much liked the work. He recommended Knorr for a teaching post at the Hoch Conservatory in Frankfurt in 1883. Initially Knorr taught the piano, theory and music history there; from 1886 he also taught composition, and two years later he gave up teaching the piano in order to concentrate solely on theory and composition. He had a number of distinguished pupils, including Cyril Scott, Hans Pfitzner and Ernst Toch. In 1895 he was named royal professor, and in 1908 he succeeded Bernhard Scholz as director of the conservatory. He was made an honorary member of the American Philharmonic Academy in New York (1911).

Knorr was an able and enthusiastic teacher, according to Moritz Bauer, a colleague at the conservatory. As a composer he was gifted but not prolific: Bauer attributed this to his strong self-criticism and his interest in teaching. His music shows the influence of Ukrainian folk music and an interest in variation technique and suite forms, and much of it is extremely contrapuntal: he is often ranked with Reger as one of the greatest masters of counterpoint and fugue of his time. Some of his pedagogical works (which include tutors in fugue and harmony, and analyses of works by Bach, Brahms and Tchaikovsky) were published under the pseudonym I.O. Armand.

WORKS

OPERAS

Dunja (2, Knorr), op.18, Koblenz, 23 March 1904
Die Hochzeit (Knorr), Prague, 1907, not mentioned in Bauer
Durchs Fenster (1, Knorr), Karlsruhe, 1908

OTHER WORKS

Vocal: Marienlegende, solo vv, chorus, orch; Maria, scena, S, orch; Ukrainische Liebeslieder, 4vv, pf; *c*10 songs, 1v, pf; choruses, male and mixed vv
Orch: Sym., G; Sym. Fantasia; Variations on a Ukrainian Folksong, op.7; Serenade, G; 2 suites; intermezzos, fugues, other works
Chbr and pf: Pf Qt, E♭, arr. of pf qnt; 2 str qts; Variations on a Theme of Schumann, pf trio; works for vc, pf; numerous pf solos, duets and arrangements

WRITINGS

Peter Iljitsch Tschaikowsky (Berlin, 1900)
Aufgaben für den Unterricht in der Harmonielehre (Leipzig, 1903, 8/1931)
Lehrbuch der Fugenkomposition (Leipzig, 1911)
Die Fugen des 'Wohltemperierten Klaviers' von Joh. Seb. Bach in bildlicher Darstellung (Leipzig, 1912, 2/1926)

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P. Cahn: *Das Hoch'sche Konservatorium in Frankfurt am Main (1878–1978)* (diss., U. of Frankfurt, 1980)
D.O. Tall: 'Grainger, Knorr and Klimsch: Failure and Folksong', *SM*, xv (1981), 116–19
P. Cahn: 'Eine Schach-Fuge von Iwan Knorr', *Mitteilungen der Hans-Pfitzner-Gesellschaft*, no.44 (1982), 41–5

R.J. PASCALL

Knot. *See* ROSE.

Knote, Heinrich (*b* Munich, 26 Nov 1870; *d* Garmisch, 12 Jan 1953). German tenor. His long career was almost entirely centred on Munich, where he remained for nearly 40 years, concentrating on the heroic Wagner repertory, until his farewell in *Siegfried* on 15 December 1931. Between 1901 and 1913 he made many successful appearances at Covent Garden, and was even more appreciated at the Metropolitan (1904–8), where his performance fees were, at one time, twice those earned by Van Rooy. Knote was a superior, if typical, Wagnerian Heldentenor, who made many pre-1914 recordings and a further Wagner series as late as 1930, demonstrating the amazing endurance of his vocal powers.

DESMOND SHAWE-TAYLOR

Knuckles, Frankie [Nicholls, Francis] (*b* New York City, 18 Jan 1955). American DJ and club dance musician. He was a DJ at a number of clubs in New York City in the mid-1970s, under the tutelage of Larry Levan, then the resident DJ at the Paradise Garage. He moved to Chicago and became the DJ at the Warehouse in 1977, the club where the foundations of HOUSE music were laid. The music Knuckles played there was varied and innovative, but is most notable for the addition of his own primitive remixes of old disco records on reel-to-reel tape recorders. He took original SalSoul and Philadephia International recordings and broke down the arrangements to their rhythmic basics, frequently mixing in other rhythm tracks and simple, repetitive synthesizer motifs from European electronic records and even, on occasion, insistent drum machine patterns programmed by himself. So unique was Knuckles's style that clubgoers in Chicago called his sound 'house music' after the Warehouse club name. In 1982 he set up his own venue, the Power Plant, where he continued to develop house music to its best-known form. Latterly he became a producer and musician with an international reputation for playing simple, unaffected house music.

WILL FULFORD-JONES

Knüller, Andreas. *See* KNELLER, ANDREAS.

Knüpfer, Paul (*b* Halle, 21 June 1866; *d* Berlin, 4 Nov 1920). German bass. He studied at Sondershausen, where he made his début in 1885. He sang in Leipzig (1887–98), then from 1898 he was engaged at the Berlin Hofoper (later Staatsoper) until his retirement in 1920. He took part in the disastrous première of Leoncavallo's *Roland von Berlin* (1904) and sang Ochs in the Berlin première of *Der Rosenkavalier* (1911). He made his Bayreuth début in 1901, alternating as Gurnemanz and Titurel, then sang there regularly till 1906 as the Landgrave, Hunding and King Mark, and returned in 1912 as Pogner. At Covent Garden (1904–8 and 1913–14) he made his début as King Mark, then sang his other Wagner roles, including King Henry and Hagen, as well as Nicolai's Falstaff, Abul Hassan in the first Covent Garden *Barbier von Bagdad* (1906), Ochs in the British première of *Der Rosenkavalier* (1913) and Gurnemanz in the British stage première of *Parsifal* (1914). He was equally gifted in serious or comic roles. His voice was mellow and flexible, though it deteriorated in later years. His many recordings give some idea of his expressive range. He was married to the soprano Marie Egli.

ALAN BLYTH

Knüpfer, Sebastian (*b* Asch, Bavaria [now Aš, Czech Republic], 6 September 1633; *d* Leipzig, 10 Oct 1676). German composer. He was a distinguished Kantor of the Thomaskirche, Leipzig, and director of the city's music.

1. LIFE. Most of the biographical data about Knüpfer come from a published obituary (see Richter). He was first taught music by his father, a Kantor and organist at Asch. He also studied regularly with an unidentified tutor living near Asch, from whom he gained a solid grounding in, and lasting love for, a number of scholastic disciplines. At the age of 13 he entered the Gymnasium Poeticum at Regensburg and remained there for eight years. During this unusually long period he became well versed in the city's musical traditions (such as the works of Andreas Raselius), studied the organ, perhaps with Augustin Gradenthaler, and mastered a number of humanistic subjects, especially the poetic arts and philology. His gifts as a student were supported by scholarships from the city of Regensburg, and he was commended by influential members of the staff of the Gymnasium and the city council, some of the latter providing him with favourable testimonials when he moved to Leipzig in 1654. It is not known why he went there, but in view of his lifelong desire to improve his mind, it was possibly because he planned to enter the university. He did not, however, do so. During his first few years at Leipzig he gave music lessons and sang as a bass in church choirs, displaying enough talent to take solo parts. He applied for the post of Thomaskantor when Tobias Michael died on 26 June 1657, and he was appointed on 17 July; the four other candidates to whom he was preferred included Adam Krieger.

In Knüpfer the Thomaskirche found a Kantor and the city of Leipzig a director of music who approached the musical and intellectual calibre of Calvisius and Schein, Michael's two predecessors. During his 19-year tenure Leipzig once again became the leading musical city in central Germany following the sharp decline resulting from the Thirty Years War, the long Swedish occupation of the city and Michael's protracted illness. Knüpfer thus initiated a final period of musical excellence in Leipzig that culminated in the careers of his three successors, Schelle, Kuhnau and Bach. Although never a student at the university, he continued the study of philosophy and philology with members of the faculty and was thought of as a member of the academic community. He was praised for his command of classical sources concerning music, which he mastered from Meibom's editions published in 1652; he studied the treatises of, among others, Guido of Arezzo, Boethius, Berno of Reichenau and Kircher. In addition to his productive career as Kantor he is known to have travelled to Halle to direct his own music for the dedication of new organs, for the Marktkirche on 15 February 1664 and the Ulrichskirche on 16 November 1675; also he directed a programme of music for the centenary of the Halle Gymnasium on 17 August 1665. His circle of musical colleagues included many men important in 17th-century German music, such as Pezel, Rosenmüller and J.C. Horn, and he may well have known Schütz. That he was regarded as one of Leipzig's leading intellectual figures is indicated by the unusual honour of his being accorded an academic funeral at the university even though he had never been officially connected with it.

2. WORKS. Knüpfer's output consisted almost entirely of sacred works to Latin or German texts. Many are lost, and of those that survive few have been published in modern editions. Most are in the traditional style and form of the 17th-century vocal concerto, incorporating many of the characteristics of similar works by Schütz – though with no traces of the latter's uniquely personal style. Large choral forms are enhanced by an orchestra of substantial size (most commonly two violins, three violas, bassoon with continuo, clarinos, trombone and timpani), which supports the choral parts as well as interjecting all manner of colourful concerted effects. The choral writing may be massively chordal or intricately polyphonic, and there are a number of much simpler concerted passages for soloists supported only by the continuo. Knüpfer frequently based his German works on the text and melody of a chorale, and he was a master at deriving contrapuntal ideas from motivic fragmentation of the chorale. In many of these works the chorale verses are treated much as they are in slightly later German cantatas. Each verse is set separately. An opening choral movement, usually of large proportions and often repeated at the end of the work, is succeeded by movements designed for soloists. These are often ariosos or include fugal writing in which the chorale melody is passed back and forth between the voices in a duet or trio texture – a technique akin to that found in Bach's organ chorale preludes. Other movements display dramatic use of expressive recitative: there is a good example in *Wer ist, der so von Edom kömmt* (excerpt in Schering, 1926, p.162).

Knüpfer's music is primarily serious and profoundly devout, though he did publish a collection of the secular madrigals and canzonettas that he wrote for the university student with whom he worked in the collegium musicum at Leipzig. His contrapuntal mastery, the powerful drama of his thematic ideas, his brilliant instrumentation and the variety of his vocal scoring all contribute to the impression of him as a worthy predecessor of Bach, many of whose Leipzig church cantatas belong to a tradition first developed by Knüpfer.

WORKS

all MSS in D-Dl formerly in GMl

LATIN SACRED VOCAL

with instruments and continuo; all edited in Krause (1974)

Dies est laetitiae, 6vv, 2 vn, 3 va, 2 bn, 2 clarinos, 3 tpt, timp, 4 bombardi/3 piffari, *D-Dl*; Ecce quam bonum et quam iucundum (Ps cxxxiii), 5vv, ripieno 5vv, 2 vn, 3 va, bn, bc, *Dl*; Kyrie cum Gloria, 6vv, insts (? 2 vn, 5 va), *Bsb*; O benignissime Jesu, 3vv, 2 vn/cornettinos, va da gamba/bombard, *Dl*; Quare fremuerunt gentes (Ps ii), 6vv, ripieno 4vv, 2 vn, 3 va, 2 cornetts, 4 trbn, *Dl*; Super flumina Babylonis (Ps cxxxvii), 4vv, ripieno 4vv, 2 vn, 3 va, bn, 2 cornettinos, 3 trbn, *Dl*; Surgite populi: De resurrectione et ascensione Domini, 8vv (2 choirs), 2 vn, 3 va, bn, 2 cornettinos, cornett, 5 tpt, 3 trbn, timp, *Dl*; Veni Sancte Spiritus, 5vv, 2 vn, 2 va, bn, 4 clarinos, 2 cornettinos, 3 trbn, timp, org, *Dl*

with continuo only

Justus ut palma florebit, 4vv, *Bsb*

Quemadmodum desiderat, B solo, 5vv, org, *Dl*, *S-Uu*

GERMAN SACRED VOCAL

Ach Herr, lass deine lieben Engelein, 5vv, 2 vn, 2 violettas, bn, 2 clarinos, tamburi, 2 fl, org, *D-Bsb*; Ach Herr, strafe mich nicht (Ps vi), 5vv, 2 vn, 2 violettas, bn, 2 clarinos, 2 fl, tamburi, org, *Bsb*, *Dl*, ed. in DDT, lviii–lix (1918/*R*); Ach mein herzliebes Jesulein, 5vv, ripieno 5vv, 2 vn, 2 va, 2 cornetts, 3 trbn, vle, bc, *Dl*; Ach, wenn kommet doch die Stunde, aria, A/T, 3 va, vle, bc, *Dl*; Alleluja, man singet mit Freuden, 5vv, 8 insts, *Dl*; Asche, die des Schöpfers Händ, 5vv, lost, extant in parody version by Z. Haenisch (Halle, 1665); Der Gerechte wird grünen wie ein Palmbaum, 5vv, 2 vn, violetta, 2 va, 2 cornetts, 3 trbn, vle, bc, *Bsb*, ?lost; Der Herr ist König, 8vv, vn, 5 va, 7 trbn, bc, *Bsb*; Der Herr ist mein Hirt, B, vn, 3 va, org, *RUl*; Der Herr schaffet deinen Gränzen Friede, 3vv, 2 vn, trbn, bc, *Bsb*, ?lost; Der Seegen des Herren machet reich, 5vv, 2 vn, 3 va, bc, *Bsb*, ?lost

Dies ist der Tag, den der Herr macht, 5vv, ripieno 5vv, 2 vn, 2 va, bn, 2 clarinos, 2 trbn, *Bsb*; Dies ist der Tag des Herrn, a 16, *Dl*; Die

Turteltaube lässt sich hören, 5vv, 2 vn, 2 va, bn, 4 clarinos, timp, bc, *Dl*; Erforsche mich Gott, funeral motet, 14 May 1673, 8vv (2 choirs), *Bsb* (Leipzig, 1674); Erheb dich, meine Seele, funeral motet, 1676, 4vv (Leipzig, 1676), pubd version *WERhb*; Erhöre, Jesulein, mein sehnlichs, S, 4 str, *Dl*; Erstanden ist der heilge Christ, 5vv, 2 vn, 4 va, bn, bombard, 2 clarinos, 2 tpt, tamburi, bc, *Bsb*, *Dl* (incl. ripieno 4vv, 3 trbn); Es haben mir die Hoffärtigen, 4vv, 2 vn, 3 va, bc, *Bsb*; Es ist eine Stimme eines Predigers in der Wüsten, 4vv, 2 vn, 3 va, bn, bc, *Bsb*; Es spricht der Unweisen Mund wohl, 8vv, 2 vn, 3 va, bn, 2 cornetts, 3 trbn, org, *Bsb*; ed. in DDT, lviii–lix (1918/*R*)

Gelobet sey Gott, 5vv, 4 str, *Dl*, ?lost; Gen Himmel zu dem Vater mein, 6vv, 2 vn, 2 clarinos, timp, 2 trbn, bn, bc, *Dl*; Gott sei mir gnädig nach deiner Güte (Ps li), 5vv, ripieno 5vv, 4 va, bn, vle, bc, *Dl*; Herr Christ, der einig Gottes Sohn, 5vv, 2 vn, 3 va, bn, 2 cornetts, 3 trbn, org, *Bsb*; Herr, hilf uns, wir verderben, 4vv, 2 vn, 2 va, bn, bc, *Bsb*; Herr, ich habe lieb die Stätte deines Hauses, 3vv, 2 vn, va, bc, *Bsb*; Herr Jesu Christ, wahr'r Mensch, 5vv, ripieno 4vv, 2 vn, bn, bc, *S-Uu*; Herr, lehre mich thun nach deinem, 5vv, ripieno 5vv, 2 vn, 3 va, bn, bc, *D-Dl*; Herr, lehre uns bedenken, 6vv, 2 vn, 3 va, bn, bc, *Bsb*; Herr, strafe mich nicht (Ps xxxix), 4vv, 3 va, vle/bn, bc, *Dl*; Herr, wer wird wohnen in deinen Hütten, 3vv, 2 cornetts, 3 va, bc, *Bsb*

Ich freue mich in dir, 5vv, 2 vn, 2 va, 3 trbn, 2 fl, vle, bc, *Bsb*; Ich habe dich zum Licht der Heiden gemacht, 5vv, ripieno 5vv, 2 vn, 3 va, bn, 2 cornettinos, 3 trbn, bc, *Dl*; Ich will singen von der Gnade (Ps lxxxix), 4vv, ripieno 4vv, 2 vn, 3 va, bn, bc, *Dl*; Jauchzet dem Herrn alle Welt (Ps c), 8vv (2 choirs), 2 vn, 3 va, bn, 2 clarinos, 2 cornettinos, tpt, 2 trbn, bc, *Dl*; Jesu, meine Freud und Wonne, 5vv, 5 insts, *RUl*; Jesus Christus, unser Heiland, 5vv, ripieno 5vv, 2 vn, 3 va, bn, bc, *Dl*; Komm du schöne Freudenkrone, 5vv, 2 vn, 3 violettas, violetta/bn, 2 clarinos, tamburi, 3 trbn, org, *Dl*; Komm heilger Geist, zeuch, 4vv, ripieno 4vv, 4 va, 4 trbn, bc, *Bsb*, ?lost; Lass dir gefallen, 2vv, 4 insts, *RUl*

Machet die Thore weit, 5vv, ripieno 5vv, 2 vn, 4 va, 2 cornetts/bombards, 3 trbn, bc, *Dl*, ed. in DDT, lviii–lix (1918/*R*); Mein Gott, betrübt ist meine Seele, funeral motet, 20 Oct 1667, a 6, org (?1667), pubd version *GOl*, *Z*; Mein Herz hält dir für dein Wort, aria, 3vv, 2 vn, bn, org, *Bsb*; Nun dancket alle Gott, 6vv, 2 vn, 3 va, bc, *Bsb*; Nun freut euch, lieben Christen gemein, 5vv, 2 vn, 2 va, bn, bc, *Bsb*; Sende dein Licht (Ps xliii), 4vv, ripieno 4vv, 2 vn, 2 va, bn, bc, *Dl*; Victoria, die Fürsten sind geschlagen, 5vv, 2 vn, 2 va, bn, 3 trbn, org, *S-Uu* (org tablature); Vom Himmel hoch, 3 choirs, 3 bombards, 2 clarinos, timp, harp, str, bc, *D-Dl*, ed. C. Theis (Kassel, 1992)

Was mein Gott will, 6vv, 2 vn, 3 va, bn, 2 cornetts, 3 trbn, *Bsb*; ed. in DDT, lviii–lix (1918/*R*); Was sind wir Menschen doch [Das verstimmte Orgel-Werck], funeral ode, 4vv, 22 May 1672 (Leipzig, ?1672), pubd version *Z*; Was werden wir essen, dialogue, 4vv, 4 insts, va, bc, *Bsb*, ?lost; Weichet von mir, ihr Boshaftigen, funeral motet, 16 June 1661, 6vv, org (Leipzig, ?1661), pubd version *FBo*, *GOl*, *WERhb*; Welt Vater du! O Adam deine Kinder, aria, 2 S, 3 va, vle, bc, *Dl*; Wenn mein Stündlein vorhanden ist, 4vv, ripieno 4vv, 2 vn, 2 va, vle, bc, *Dl*; Wer ist, der so von Edom kömmt, 5vv, 2 vn, 2 va, bn, 4 trbn, tamburi, bc, *Bsb*, *Dl* (incl. 2 clarinos, 2 tpt); Wer ist, der so von Edom kömmt, 3vv, 4 va, *Bsb*; Wir gehen nun, B, 3 insts, *RUl*; Wohl dem, der in der Gottesfurcht steht, 5vv, 2 vn, 3 va, bn, 2 cornetts, 3 trbn, bombard, bc, *Bsb*

O Traurigkeit, o Hertzeleid, Grab-Lied über die Begräbnis ... Jesu Christi (J. Rist), 4vv, in G. Vopelius, Gesangbuch (Leipzig, 1682)

SECULAR

Lustige Madrigalien, 2–4vv, und Canzonetten, 1–3vv, insts (Leipzig, 1663), *CH-Zz*; 4 ed. in Moser, ii, 17ff, extracts and list of titles in Moser, i, 19ff

LOST WORKS

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Latin sacred: 6 masses, a 4–24; 6 Mag, a 6–24; Historia de missione Spiritus S[anctus]; 16 motets, a 3–28

German sacred: 41 motets, a 5–20; 7 motets, a 6–23, listed in *Spezifikation derer 276 musicalischen Kirchen-Stücken, so ... Hr. Adamus Meissner... Organista bey der Kirchen zu St Ulrich [Halle] in seinem Testamente gedachter Kirchen ... vermachet 1718* (see Serauky); 2 motets written for dedication of Halle organ, 1665 (see Serauky); music written for dedication of Knauthain organ, 1674

Secular: Gluck zu! Dieweil der milde Sachse Euch wiederum eröffnet Wald und Bahn, madrigal, 4vv, 5 insts (Leipzig, 1657) [for Johann Georg II]; Leipziger Kehr-Michels, i–ii; 3 madrigals; Sonata sup. Guten Abend Garten Man

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GEORGE J. BUELOW

Knushevitsky, Svyatoslav Nikolayevich (*b* Petrovsk, 6 Jan 1908; *d* Moscow, 19 Feb 1963). Russian cellist. He studied at the Moscow Conservatory with Kozolupov and was soloist and principal of the Bol'shoy Theatre Orchestra from 1929 to 1943. After winning first prize in the first All-Union Musicians' Competition at Moscow in 1933, he began a successful career as a soloist and chamber player. With David Oistrakh and Lev Oborin in 1940 he formed a trio which later became internationally famous; Knushevitsky made his British début with them in 1958. They made distinguished records of trios by Schubert and Beethoven, and the latter's Triple Concerto. When the original manuscript of Tchaikovsky's Variations on a Rococo Theme was published in 1956, following the discovery that Fitzenhagen had inked over the score for the 1878 edition, it was Knushevitsky who made the first recording of the authentic version. This discovery was made by X-ray experiments carried out by the cellist Victor Kubatsky. Knushevitsky was a master of songlike phrasing as well as an outstanding virtuoso. His several tours abroad included Austria, Germany and the Casals Festival at Puerto Rico, and he was the dedicatee of various works, including concertos by Glière, Khachaturian, Myaskovsky and Vasilenko. A teacher at the Moscow Conservatory from 1942 until his death, he was head of the cello and double bass department there from 1954 to 1959. He received a USSR State Prize in 1950 and was made Honoured Art Worker of the RSFSR in 1955.

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MARGARET CAMPBELL/I.M. YAMPOL'SKY

Knussen, (Stuart) Oliver (*b* Glasgow, 12 June 1952). English composer and conductor. Born into a musical family (his father was principal double bass with the LSO) he started composing at the age of six. He studied composition with Lambert between 1963 and 1969, and then with Schuller at Tanglewood and in Boston.

Knussen first came to prominence when he conducted the première of his First Symphony at the age of 15. In both this work and the equally precocious Concerto for Orchestra (1968–70) he quickly and fluently absorbed the influences of Britten, Berg and mid-century (especially American) symphonists, displaying an unusual flair for both pacing and orchestration. His personal voice emerged fully with the Second Symphony (1970–71), a four-movement orchestral song cycle for voice and chamber orchestra setting Trakl and Plath. The haunted Expressionism of the poems is matched by a characteristically rich harmonic idiom which absorbs everything from complex chromaticism to consonant triadic formations within a serially derived scheme. The orchestral palette is clear and luminous within even the most densely layered polyrhythmic textures, a feature which has remained typical of Knussen's music. The Third Symphony (1973–9), the most elaborate score of this period, replaces conventional symphonic structures with a stark bipartite form in which elements from the volatile, discontinuous first movement return transfigured in the second movement's 13-chord passacaglia. The orchestration is once again extremely detailed and carefully balanced, playing off numerous contrasted ensembles against each other.

The technical bases of Knussen's style were worked out gradually through the 1970s both in the larger works and in a sequence of chamber pieces, each focussing upon a particular technical approach. The Concerto for Orchestra had already displayed a secure handling of conventional 12-note technique, which Knussen expanded in the Second Symphony, controlling the overall rate of intervallic unfolding so that subgroups of pitches within the row are more influential on each event than the row itself. In the Third Symphony, by contrast, much of the melodic and harmonic material is derived from two three-note cells which serve to unify the most contrasted musics. Since then, Knussen has continued occasionally to employ 12-note structures as source material, each time to different ends. *Trumpets* (1975), which develops the skirling clarinet fanfares from the Third Symphony's first movement, bases its swiftly evolving polyphony on a row divided into four three-note groups, each individually rotated. *Coursing* (1979) also uses a row structure to generate its constantly unfolding single melodic line, but here the row is heard evolving through a transposition scheme derived from the row itself. In another offshoot from the Third Symphony, *Ophelia Dances* (1975), two of the 'sphinxes' from Schumann's *Carnaval* are subjected to procedures of transposed inversion and rotation (in the manner of late Stravinsky) to form contrasting modal and harmonic areas. In all of these works a leaning towards octatonic pitch formations can be discerned, a tendency which culminated in the two fantasy operas *Where the Wild Things Are* (1979–83) and *Higglety Pigglety Pop!* (1984–5, rev. 1999). Here the predominant use of all-interval tetrachords linked into octatonic chains gives rise to a harmonic palette which allows Knussen to incorporate brief allusions to similarly construed passages from Musorgsky or Debussy without any sense of stylistic incongruity.

In all Knussen's mature work, intervallic subtleties and their harmonic implications have remained fundamental. He has never employed the durational extensions of serial schemata common in the 1950s and 60s, but his fluid rhythmic style owes much to the example of the polyrhythmic and metrical innovations of Carter's work of the same period. Thus many of the polyphonies between competing ensembles of the Symphony no.3 are influenced by simple polyrhythmic ratios which may also be found in the detailed rhythmical working, tempo relationships, and even to some degree the proportions between the



Oliver Knussen, 1987

larger parts of the work, though such processes are often modified according to the dramatic needs of the moment. Contrasting sections are almost always reached in Knussen's music by the device of tempo modulation – relating speeds by precise metrical cross-relationships – also found in Carter's work. This is surely a practical as much as a theoretical consideration, since such cross-relationships ensure that the tempo changes are precisely geared and clearly evident to the performers.

Knussen's output in the 1980s was dominated by the two fantasy operas *Where the Wild Things Are* and *Higglety Pigglety Pop!*. Despite their origins in books for children by the American author Maurice Sendak, with whom Knussen collaborated on the librettos, these operas are in no sense 'music for children': they are as elaborate and complex as anything Knussen has written. Knussen chose to draw upon the music he himself most loved as a child – Musorgsky, Debussy, Ravel, early Stravinsky, Mahler, Berg, Britten and early Henze – as a guide in transferring Sendak's vividly coloured illustrations to the stage. However, these pieces are not collages: overt allusions are few and are carefully integrated; and the tightly controlled harmonic schemes centred around related tetrachords ensure a clearly audible stylistic consistency. Both are also broadly number operas, with discrete and musically self-sufficient segments often unfolding without transitions. Consequently sections of each have been extracted to create independent concert works: *Songs and a Sea Interlude* and *The Wild Rumpus* from *Wild Things*, and *The Way to Castle Yonder*, a 'potpourri' of interludes from *Higglety*. A particular facet of the orchestration in both operas is the sonorous depth and variety of colour Knussen obtains from an orchestra of barely 50 players, which excludes trumpets altogether.

A large number of works composed since these operas have displayed a compression of utterance which belies their technical virtuosity and intensity of expression. Knussen's compositional technique has been honed in such later works to concentrate largely upon pitch fields derived from transposed inversion and rotation procedures. Both are techniques which he had employed sporadically since the mid-1970s, but the concentration upon them has resulted in a considerable refinement of harmonic language. The source sets are usually cells of far fewer than 12 notes, giving each piece its own intervallic and modal identity and allowing for the strategic manipulation of focal pitches within each movement (while not producing results that are in any sense conventionally tonal).

A case in point is the orchestral *Flourish with Fireworks* (1989, rev. 1993), in which a single five-note cell is subjected to instant variation at many speeds and on many levels simultaneously. Each of the five pitches in the source set is used as a local 'tonic' for at least one section of the music, and the entire structure is superimposed upon fleeting allusions to Stravinsky's early work *Fireworks*, on which the temporal structure of Knussen's piece is modelled. Similar procedures are used with larger cellular groups in the Variations for piano (1989), the *Whitman Settings* (1991) and *Songs without Voices* (1991–2), but in each case the pitch content of the cell is still carefully restricted. For example, the generative collection of the *Whitman Settings* is a sequence of eight notes, but comprising only six different pitches: A, B, C, C♯, D♯, E. This collection also has many diatonic subsets, which provide supple, easily recognizable melodic contours well suited to the vocal writing as well as rich harmonic implications which are thoroughly exploited by the songs.

Another striking trait of Knussen's recent music has been its dexterity in handling very different types of material – often overtly diatonic – with similar technical virtuosity and equally personal results. The orchestral accompaniment to his Horn Concerto (1994) is freely composed around a highly original interpretation of the key of D minor, with strong octatonic colouring leaning persistently towards E♭ rather than a conventional dominant; meanwhile the horn spins through melodies derived from a generative six-note cell in purely linear fashion. The first of the *Two Organa* (1994), while strictly composed using a Perotinus-style cantus firmus technique, uses only the white notes of the keyboard throughout (having been composed originally for a musical box); the second movement employs exactly the same techniques of augmentation, decoration and pedal-point but now applied to highly chromatic pitch material. Nevertheless, the two are instantly recognizable as the product of the same fastidious attention to details and the same aural imagination. Indeed, despite the emphasis placed here on compositional technique, Knussen's music has always been noted for its immediate and vivid impact in performance, usually giving the impression of great spontaneity, ebullience and wit: the technique, however elaborate, is never an end in itself.

In parallel with his compositional development, Knussen has emerged as one of the leading conductors of his generation. After his début appearances between 1968 and 1970, he conducted relatively little until 1981 when he gave his first performances with the London Sinfonietta, with whom he has since enjoyed a close association and whose music director he became in 1998. In the 1990s he was appointed chief guest conductor of the Residentie-Orkest, The Hague, and conducted many of the leading American orchestras.

Knussen was an artistic director of the Aldeburgh Festival from 1983 to 1998, and in charge of contemporary music activities at the Tanglewood Music Center from 1986 to 1993. His performances of contemporary music are remarkably lucid, even in the most complex repertory. He has had an especially fruitful association with the music of Carter, producing definitive recordings of such orchestral works as the Concerto for Orchestra and the large-scale *Symphonia*, the last part of which is dedicated to him. He has also made fine recordings of Stravinsky (notably such neglected later works as *The Flood* and *Variations*), Goehr, Henze and Takemitsu. In 1995 he accepted an exclusive recording contract with Deutsche Grammophon, and his recordings, a number of which he has produced himself, have won prizes internationally. In 1994 he was elected to honorary membership of the American Academy of Arts and Letters, and was made a CBE.

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Lloyd]; Choral, op.8, wind orch, 1970–72; Sym. no.3, op.18, 1973–9; Scriabin Settings, chbr orch, 1978; Coursing, op.17, chbr orch, 1979; Fanfares for Tanglewood, 13 brass, 3 perc, 1986; The Wild Rumpus, op.20b, 1983 [from op Where the Wild Things Are]; Flourish with Fireworks, op.22, 1988, rev. 1993; The Way to Castle Yonder, op.21a, 1988–90 [from op Higglety Pigglety Pop!]; Hn Conc., op.28, 1994; 2 Organa, op.27, chbr orch, 1994 [no.1 orig. for music box as Notre Dame des jouets]

Vocal: Sym. no.2 (G. Trakl, S. Plath), op.7, S, chbr orch, 1970–71; Hums and Songs of Winnie-the-Pooh (after A.A. Milne), op.6, S, chbr ens, 1970–83; Rosary Songs (Trakl), op.9, S, cl, va, pf, 1972; Océan de terre (G. Apollinaire), op.10, S, fl, cl, vn, vc, db, perc, cel, pf, 1972–3, rev. 1976; Trumpets (Trakl), op.12, S, 3 cl, 1975; Frammenti da 'Chiara', op.19a, 24 female vv, 1975–86; Songs and a Sea Interlude (Sendak), op.20a, S, orch, 1979–81 [from op Where the Wild Things Are]; 4 Late Poems and an Epigram of Rainer Maria Rilke, op.23, S, 1988; Whitman Settings, op.25, S, pf, 1991, arr. S, orch, op.25a, 1992

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JULIAN ANDERSON

Knyff [Knyf] (*fl c*1425–50). Composer, presumably English. A Credo for three voices that appears in an 'English' fascicle of *I-AO* (second layer, no.96) is attributed to him. De Van did not include his name in his catalogue of *I-AO*: it has been partly cut away by the binder, but is clear enough in the index. Nothing is known of his life, unless (an extremely remote possibility) he is to be identified with the theorist RICHARD CUTELL, who was connected with St Paul's Cathedral, London, in 1394–5: in medieval Latin, *cutellus* means 'knife'.

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BRIAN TROWELL

Knyght, Thomas (*fl c*1525–50). English church musician and composer. Throughout his known career he was a lay vicar of Salisbury Cathedral, where he became instructor of the choristers some time between 1526 and 1529, and also organist in, or a little before, 1538 (his deed of appointment to both offices is dated 30 April 1538). He undertook 'to kepe laudablie the orgeyns accordinge to good Musycke and armony', and to teach the choristers 'playnsonge pryckesonge Faburdon and descante'. He must be distinguished from the Thomas Knyght who was a prebendary of Salisbury. Owing to the imperfect state of the cathedral's archives, the musician cannot be traced there later than 1543. No successor is known until October 1550; compositions by Knyght were still being received at nearby Winchester College up to 1545.

Compositions attributable to him survive for both the Latin and English rites. A five-part mass *Libera nos* survives (inc., *GB-Cu* Peterhouse 471–4); three four-part settings (of the *Alleluia, Obtine sacris*, the antiphon *Christus resurgens ex mortuis* and the Marian antiphon *Sancta Maria virgo intercede*) in *GB-Lbl* Add.17802–5 ascribed to 'Mr Knyght' are probably also by him. The best of his Latin church music shows Knyght to have been a competent and inventive composer. A vernacular *Magnificat* and *Nunc dimittis* attributed to 'Knyght' were included in John Day's *Mornyng and Evening Prayer* of 1565. These too may be his, for they also appear, anonymously, in the Wanley Partbooks (*GB-Ob* Mus.Sch.E.420–22), which date from *c*1550, close to the period of Knyght's known activity.

Thomas Knyght must also be distinguished from Robert Knyght, four parts of whose five-part motet *Propterea maestum factum est cor nobis* are in *GB-Cp* 485, 487–9. Its composer was a chorister of St Paul's Cathedral, London, in 1574; the motet may be dated about 1590. A second motet of his, mentioned in earlier editions of *Grove*, does not exist, but was the result of confusing Robert Knyght with Robert White.

ROGER BOWERS

Knyvett, Charles (*b* ?London, 22 Feb 1752; *d* London, 19 Jan 1822). English singer. He was a chorister at Westminster Abbey and attended Westminster School. During the 1770s he became well known as an alto singer. He was a member of the Society of Musicians from 4 January 1778 and a Gentleman of the Chapel Royal from 6 November 1786. He was also organist of the Chapel Royal from 1796 until his death, and composer from 1802 to 1808. He was for many years secretary of the Noblemen's and Gentlemen's Catch Club, and was a frequent visitor to the Madrigal Society. He was one of the chief singers at the Handel Commemoration of 1784 and gave concerts until shortly before his death. He was regarded as one of the finest singers of his day, particularly in the glee and the catch. Parke called him 'perhaps the best catch singer in England, evincing in them all the genuine comedy of an Edwin'. He was also a successful composer of glees.

Knyvett embarked on various financial speculations. In 1789, with Samuel Harrison, he directed a series of oratorio performances at Covent Garden in Lent, undercutting the established Drury Lane Oratorios. In 1791 they opened the Vocal Concerts, which continued sporadically until Knyvett's death. At first they consisted entirely of vocal music, but on revival in 1801 they reverted to the more usual 'Grand Miscellaneous Selection'. Their programmes were conservative, consisting largely of excerpts from Handel's operas and oratorios, but always including some glees, in which Knyvett was a star performer. In 1800 he compiled *A Collection of Favorite Glees, Catches and Rounds*. In 1815 he published *Six Airs Harmonized for 3 and 4 Voices*. He purchased an estate at Sonning, Berkshire, which was inherited by his son Charles (1773–1852), an organist and composer.

For bibliography *see* KNYVETT, WILLIAM.

NICHOLAS TEMPERLEY

Knyvett, William (*b* London, 21 April 1779; *d* Ryde, Isle of Wight, 17 Nov 1856). English singer and composer, son of CHARLES KNYVETT. He was taught by his father and Samuel Webbe. He began singing in the Concert of Ancient Music in 1788 as a treble, and in 1795 as an alto, in which range he sang for the rest of his life. He became a Gentleman of the Chapel Royal in 1797, and soon afterwards a lay clerk at Westminster Abbey. He succeeded his father as composer to the Chapel Royal in 1808. For more than 40 years he sang at the principal concerts in London and the provinces, often as a member of a fashionable vocal trio with Harrison and Bartleman. Like his father he specialized in glee singing. He directed the Concert of Ancient Music from 1832 to 1840, the Birmingham Festival from 1834 to 1843, and the Yorkshire Grand Musical Festival of 1835. It was maintained that 'with the exception of Sir George Smart, he was the last of the musical leaders who inherited the Handel traditions as to the method of conducting an oratorio'. His second wife, Deborah Travis (*c*1795–1876), was a well-known singer.

He assisted his father in managing the Vocal Concerts, but eventually 'impoverished himself by unsuccessful speculations'. He is said to have written 46 glees, many of which were published; one, *When the fair rose*, was awarded the Prince of Wales's Prize in 1800. He also composed songs with piano accompaniment, and some anthems, including one commissioned for the coronation of George IV in 1820 (*The King shall rejoice*) and another for Queen Victoria's coronation in 1837. Knyvett's compositions are smooth and competent, but show no spark of originality.

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NICHOLAS TEMPERLEY

Kobayashi, Yoshitake (*b* Muroran, 10 June 1942). Japanese musicologist. After graduating from the University of Tokyo (1966), he studied in Vienna with Heinrich Husmann and in Göttingen with Alfred Dürr. He took the doctorate from the University of Göttingen in 1973 with a dissertation on Franz Hauser's Bach manuscript collection. A specialist on J.S. Bach, he was a research worker at the Bach Institute (1974–91) and participated in the editing of the Neue Bach-Ausgabe. Returning to Japan in 1991, he became a professor at Dōshisha Women's University, Kyoto, and, in 1999, at Seijō University, Tokyo. He was visiting professor at Dortmund University in 1998.

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MASAKATA KANAZAWA

Kobbé, Gustav (*b* New York, 4 March 1857; *d* Babylon, NY, 27 July 1918). American writer on music. After studies in Wiesbaden and New York he attended Columbia University, graduating from the School of Arts in 1877 and the School of Law in 1879. From 1879 to 1880 he was editor of the *Musical Review*. Beginning in 1880 he was music critic for a series of New York papers, *The Sun*, *The World*, the *Mail and Express*, and *The Herald*; he was music and art critic for *The Herald* at the time of his death. In 1883 Kobbé was sent to Bayreuth by *The World* to report on the first performance of *Parsifal*.

A prolific writer, he is chiefly known for his *Complete Opera Book* (1919), a collection of opera plots and analyses, which has become a standard work of reference; he also published books on Wagner and other composers, opera singers, and works on the pianola and the Aeolian pipe organ.

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PAULA MORGAN

Kōbe. City in Japan, to the west of OSAKA.

Kobekin, Vladimir Aleksandrovich (*b* Beryozniki, Perm′ province, 22 July 1947). Russian composer. He graduated from Leningrad Conservatory (where he attended the class of Sergey Slonimsky) in 1971 after which he taught composition at the Conservatory of the Urals (1971–80). He has served as chairman of the Ural branch of the Composers' Union of Russia (1992–5) and since 1995 he has been a senior lecturer in the composition department at the Conservatory of the Urals. In 1987 he received the Honoured Representative of the Arts award, and in the same year he was made a laureate of the USSR State Prize. Although Kobekin has written in many genres, music for the theatre is his particular interest and it is in this sphere that his most innovative artistic ideas have been realized. His operas are varied in content, genre and in the dramatic

principles that they follow; he has also produced two of his operas, realizing to the fullest extent his ideas of total theatre and continuing his search for another reality.

The triptych *Prorok* ('The Prophet', 1983) brings together Pushkin's *Pir vo vremya chumï* ('Feast During the Time of Plague') and *Kamennïy gost'* ('The Stone Guest') as well as incorporating material from Kobekin's oratorio *Gibel' poėta* ('The Death of a Poet'); musically speaking, Catholic chant (and especially echoes of the *Dies irae*) is synthesized with folk elements such as gigues as well as Spanish dance and guitar music. On this polystylistic basis he creates a complex image of poet, prophet and mankind. Pushkin's works also served as the starting points for the cantata *K druz'yam* ('To My Friends') and the symphonic poem *Sed'moye sentyabrya: besï* ('The Seventh of September: Demons'). Kobekin seeks to interact with the audience by means of allusion, both philosophical and magical, and while a logical sequence of events is not always present, his works manage to communicate and rise above the commonplace by means of stage metaphor, the use of masked characters and the opposition of traditionalism and radicalism. All this accounts for his desire to fuse the disparate traditions of ancient ritual, Greek tragedy, carnival festivity, the liturgy, the Florentine camerata, Shakespearean drama and postmodern pluralistic theatre. He has developed a manner of unfolding melody – known as *melopeya* or melodic epic – which determines overall form; he runs a course at the Conservatory of the Urals devoted to this technique and the theories of 'super-polyphony' he associates with it. Kobekin has worked with many theatres and with many of the most eminent figures in Russian opera; he has participated in festivals across Russia and in those in Kassel, Loccum and Ludwigsberg.

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(*selective list*)

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ALLA VLADIMIROVNA GRIGOR'YEVA

Kobelius, Johann Augustin (*b* Waehlitz, nr Merseburg, 22 Feb 1674; *d* Weissenfels, 17 Aug 1731). German composer. His career was centred on his native Saxony, where he was born the son of a pastor. His mother was the daughter of Nicolaus Brause, a Weissenfels organist who became his first music teacher. Later Kobelius studied the organ with Christian Schieferdecker, Kantor and organist in Weissenfels, and, according to Gerber, composition with Johann Philipp Krieger, court Kapellmeister at Weissenfels. Gerber also stated that Kobelius travelled extensively as a student, and visited Venice. In 1702 the reigning Duke of Saxe-Weissenfels secured Kobelius's appointment as organist at St Jacobi in Sangerhausen, overruling the town's choice of J.S. Bach. In 1703 Kobelius was appointed director of the town's *chori musici* and also began to expand his various musical duties at the Weissenfels court. In 1713 he became the administer and

director of the kapelle for the newly constructed Holy Trinity chapel in Sangershausen. In 1725 he was named *Landrentmeister* (land steward) for the court of Saxe-Weissenfels.

Kobelius was the last important composer to write operas during the brief but brilliant period of music at the Weissenfels court. Among his distinguished predecessors had been Keiser, Heinichen and, especially, Krieger. Kobelius was active as a composer in Weissenfels as early as 1712, but from 1715 to 1729 he served as the only regular composer of operas for performances in the royal palace, writing one score or more each year. Regrettably, all this music seems to be lost and few of the librettists have been identified.

WORKS

OPERAS

first performed in Weissenfels unless otherwise stated

Der unschuldig verdammte Heinrich, Fürst von Wallis, 1715
Der Irrgarten der Liebe, oder Livia und Cleander, 23 Feb 1716
Die auch im Unglück glückliche Liebe der Isabelle und Rodrigo, 1717
Die gerettete Unschuld, oder Ali und Sefira, 1717
Der durchlauchtiger Bauer und Zigeunerin, Wolfenbüttel, 20 Jan 1718; as Die erhabene Tugend, oder Bozena, Weissenfels, 1725
Die bewährte und wohlbelohnte Treue, oder Cloelia und Pythias, 1718
Don Carlos und Sidonie, 1719
Das doppelte Glück getreuer Liebe zwischen Fernando und Bellamira, 1719
Die zwar gedrückte, doch wieder erquickte Liebe, oder Amine und Sefi, 1719
Die vom Himmel geschützte Unschuld und Tugend, oder Bellerophon, Neumeister, 1720
Das durch beständige Liebe mit Persien glücklich verknüpfte Numidien, oder Achmed und Almeide, 1721
Die triumphierende Liebe, 1723
Der Triumph der Treue, oder Bellinde, 24 June 1724
Das triumphierende Glück, oder Augustas und Livia, 1727
Selimone und Cloriden, 1727
Ismene und Menoikeus [Menalces, Menarcas], 23 Jan 1728
Marcus Antonius und Cleopatra, 26 Feb 1728,
Die getreue Schäferin Doris, 1728
Meleager und Atalanta, 1729
Paris und Oenone, 1729
Theseus und Helene, 1729

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GEORGE J. BUELOW

København (Dan.). *See* COPENHAGEN.

Kobierkowicz [Kobierkiewicz], **Józef** [Franciszek; Antoni; ?Ignacy] (*fl c*1730–51). Polish composer and organist. He was active as a lay musician during the years 1731–5, and possibly also 1751, in the musical establishment of the monastery of the Pauline fathers in Jasna Góra in Częstochowa. It has been suggested, because his works are mentioned in a Kraków inventory in 1737, that Kobierkowicz was connected with the Jesuit chapel there, but that is conjectural. He wrote a number of pastorellas, short works connected with Christmas, on sacred texts relating the story of the shepherds, and using melodic phrases based on carols or other folktunes (including the *oberek* dance). His music is simple in style, using echo and dialogue effects and favouring parallel 3rds rather than contrapuntal imitation; it has a certain individual charm and may be regarded as representative of provincial Polish musical centres, particularly monastic ones, in the late Baroque period.

WORKS

Pastorellas, all ed. in ZHMP, xii (1968): Musae piae, S, A, T, B, 2 vn, 2 tpt, org; In pace princeps, A, T, 2 vn, 2 tpt, org; Caelum gaude, S, B, 2 vn, db, org; Dormi mei redemptio, S, 2 vn, db, org; Apparuit benignitas, S, 2 vn, db, org; Salve puelle, A, T, 2 vn, db, org; Caelo rores, S, B, 2 vn, vle, org; Caeli rores, S, B, 2 vn, vle, org; Adiuro te, 2 S, 2 vn, db, org; Patris stupenda bonitas, S, A, T, B, 2 vn, 2 tpt, bn, org
Ego mater pulchrae dictionis, motet, SATB, 2 vn, db, org, ed. in WDMP, lv (1964); ed. in MAP, i (1969)
Justus ut palma florebit, motet, SATB, 2 vn, 2 tpt, db, org, *PL-SA* 272/A VII, 32

LOST WORKS

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MIROSŁAW PERZ

Koblenz [Coblenz]. City in Germany at the confluence of the Rhine and Mosel rivers. It was founded in the 1st century as a Roman fort, provided with walls and fortifications towards the end of the 3rd century, and enlarged in Franconian times to make a royal residence.

Two of the three important old churches in the town, the Kastorkirche (dating from 836; from 1992 called the Basilica Minor), the Florinskirche (900) and the Liebfrauenkirche (1180), have at various times had choral foundations with distinctive choral traditions. The Kastorkirche owns two richly illuminated graduals from the 15th and 16th centuries with staffed neumes; other manuscripts of choral music are in the library of the Görresgymnasium (formerly the Jesuits' library).

Koblenz's theatrical tradition began in 1581 at the Jesuit School; troupes of English strolling players are recorded from 1605. In 1787 an opera house, which still exists, was inaugurated with a performance of Mozart's *Die Entführung aus dem Serail* by J.H. Böhm's company, which remained in Koblenz until 1804. In 1867 the theatre was taken over by the city as the private owners were no longer able to maintain the building.

Koblenz was handed over by the Emperor Heinrich II to the archbishopric of Trier in 1018. The archbishops, who were also electors from the 13th century until the French Revolution, helped the town to prosper, and the removal of the elector's residence to Ehrenbreitstein near Koblenz at the beginning of the 17th century further stimulated the town's cultural life. The Elector Carl Caspar von der Leyen (1652–76) introduced musicians to

the court in 1654, and during his reign there were 20 musicians and a dancing-master. The number of musicians was continually increased; by 1782 there were 41 instrumentalists, second only to Mannheim with 54. The lists of musicians include internationally famous names: Johann Zach, F.G. Anschuez (1711–95), Johann Peter and Philipp Dornaus, P.P. Sales, Jean Danzi, Jakob von Lindpaintner (father of the conductor P.J. von Lindpaintner) and Vincenzo Righini. The repertory was based chiefly on church music with a prevalence of works in the concertato style. The last musicians at the court included in their repertory works by Haydn, Mozart, Gluck, J.C. Bach, Pergolesi, Dittersdorf, J.A. Hasse, Salieri, Carl Stamitz and Cimarosa. In 1763 Mozart spent ten days at Koblenz, playing at the Residenz and in public concerts.

Music was fostered by the townspeople from 1760; this tradition has been continued by the Musikinstitut, founded in 1808 by J.A. Anschuez (1772–1855). Between 1865 and 1867 Max Bruch was its director and in 1866 his First Violin Concerto had its première under its auspices. Chamber music has been fostered by the Verein der Musikfreunde since 1872. Visiting virtuosos included Chopin, Ferdinand Hiller, Mendelssohn, Liszt, Paganini, Brahms and Reger. The singer Henriette Sontag was born in Koblenz.

Orchestral music was provided by the bands of the military forces stationed in Koblenz until 1900, when the Stadttheater started its own orchestra; this was taken over by the town in 1913 and called the Städtisches Orchester Koblenz. In autumn 1945 the Rheinische Philharmonie was founded in Koblenz with over 80 players. Under Walter May, Carl August Vogt, Claro Mizerit, Walter Crabeels, Pierre Stoll, James Lockhart and Christian Kluttig it has become well known in Germany and abroad and in 1973 it was adopted as a state orchestra with state support. The main concert hall is the Rhein-Mosel-Halle, built in 1962; its large concert organ, made by Kemper of Lübeck, has 72 stops. Between 1949 and 1970 the Koblenzer Sommerspiele attracted up to 120,000 visitors in June and July every year, with operettas on a floating stage on the Rhine and open-air serenade concerts in the Freilichtbühne Blumenhof of the Deutschherrenhaus (since 1955). The Koblenz Bach Choir, founded in 1956 as the Koblenz Madrigal Choir, is widely known and regularly participates in international festivals.

After the Musikinstitut gave up its associated school for singers and performers in 1880, a private conservatory was set up which existed until 1945 and for a time after 1906 had some 300 students under the violinist Franz Sagebiel; the staff included Bruch and Pfitzner (in 1892–3). In 1969 a college of education was established in Koblenz. It became a university in 1990 and, among other things, trains music teachers for primary and secondary schools and municipal music schools. It offers the MA and PhD in music. In 1884 the music department and the Jacques Offenbach Society together founded the International Jacques Offenbach Institute in Bad Ems.

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HEINZ ANTON HÖHNEN

Koch. German family of organists and organ builders. Paul Koch the elder (*d* Zwickau, 1546), from St Joachimsthal (now Jáchymov), Bohemia, went to Zwickau in 1543 and there renovated the organs in St Marien and St Katharinen. Paul Koch the younger (bur. Zwickau, 28 Sept 1580) worked as organist in Zwickau, from 1544 at St Katharinen, and from 1552 at St Marien. He renovated the organ in Weiden. Hans Koch was organist from 1563 to 1568 at the Petrikirche in Freiberg, Saxony. Stephan Koch (*d* Zwickau, 29 Dec 1590) was organist at St Dorotheen in Vienna in 1564, and later in Annaberg (Erzgebirge), where he married in 1570. From 21 July 1575 he lived as a wealthy citizen and organist and highly esteemed instrument maker in Zwickau. He completed an organ begun by Jakob Weinrebe in Bischofswerda (Christuskirche, 1571) and built instruments in Olomouc (St Mauritius, 1585), Kulmbach (1587) and Jihlava (1590). Three positive organs are ascribed to him by M. Fürstenau in the Dresden instrument inventory.

Georg Koch the elder was no doubt closely related to the Zwickau branch of the family. He built an organ in Glauchau (St Georg, 1580) and from 1582 until 1585 was in Glauchau, where he owned a house and garden (though he later suffered a period of financial hardship). In 1585 he was living in Zwickau, where he remained until at least 1590. He renovated organs in Zeitz (cathedral) and Leipzig (Nikolaikirche) and built organs at Taus (large organ, 1572–3), Schmölln (Stadtpfarrkirche, 1583) and Brno (St Jakub, 1590). He was assisted by his son Georg in building an organ at Waldenburg, Saxony (St Bartholomäus, 1598–9); in 1602 Georg Koch the younger made some improvements to the instrument, which had in the meantime been damaged by stormy weather. A son born to Georg Koch (the younger) and his wife Martha was baptized in Altwaldenburg on 27 October 1616.

The capable organ builders of this well-known family combined carefully planned register combinations with solid workmanship, and they are of considerable importance in the art of 16th-century organ building. Their instruments are found chiefly in Saxony, Bohemia, Moravia, Silesia and Bavaria.

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WALTER HÜTTEL

Koch, (Sigurd Christian) Erland von (*b* Stockholm, 26 April 1910). Swedish composer, teacher and conductor. Son of the composer Sigurd von Koch (1879–1919), he studied at the Stockholm Conservatory (1931–5) and then in France and Germany (1936–8) with Höffer (composition), Kraus and Gmeindl (conducting) and Arrau (piano). On his return to Sweden he concentrated on conducting, while also working as a teacher at Wohlfart's Music School, Stockholm (1939–53), and as a sound technician with Swedish radio (1943–5). In 1953 he was appointed to teach harmony at the Stockholm Musikhögskolan, where he was made professor in 1968. He was chairman of Fylkingen (1946–8) and an executive member of the Swedish Composers Association (1947–63). He became a member of the Swedish Royal Academy of Music in 1957, and has received the Royal Vasa Order (1967) and Litteris et Artibus (1979).

After an early neo-classical phase, which was typified by the popular orchestral *Dans* no.2, Koch's style matured through his studies of Grieg, Sibelius, Hindemith and Bartók, and, above all, as a result of his deep understanding of Dalecarlian folk music. His fresh, effectively scored pieces, often using folk melody, have made him one of the most popular Swedish composers abroad. Over the years his treatment of tonality broadened, and he developed a skilful ability in the rhythmic and contrapuntal variation of peasant music, as seen in the orchestral *Oxberg-trilogin*, the 12 *Skandinaviska danser* and the *Polska svedese*. In the *Impulsi-trilogin* the orchestration is heavier, with almost 12-note melodies.

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(*selective list*)

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Flautalba, fl, str, 1976; Lapponica (Sym. no.5), 1976–7; Ob Conc., str, 1978; Tuba Conc., str, 1978; Vn Conc. no.2, 1980, rev. 1990; Moderato & Allegro, sax ens, 1981; 4 symfoniska myter [4 Symphonic Myths], 1981–2; Gui Conc., 1982; Trombonia, trbn, str orch, 1983; Rauna, Variations on a Lappish Melody, 1984, rev. 1993; Midvinterblot, Sommarsolstå [Midwinter Sacrificial Feast, Summer Solstice], 2 Nordic portraits, 1985–6; Fantasia melodica, gui, str, 1986; Sym. no.6 (Salvare la terra), 1991–2; Dalecarlian Rondo, chbr orch, 1993; Lamento över Estonia-katastrofen [Lament over the Estonia Catastrophe], 1994–6

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ROLF HAGLUND

Koch, Franjo Ksaver. *See* KUHAČ, FRANCO KSAVER.

Koch, Friedrich E(rnst) (*b* Berlin, 3 July 1862; *d* Berlin, 30 Jan 1927). German teacher and composer. At the age of 16 he entered the Berlin Hochschule für Musik, where he

studied the cello with Hausmann and composition with Bargiel (1880–81, 1883–4) and then Robert Radecke. He was playing the cello with the royal orchestra in Berlin by 1882, and in 1891 he went to Baden-Baden as city Kapellmeister. After a year, he decided on a career in teaching, becoming a singing instructor at the municipal Lessing Gymnasium in Berlin, where he remained until 1918. The security of this appointment enabled him to give more attention to composition and his classicist pieces, with their simple, often folklike ideas, quickly found recognition. Nominated professor in 1900, he was active as a teacher at various conservatories; from 1911 he participated in several official examination commissions. A thoroughly able and gifted teacher, in 1917 he was appointed theory teacher at the Berlin Hochschule für Musik, where he succeeded Humperdinck as director of the theory and composition class in 1920. His writings include *Der Aufbau der Kadenz und anderes: ein Beitrag zur Harmonielehre* (Leipzig, 1920). Among his pupils were Blacher, Jacobi, Kletzki and Weill. Though the pedagogic achievements of this typical Berlin academic are unquestioned, his music was quickly forgotten.

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THOMAS-M. LANGNER/R

Koch, Heinrich Christoph (*b* Rudolstadt, 10 Oct 1749; *d* Rudolstadt, 19 March 1816). German theorist and violinist. He served in his youth as a violinist in the Hofkapelle at Rudolstadt and in 1772 became a court musician. He studied the violin and composition with the Kapellmeister Christian Scheinpflug and briefly continued his studies in Weimar, Dresden, Berlin and Hamburg before returning to Rudolstadt, where he remained for the rest of his life. In 1792 he was appointed Kapellmeister, but he returned voluntarily to the orchestra as a first violinist after one year. Composition and writing then occupied him until his death. He was posthumously elected to the Swedish Royal Academy of Music in 1818.

The majority of Koch's compositions were for the court: cantatas, a drama *Die Stimme der Freude in Hygeens Haine* (1790), instrumental works and sacred music. Except for excerpts illustrating his theoretical writings, these are now lost. Seven symphonies ascribed to 'Koch' and formerly held by the Hofkapelle (now in *D-RUl*) do not appear in contemporary lists of Koch's compositions and may not be his. Koch also wrote numerous reviews and a few articles – some anonymously – for the *Musikalische Real-Zeitung* of Speyer (1788–91), the *Jenaische allgemeine Literatur-Zeitung* (1804–11) and the *Allegmeine musikalische Zeitung* (1807–11). He started a periodical entitled *Journal der Tonkunst* in 1795, but only two issues appeared.

The *Versuch einer Anleitung zur Composition*, published in three volumes (1782, 1787, 1793), is Koch's most original and important work. A comprehensive study of both the theory and the aesthetics of music, it is grounded in the repertory of the day. Koch resolves the 18th-century dispute over the relative importance of harmony and melody by examining the origins of tones and the process by which the notes of the scale arise. He asserts that neither harmony nor melody takes precedence; key, or mode, is the primary matter (*Urstoff*) of music. If notes occur simultaneously, harmony results; if successively, melody results. Koch is indebted to Marpurg for the theoretical views expressed in volume i, but does not accept his theory of the undertones, derives the 7th differently, and does not believe that harmony is the primary element of music. He uses five counterpoint exercises of increasing harmonic complexity to illustrate how the notes of a cantus firmus contain the basis for differing harmonies related to the prevailing key. This demonstration is important preparation for the creation of a melody rich in harmonic variety. The *Handbuch* of 1811 is a revision of this volume, introducing recent scientific discoveries and a different method of chord classification.

Koch began volume ii of the *Versuch* with an extended essay on aesthetic considerations and guidelines for creation in music. Here he was indebted to the work of Charles Batteux, which he knew in K.W. Ramler's translation, and especially to Sulzer's *Allgemeine Theorie der schönen Künste*. He believed that the ultimate purpose and moral justification of the fine arts, in particular music, are to awaken feelings in the audience that will inspire noble resolutions. Although aesthetic theory did not yet validate instrumental music, Koch implies that, by following certain guidelines of the fine arts, the composer of instrumental music may realize the same aim. He outlines three stages of creation, the plan (*Anlage*), the realization (*Ausführung*) and the elaboration (*Ausarbeitung*), and relates them specifically to music, describing the stages in which an aria from C.H. Graun's *Der Tod Jesu* was supposedly composed. Although it is unlikely that this method of creation was actually practised, the analysis was a useful pedagogical exercise.

Most of volume ii and all of volume iii are entitled 'Von den mechanischen Regeln der Melodie' [The Mechanical Rules of Melody]. Koch examines modulation, metre, melodic sections and their connection, and the genres of the day, stressing throughout the importance of the harmonic dimension. The composer's goal should be 'to conceive of melody harmonically' (*die Melodie harmonisch zu denken*), and this mutual dependence of melody and harmony should inform decisions at all levels. Koch acknowledges Joseph Riepel's *Anfangsgründe zur musicalischen Setzkunst* as the first work to discuss the smallest units of music and the ways in which they must be joined, and builds systematically upon these ideas. The distinguishing characteristics of a musical unit are its ending and its length. The ending, or melodic punctuation, is a resting-point articulated by melodic and harmonic means.

The length of a phrase has a rhythmical character (rhythmische Beschaffenheit); because successive phrases create a rhythm, or periodicity, most pleasing if their lengths are equivalent. Koch prefers the four-bar phrase (*Vierer*), but also describes basic phrases of other lengths and extended and compound phrases. He discusses ways in which these building-blocks may be joined together in brief works, offering various harmonic patterns, and shows how an eight-bar dance can be expanded to 32 bars by such means as sequence, repetition, parenthesis and multiplication of phrase endings and cadences. In his descriptions of the larger forms, Koch concentrates on the principal period (*Hauptperiode*), a group of phrases which ends with a formal cadence. These periods create the various forms of music by their statement, their repetition, and the position of their harmonic centres within the hierarchy of the prevailing key. For the first movement of a symphony, Koch outlines a binary structure consisting of three principal periods; although he refers to a 'singing phrase' after the modulation, he never refers to it as a second theme. Koch's teachings on form were not prescriptive; he generally presented several options observed in the current repertory with the aim of showing what was most usual, *das Gewöhnliche*.

The *Versuch* includes many musical examples by Koch and excerpts from symphonies by Haydn and Antonio Rosetti, Singspiele by J.A. Hiller and Georg Benda, keyboard sonatas and concertos by C.P.E. Bach and works by other composers. Although the majority date from the 1760s and 70s, Koch also praised Mozart's 'Haydn' Quartets (published in 1785) and noted changes in recent practice.

The monumental *Musikalisches Lexikon* of 1802 was the work by which Koch was best known until the mid-20th century. It provides information on the formal and technical aspects of the music of the late 18th century in concise entries with scientific explanations, mathematical illustrations and numerous musical examples. Koch later revised and condensed it for a more popular version (1807).

Extracts from the *Lexikon* were translated into Danish in 1826, and Arrey von Dommer revised and enlarged the entire work in 1865. Both the *Lexikon* and the *Versuch* influenced such theorists as Choron, Weber, Marx, Lobe, Lussy and Riemann.

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Musikalisches Lexikon, welches die theoretische und praktische Tonkunst, encyclopädisch bearbeitet, alle alten und neuen Kunstwörter erklärt, und die alten und neuen Instrumente beschrieben, enthält (Frankfurt, 1802/*R*, 2/1817); abridged as *Kurzgefasstes Handwörterbuch der Musik für praktische Tonkünstler und für Dilettanten* (Leipzig, 1807/*R*)

'Über den technischen Ausdruck: Tempo rubato', *AMZ*, x (1808), cols. 513–19

Handbuch bey dem Studium der Harmonie (Leipzig, 1811)

Versuch, aus der harten und weichen Tonart jeder Tonstufe der diatonisch-chromatischen Leiter vermittels des enharmonischen Tonwechsels in die Dur- und Molltonart der übrigen Stufen auszuweichen (Rudolstadt, 1812)

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NANCY KOVALEFF BAKER

Koch, Jodocus. *See* JONAS, JUSTUS.

Koch, Lothar (*b* Velbert, 1 July 1935). German oboist and teacher. After studying with J.B. Schlee in Essen, Koch was appointed solo oboist in the Freiburg PO in 1953, taking up the same post in the Berlin PO in 1957. Koch's oboe playing was a distinctive feature of the Karajan Berlin sound of the 1960s and 1970s. In 1959 he won first prize in the Prague Spring Festival; two years later he took up a post at the Berlin Conservatory, and in 1972 began to teach at the Herbert von Karajan Akademie, Berlin. Since his retirement from the Berlin PO in 1991 he has taught at the Mozarteum in Salzburg. Koch has been an active chamber musician, working mostly with his colleagues from the Berlin PO. Additional honours include the Kunstpreis de Stadt Berlin-West in 1964. Koch's solo recordings include oboe concertos and sonatas of the Baroque, and Classical chamber music including Mozart's Oboe Quartet and a highly acclaimed version of the concerto by Richard Strauss.

GEOFFREY BURGESS

Koch, (Richert) Sigurd (Valdemar) von (*b* Ågnö, nr Stockholm, 28 June 1879; *d* Stockholm, 16 March 1919). Swedish composer. He studied the piano at the Richard Andersson School and composition with Lindegren, then in Berlin (1905, 1912) and Dresden (1905). Later he worked as an accompanist and as a music critic. Painter and poet as well as composer, he ranks among the Nordic late Romantics, with a loosely rhapsodic style owing something to the French Impressionists. His works include many song collections from his late years as well as violin and cello sonatas (both 1913), a piano quintet (1916), works for violin and orchestra (1914) and piano and orchestra (Ballade, 1919), incidental music and symphonic poems (including *I Pans marker*, 1917).

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KATHLEEN DALE

Koch, Stephan (*b* Veszprém, Hungary, 12 April 1772; *d* Vienna, 16 Dec 1828). Austrian woodwind instrument maker. He was active in Vienna from 1809, and in 1815 he acquired citizenship and the status of a master craftsman of that city. Although he made all kinds of woodwind instruments, including the csakan, he was most famed for his improvements to the design of flutes and oboes. In collaboration with the flautist Georg Bayr, Koch developed the 'Panaulon', a type of flute with a lower register extending to *b* and in some cases even to *g*. Bayr described the instrument in his *Practische Flöten-Schule* (*c*1823); it had seven keys beneath the D♯ key, and a recurved footjoint to accommodate the necessary extra length of tubing. Koch also worked with the oboist Joseph Sellner (1787–1845) to produce perhaps the most progressive oboe of the period; as well as the nine keys usual until that time it had extra levers for B, F and D♯. Its compass extended down to *b* and it had a tuning slide to improve intonation. This design was modified in detail during the following decades but remained unchanged in principle, becoming the basis for the 'Viennese oboe' always preferred in Austria.

Of Koch's five children, three sons continued in the trade. Franz (*b* 8 Dec 1800; *d* 28 Feb 1859) took over the workshop after his father's death. Stephan junior (*b* 2 June 1809; *d* after 1877) seems to have worked at the same address and continued the family business after the death of Franz. The youngest brother, Friedrich (*b* 19 Aug 1818; *d* 5 Oct 1873) was also a maker of woodwind instruments. Instruments from the Koch workshops bear a double eagle device and the wording S: KOCH/WIEN.

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RUDOLF HOPFNER

Kochańska, Prakseda Marcelina. *See* SEMBRICH, MARCELLA.

Kochański, Paweł (*b* Odessa, 14 Sept 1887; *d* New York, 12 Jan 1934). Polish violinist. He began lessons with Emil Młynarski when he was seven, and at 14 played first violin with the Warsaw PO. In 1903 he joined César Thomson's violin class at the Brussels Conservatory and received a *premier prix* after four months. After touring widely in Europe he returned to Poland in 1907 and taught the virtuoso class at the Warsaw Conservatory, then in 1913 succeeded Auer as professor at the Imperial Conservatory in St Petersburg. His friendship with Szymanowski brought about the composition of several violin works, notably *Mity* ('Myths', 1915) and the Concerto no.1 (1916), on both of which Kochański collaborated with the composer. He taught for two years in Kiev (1917–19); after the Revolution he left the USSR for Poland and then emigrated to the USA, where he made his début with the New York SO in 1921. He became a teacher at the Juilliard School in 1924 while continuing his concert career. Kochański wrote cadenzas to Szymanowski's concertos and made many transcriptions for violin and piano of works by Szymanowski and others, including Szymanowski's *Kurpie Song* no.9, Dance from *Harnasie* and Roxana's Song from *King Roger*, and Falla's Seven Spanish Popular Songs which he published as *Spanish Popular Suite*. Stravinsky transcribed for him three extracts from *The Firebird*. He was awarded the Polish Officer Cross and made a member of the Légion d'Honneur.

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MIECZYSŁAWA HANUSZEWSKA

Köchel, Ludwig (Alois Ferdinand), Ritter **von** (*b* Stein, nr Krems, 14 Jan 1800; *d* Vienna, 3 June 1877). Austrian music historian. After graduating in law from the University of Vienna in 1827, Köchel and his friend Franz Freiherr Scharschmid von Adlertreu took responsibility for the education of the four sons of Archduke Karl; at the completion of his services in 1842, Köchel was recognized by the award of the Knight's Cross of the Order of Leopold. In 1850 Köchel was appointed k.k. Schulrat in Salzburg and Gymasialinspektor for Upper Austria, but he gave up this post after only two years. He returned to Vienna in 1863 and remained there until his death in 1877. Mozart's Requiem was performed at his funeral.

As an independent scholar of private means, Köchel published numerous articles on botany and mineralogy, as well as translations of Virgil, Ovid and Horace. His chief claim to fame, however, is his work on Mozart. He maintained close contact with the music establishment in Salzburg, even after 1852. In 1854 he was elected a member of the Dommusikverein und Mozarteum, and in 1856 he published privately some *Canzonen* celebrating the Mozart birth centenary. Earlier, in 1851, Köchel's friend Franz Lorenz published an anonymous pamphlet, *Im Sachen Mozarts*, drawing attention to the very unsatisfactory state of knowledge about Mozart's music and its sources.

Köchel was prompted by Lorenz's pamphlet to compile a chronological catalogue of Mozart's works, first published in 1862 as *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts*. It gave the first few bars of each work, including all movements or vocal numbers, and identified it by a number; it also listed the autograph and other manuscript sources, if extant, the first edition, and references to the recent biography by Otto Jahn, to whom it was dedicated. In compiling his catalogue, Köchel was helped by material from the collections of Josef Hauer, a doctor in Öd (Lower Austria), Aloys Fuchs and Leopold von Sonnleithner, in addition to his own large collection of first and early editions. Like Jahn, he also made, or had made, manuscript copies of many of Mozart's works, some of which served as printers' copy for Breitkopf & Härtel's complete works. Köchel's Mozart autographs are in the Österreichische Nationalbibliothek, Vienna, and other items from

his collection in the library of the Gesellschaft der Musikfreunde in Vienna.

After the completion of his catalogue, Köchel turned to other matters: in 1869 he published the still useful *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* and in 1872 a thematic catalogue of the works of Fux; 83 of Beethoven's letters to Archduke Rudolph appeared in 1865 and *Die Pflege der Musik am österreichischen Hofe vom Schlusse des XV. bis zur Mitte des XVII. Jahrhunderts* in 1866. But Köchel's interest in Mozart remained, and he was instrumental in bringing about the first complete edition of the composer's works, published by Breitkopf & Härtel beginning in 1877; to this end he left the publishers a significant subvention.

The compilation of the Mozart catalogue posed unprecedented problems of authenticity (for which Köchel found an elegant solution in his Appendix) and in particular chronology. Less than a third of Mozart's works were composed after February 1784, when the composer began his own, dated thematic catalogue; approximately 450 earlier works could not always be dated accurately, because either the autograph was lost or, if extant, bore no date. Nevertheless, Köchel's splendid achievement was the first of its scale and standard for any composer.

Subsequent editions (Leipzig, 2/1905, by Paul Graf von Waldersee; 3/1937, by Alfred Einstein; 6/1964 by Franz Giegling, Alexander Weinmann and Gerd Sievers) added enormously to the amount of information in the catalogue, often radically altering the presumed datings and, as a result, the numbering of many pre-1784 works. These revisions, however, have become unworkable; not only do they compound speculation upon speculation, but more recent work by Wolfgang Plath and Alan Tyson has rendered many of these datings, both traditional and revised, obsolete. A new edition of Köchel (*Der neue Köchel*, by Neal Zaslaw, Ulrich Konrad and Cliff Eisen) was in preparation during 2000.

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CLIFF EISEN

Kochenthal [Küchenthäler], **Johannes.** *See* KEUCHENTHAL, JOHANNES.

Kocherga, Anatoly (*b* Vinnitsa district, 1946). Ukrainian bass. Studies at the Kiev Conservatory and prizes in the Glinka (1971) and Tchaikovsky (1974) competitions led to a period with the Kiev Opera. His international career was launched in 1989, when he sang Shaklovity in the Vienna Staatsoper's *Khovanshchina* under Claudio Abbado. Engagements at Bregenz, Amsterdam (both as Kochubey in *Mazepa*), the Opéra Bastille and La Scala (respectively as Boris and the Sergeant in *Lady Macbeth of the Mtsensk District*) followed, and he has repeated these roles with success elsewhere and recorded them. Since his Boris Godunov at the 1994 Salzburg Easter and Summer festivals he has been particularly associated with the part, singing it in Venice, Turin, Montpellier and with the Vienna Staatsoper in Japan; he has also sung Dosifey (*Khovanshchina*) in Brussels. He has sung Gremin in Amsterdam (1997) and Field Marshal Kutuzov (*War and Peace*) in Paris (2000). Non-Russian roles earlier in his career included the Commendatore, but subsequently have been mainly in Verdi, including Sparafucile (1997, San Francisco), Pistol, Banquo and the Grand Inquisitor. Non-operatic assignments such as Musorgsky's *Songs and Dances of Death*, Shostakovich's 13th Symphony and Janáček's 'Glagolitic Mass' are equally well suited to his imposing voice and presence.

JOHN ALLISON

Kocian, Jaroslav (*b* Ústí nad Orlicí, 22 Feb 1883; *d* Prague, 8 March 1950). Czech violinist, teacher and composer. The son of a violin teacher, he was given lessons from early childhood, later studying with Otakar Ševčík at the Prague Conservatory (1896–1901), and composition with Dvořák. He gained immediate success as a concert soloist at home and abroad from 1901, visiting Vienna, London and the USA, where he first toured in 1902. With Jan Kubelík he was regarded as an outstanding exponent of the Ševčík method and the Czech violin school, and was widely acclaimed for his warmth of tone, expressive ardour and stylistic purity. He spent two years in Russia from 1907 as professor at the Odessa Conservatory, leader of the Odessa Czech Quartet and of the Duke of Mecklenburg's private quartet at St Petersburg. In 1921 he became Ševčík's assistant at the Prague Conservatory, and in 1928 gave up concert appearances to devote himself to teaching. He was professor at the Masters' School of the Prague Conservatory from 1924 to 1943, with two years (1939–40) as rector there. His leading pupils included Alexandr Plocek, Josef Suk (ii) and Emil

Zathureczky. He composed small works for violin and piano in neo-Romantic style, with some songs and choruses, and published a revision of his father's violin primer, *Počátky hry na housle* ('The beginnings of violin playing', Prague, 3/1945).

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A. Šlajs: *Jaroslav Kocian* (Pardubice, 1958)

ALENA NĚMCOVÁ

Kocian Quartet. Czech string quartet. It was founded at the Prague Academy of Musical Arts in 1972 as the New String Quartet by Pravoslav Kohout, Jan Odstrčil (*b* 1944), Jiří Najnar and Václav Bernášek (*b* 1944), under the guidance of Antonín Kohout of the Smetana Quartet. In 1975 Pavel Hůla (*b* 1952) replaced Pravoslav Kohout as leader and the group took the name of the Czech violin virtuoso Jaroslav Kocian. Its Prague début was made at the 1976 Spring Festival and its British début at the Wigmore Hall, London, in 1992. From 1987 to 1991 it was an official ensemble of the Czech PO. In 1993 Najnar was replaced on the viola by Zbynek Pad'ourek (*b* 1966). The quartet has a wide repertory and has won particular praise for its performances and recordings of the music of Mozart, Fibich, Schulhoff and Hindemith. The Czech composers Fried, Kašlík, Kubička, Kvěch, Loudová, Riedelbauch and Tichý have dedicated works to it.

TULLY POTTER

Kocsár, Miklós (*b* Debrecen, 21 Dec 1933). Hungarian composer. After attending the Debrecen Music School he became a pupil of Farkas at the Liszt Academy of Music (1954–9). From 1963 he was director of music and conductor at the Madách Theatre. He joined the staff of the Budapest Conservatory in 1972, and served as head of composition there from 1974 to 1984; in 1984–5 he was head of the music section of Hungarian Radio. He has received the Erkel Prize twice (1973, 1980), the title Artist of Merit (1987) and the Bartók-Pásztory Prize (1992).

Kocsár has concentrated on writing vocal and chamber music, particularly works for woodwind. From the roots of the Bartókian tradition, he developed an individual style which, while essentially vocal in inspiration, proved successful in instrumental as well as vocal genres, and in its harmonic as well as melodic aspects. The quest for clarity of structure and the reinterpretation of traditional forms is common to many of his works. His oratorio *Az éjszaka képei* ('Visions of the Night') was written for the opening concert of the 1988 Europa Cantat 10 festival in Hungary.

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(*selective list*)

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Choral: Hegyi legények [Mountain Lads] (cant.), male chorus, brass, perc, 1957; Suhanj, szerelem [Glide Away, Love] (J. Joyce), chorus, pf, 1961; Évszakok zenéje [Music of the Seasons] (L. Áprily), female chorus, 1967; Tűz, te gyönyörű [Fire, you Miracle] (L. Nagy), 1970; Liliomdal [Lily Song] (Nagy), 1971; Három női kar [3 Female Choruses] (Nagy), 1971–2; Tűzciterák [Fire Zithers] (Nagy), female vv, 1973; Csili-csali nóták [7 Children's Choruses] (S. Weöres), 1977; Cat and Dog (J. Kirkup, E. Farjeon), children's chorus, 1978; 6 Choruses (C. Sandburg), female chorus, 1979; Csodafiú-szarvas [Wonderboy Stag] (Nagy), 1981; Mégis mondom Damion [I will Invoke you Demon] (ancient folk prayer), 1985; Az éjszaka képei [Visions of the Night] (orat, F.Juhász), Mez, Bar, chorus, orch, 1987; Missa, A, unison vv, 1991–2; Hegyet hágék, lőtöt lépék [I go up Mountains, I go down Slopes] (ancient folk prayer), 1992; Szent Antal tüze [The Fire of St Anthony] (ancient folk prayer), 1992; Keresztvetés, oh hajnal, hajnal, hálog hasadj meg [Crossing Oneself, Oh Dawn, Dawn, Fall, Cataract] (ancient folk prayers), 1993; Téli alkony [Winter Nightfall] (S. Kányádi), unison vv, 1993; Salve regina, unison vv, 1995; Valaki jár a fák hegyén [Someone is Walking on the Treetops] (Kányádi), female chorus, 1995; Magnificat chorus, str, perc, opt. org, 1996; Missa seconda, children's chorus, org, 1997

Chbr and solo inst: Dialoghi, bn, pf, 1964–5; Ungaresca, (ob, cl)/(fl, cl)/(2 cl), 1968; Variazioni, wind qnt, 1968; Repliche, fl, zimbalo ungherese/hpd, 1971; Improvvisazioni, pf, 1972; Sextet, brass, 1972; Repliche no.2, hn, cimb, 1976; Capricorn Conc., fl, ens, 1978; Repliche no.3, cimb, 1981; Episodi, ob, str, 1982; 7 változat [7 Variations], va, 1983; Echos no.1, hn, 1984; Wind Qnt no.3, 1984; Quintetto d'ottoni, 2 tpt, hn, trbn, tuba, 1986; Suite, gui, 1986; Echos no.2, 2 hn, 1989; Rhapsody, trbn, pf, perc, 1989; Variations, vc, 1989; Trio, str, 1990; Music, 4 trbn, 4 perc, 1991; Hang-szín-játékok [Sounds-Colours-Games], 2 fl, 1993; Notturno, pf, 1996; Varázsdoboz [Magic Box], 2 fl, 1996

Solo vocal: Lamenti (F. García Lorca), S, pf, 1966–7; Magányos ének [Solitary Song] (cycle, A. József), S, ens, 1969; Három Petőfi-dal [3 Petőfi Songs], Bar, pf, 1973; Kassák-dalok [Kassák Songs], Mez, fl, cimb, 1976; A félelem felhői [Clouds of Fear] (Kassák), Mez, cimb, 1992; Kányádi-dalok [Kányádi Songs], Mez, pf, 1994

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MELINDA BERLÁSZ

Kocsis, Zoltán (*b* Budapest, 30 May 1952). Hungarian pianist and composer. He studied with Pál Kadosa, Ferenc Rados and György Kurtág at the Liszt Academy of Music in Budapest, obtaining his diploma in 1973. As a student he caused a sensation when in 1970 he won the Hungarian Radio Beethoven Competition. The following year he made his first tour of the USA, and in 1972 appeared in London and at the Salzburg and Holland festivals. He was soon recognized as an outstanding pianist, and quickly developed an international career. He has an impressive technique, and his forthright, strongly rhythmic playing is nevertheless deeply felt and never mechanical. Kocsis has a natural affinity for Bach, but is also a fine exponent of contemporary music and has given the first performances of works by Kurtág. He has also worked as composer with the avant-garde group the New Studio. Among his recordings are all Bach's concertos, some noted Debussy discs and Bartók's Concertos nos.1 and 2, Sonata for two pianos and *Contrasts*. He was appointed to teach at the Liszt Academy in 1976, and in

1983 was a co-founder of the Budapest Festival Orchestra. He was awarded the Liszt Prize in 1973 and the Kossuth Prize in 1978.

PÉTER P. VÁRNAI/R

Koczalski, Raoul [Raul] (**Armand Georg**) (*b* Warsaw, 3 Jan 1884; *d* Poznań, 24 Nov 1948). Polish pianist and composer. A child prodigy of sensational attainments, he had given nearly 1000 performances by the age of 12. His only significant teacher was Chopin's pupil Karol Mikuli, with whom Koczalski underwent intensive instruction for four summers from 1892 in Lwów. He was thus initiated into a seemingly authentic tradition of Chopin interpretation that marks his 1930s recordings of much of the Polish composer's oeuvre as a source of considerable documentary importance. Koczalski lived in France, Germany and Sweden, before returning to Poland after World War II, where he settled in Poznań, remaining active as a recitalist to the time of his death. Although remembered primarily as a Chopin player of great refinement, supple technique and authority of idiom, he also performed the complete cycle of Beethoven piano sonatas, as well as other repertory. Koczalski composed more than 70 virtuoso works for piano, many of which are founded on Polish national melodies, as well as two operas, *Rymond* (Elberfeld, 1902) and *Die Sühne* (Mühlhausen, 1909).

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JAMES METHUEN-CAMPBELL

Koczirz, Adolph (*b* Wscherowan [now Všeruby, nr Plzeň], Bohemia, 2 April 1870; *d* Vienna, 22 Feb 1941). Austrian musicologist. After studying law he obtained a post at the Ministry of Finance (1891), where he worked until 1935. In his spare time he studied musicology with Adler and took the doctorate in 1903 at Vienna University with a dissertation on the lutenist Hans Judenkünig. For the next 20 years he lectured on lute and guitar music, particularly on tablatures, at the Musikwissenschaftliches Institut of Vienna University. Through his research Koczirz fostered appreciation of the lute and guitar and the performance of their repertories, and was considered the leading authority and pioneer in this field. The principles of the transcription of lute tablature, which he drew up in 1909 in collaboration with Dent, Ecorcheville and Wolf, are still valuable. He edited two volumes of Denkmäler der Tonkunst in Österreich. Koczirz was also interested in the history of other music in Vienna in the 16th century.

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'Über die Fingernageltechnik bei Saiteninstrumenten', *Studien zur Musikgeschichte: Festschrift für Guido Adler* (Vienna, 1930/*R*), 164–7
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RUDOLF KLEIN

Koczwara, František [Franz; Kotzwara, Francis] (*b* ?Prague, *c*1750; *d* London, 2 Sept 1791). Bohemian instrumentalist and composer. He seems to have been something of a vagabond, although his mature career centred on England. His music was published in London from about 1775: a catalogue issued by the publisher John Welcker in that year lists collections of trio sonatas and string quartets; a second set of trios was added to the plate about 1776. The title pages for the quartets op.3 and the trios for various combinations list the author at Bath; the first edition of op.5 gives a London address; and in the late 1780s he was in Ireland. Back in London he took part in the Concert of Ancient Music and in the Handel Commemoration of May 1791. At the time of his death he played the double bass at the King's Theatre (Parke). According to Pohl, he had been called there from Ireland by the patentee Gallini in 1790; however, the theatre was in the process of being rebuilt that year and was not reopened until 26 March 1791 (in autumn 1790 Gallini and Giardini were producing opera at the Little Haymarket theatre). Fétis claimed to have met and performed for Koczwara while a child in his father's house in Mons, though his dating of the event (1792) is mistaken. According to Fétis, Koczwara played not only the viola and double bass, but also the piano, violin, cello, oboe, flute, bassoon and cittern.

Though it commemorated a much earlier event (1757), Koczwara's *The Battle of Prague* was first published while he was in Dublin about 1788. It had phenomenal success and was widely reprinted in London, the USA and on the Continent (nearly 40 issues have survived). First published with accompaniments, it also became a standard parlour piece for solo piano and in Boston it was 'indespensable to climax every concert'. Appearing shortly before widespread political upheaval in Europe, it served as the model for a host of imitations describing Napoleonic engagements. *The Siege of Quebec*, also attributed to Koczwara, is instead an arrangement by W.B. de Krifft appropriating some material from Koczwara.

According to Parke, Koczwara was adept at imitating the styles of other composers and sold to certain publishers forged works of popular continental composers such as Haydn and Pleyel. Most of his own works are light, pleasant and melodious, concocted for the pleasure of musical amateurs. There are unaccountable lacunae in the numeration of his works.

Koczwara gained special notoriety by the manner of his death, with which most early accounts of him are primarily concerned. He was reputed to have had unusual vices, and was accidentally hanged while conducting an experiment in a house of ill repute. Susan Hill, his

accomplice in the experiment, was tried for murder at the Old Bailey on 16 September 1791 and was acquitted.

WORKS

published in London unless otherwise stated

op.	
1	3 serenades, vn, va, vc, 2 hn (Amsterdam, *c*1775)
—	6 Sonatas, 2 vn, bc (*c*1775)
3	6 Quartets, 2 vn, va, vc (*c*1775)
—	6 Sonatas (1775); 3 for vn, fl, vc; 2 for 2 vn, vc; 1 for 2 va, vc, 2 hn
5	6 Trios, 2 vn, 2 hn, bc (*c*1776)
8	6 Easy Duetts, vn, fl (*c*1780)
—	The Lover's Petition, 1v, hpd/pf (*c*1780)
9	6 Trios, 2 vn, vc (*c*1783)
10	A Periodical Overture in 8 pts, no.1(–4), 2 ob/fl, 2 hn, str (*c*1785), Bland's catalogue also lists nos.15–18; no.1 arr. pf, vn (*c*1795)
13	The Battle of Prague, programmatic sonata, pf/hpd, vn, vc, drum ad lib (Dublin, *c*1788); also pubd under other op. nos.; arr. for pf and for 2 pf
33	The Agreeable Surprise, potpourri, pf (Dublin, *c*1791)
34	3 Sonatas, hpd/pf, vn acc. (*c*1790)
35	3 Sonatas, hpd/pf, vn acc. (*c*1790)
36	3 sonatines, pf (Mannheim, *c*1790)
37	6 Easy Duetts, 2 vn (*c*1790)
—	6 Songs, 1v, pf/harp (*c*1790); some repr. individually
38	3 Sonatas, hpd/pf, vn acc. (*c*1791)
—	3 Solos or Sonatas, va, bc (*c*1795)

1 duet, pf/hpd 4 hands, as no.3 in [6] Duetts (1790), pubd serially; 3 duets, vn, va, in 6 Favorite Duetts, vn, va (*c*1800); other pieces in 18th-century anthologies

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RONALD R. KIDD

KODA [Selskabet til Forvaltning af Internationale Komponistrettigheder i Danmark]. *See* COPYRIGHT, §VI (under Denmark).

Kodallı, Nevit (*b* Mersin, 12 Dec 1924). Turkish composer and conductor. He studied from 1939 to 1947 at the Ankara State Conservatory with Akses, and from 1948 in Paris with Honegger and Nadia Boulanger. He returned to Turkey in 1953 and, after teaching at the Ankara Conservatory for two years, was appointed conductor at the Ankara State Opera, where his two operas have been produced regularly. Since 1962 he has been a composer at the State Theatre. Kodallı's works retain classical forms, but make use of Turkish folk music material. They include an oratorio (1950), two operas (1955, 1963) and a cello concerto (1983). Most of his music is published by Mills and in the editions of the Ankara State Conservatory, State Opera and Philharmonic Society.

FARUK YENER

Kodály, Zoltán (*b* Kecskemét, 16 Dec 1882; *d* Budapest, 6 March 1967). Hungarian composer, ethnomusicologist and educationist. With Bartók, he was one of the creators of a new Hungarian art music based on folk sources, and he laid the foundation for the development of a broad-based and musically literate culture.

1. Life. 2. Music. 3. Research and education.

1. LIFE. His father, Frigyes (or Frederic, 1853–1926), worked for the Hungarian state railways as station master at Szob (1883–4), Galánta (now Galanta, Slovakia, 1885–92) and Nagyszombat (now Trnava, Slovakia, 1892–1910). Thus Kodály spent his first 18 years in the Hungarian countryside. At home he became acquainted with various musical instruments and with some Classical masterpieces – his father played the violin and his mother sang and played the piano – and while at the elementary school in Galánta he came into contact with the unspoilt folktunes sung by his classmates. He attended the Archiepiscopal Grammar School in Nagyszombat, a historic town of rich cultural traditions, where he passed all his examinations with distinction, showing a particular proficiency in literature and languages. Concurrently he learnt to play the piano, violin, viola and cello with very little tuition and to such a standard that he was able to take part in chamber music at home and in the performances of the school orchestra. He also sang in the church choir, and he began to compose. Some of his early pieces were performed: the Overture in D minor for full orchestra in February 1898; the Trio in E♭ major for two violins and viola in February 1899.

Kodály took the school-leaving examination in June 1900 and left Nagyszombat to read Hungarian and German at Budapest University. There, and at Eötvös College, an institution noted for its rigorous instruction, he received a broad education, and at the same time he began studies at the Academy of Music. Taking composition with Koessler, he received diplomas in composition (1904) and teaching (1905), and in April 1906 he was awarded the PhD for his thesis *A Magyar népdal strófaszerkezete* ('The stanzaic structure of Hungarian folksong'). He had found material for this in the existing collections and in Vikár's recordings, but also in the fruits of his own collecting tours, which began in August 1905 and continued for many decades; the thesis reflects his interest and scholarship in the interdisciplinary aspects of music and language. It was in this field that there first developed a close contact between Kodály and Bartók. Their cooperation was by no means restricted to coordinating methods for collecting folksongs: it became a lasting friendship. Bartók was to write of Kodály in his autobiographical notes (1918): 'by his clear insight and sound critical sense he has been able to give, in every department of music, both invaluable advice and helpful warnings'. And in his radio talk 'Bartók emlékezete' ('Bartók remembered') (3 November 1955), Kodály recalled the basis and beginning of their collaboration: 'The vision of an educated Hungary, reborn from the people, rose before us. We decided to devote our lives to its realization'. Their first joint project was the publication of *Magyar népdalok* ('Hungarian folksongs') (1906), whose preface, formulated by Kodály alone, set out their programme.

In the same year, on 22 October, Kodály's *Nyári este* ('Summer Evening') was performed at the Academy of Music diploma concert and, as a result, he received a modest scholarship for foreign study. He left in December for Berlin, moving from there to Paris the next April. The most memorable experience of his six months away – one

that was to remain with him throughout his life – was the encounter with the music of Debussy. After his return to Hungary and another folksong collecting tour, Kodály was appointed professor at the Academy of Music. He lectured first on music theory and then, in 1908, took over the first-year composition students from Koessler. Other teaching responsibilities included harmony, counterpoint, form, orchestration and score-reading; however, vocal polyphony and musical literacy emerged as the composer's primary focus. Many of his students became internationally recognized, among them Dorati, Lang, Ormandy, Seiber, Lajos Bárdos and Jenő Ádám.

In spring 1910 Kodály received his first public performances. A concert was devoted to his music in Budapest on 17 March, when Bartók and the Waldbauer-Kerpely Quartet played his opp.2, 3 and 4. Some of his piano pieces were played in Paris to an enthusiastic audience, and in Zürich the Willem de Boer Quartet gave the First Quartet on 29 May. On 3 August of the same year Kodály married Emma Sándor (or Schlesinger), herself a talented composer, pianist, poet and translator.

The next year Kodály, Bartók and others formed the New Hungarian Music Society to ensure the careful performance of contemporary works. But within a few years the organization had ceased activities, faced with public indifference and official resistance. The publication of a collection of Hungarian folksongs foundered for the same reasons. In 1913 Kodály set out 'Az új egyetemes népdalgyűjtemény tervezete' ('A project for a new universal collection of folksongs'), which he and Bartók submitted to the Kisfaludy Society. The plan was turned down, but the two continued work until World War I put an end to collecting tours. Kodály then carried on his work in composition and in the scientific classification of folk material, and between November 1917 and April 1919 he worked as a music critic, publishing nearly 50 reviews in the literary magazine *Nyugat* and later in the liberal daily paper *Pesti napló*. Of particular interest are his writings on the importance of folk music and his analyses of Bartók's music; the latter became the basis of aesthetics in Bartók's music.

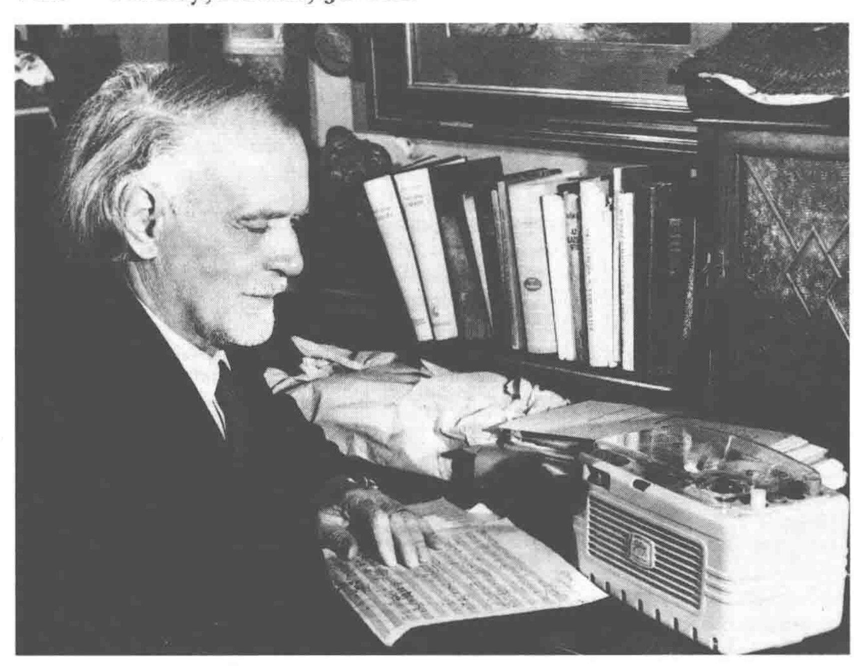
In 1919, after the bourgeois revolution, the Academy of Music was raised to university status, with Dohnányi as director and Kodály as his deputy. Kodály kept that post for the 133 days of the Hungarian Republic of Councils and even participated, with Bartók and Dohnányi, in the work of the music directory under Reinitz. After the fall of the republic Kodály was faced with disciplinary action which was whipped up into a campaign against him and his work, with the result that he was relieved of his post as deputy director and could not resume teaching until two years later. In addition, the war had put a stop to a promising international career. His isolation abroad and at home was broken by a contract with Universal Edition, which began to publish his scores in 1921, and by the resounding success of his *Psalmus hungaricus*. This was a setting of the translation of Psalm lv by the 16th-century preacher-poet Mihály Kecskeméti Vég, composed as a large-scale oratorio for tenor, chorus and orchestra within the space of two months. The première was conducted by Dohnányi on 19 November 1923 to mark the 50th anniversary of the union of Pest, Buda and Óbuda into Budapest, and the first performance outside Hungary took place under Andreae in Zürich on 18 June 1926. It marked a turning-point in the international recognition of Kodály's art.

With the success of the *Psalmus hungaricus* Kodály had made a fresh start, and his career gained further momentum with the premières of the Singspiel *Háry János* (Budapest, 16 October 1926) and of the six-movement suite drawn from it (Barcelona, 24 March 1927). These works consolidated Kodály's stature the world over: Toscanini and Mengelberg, Ansermet and Furtwängler were among the first to include them in their programmes. The composer himself also appeared as the conductor of his own music after his début at Amsterdam in April 1927. Later that year he conducted the *Psalmus* in Cambridge (30 November) and London (4 December). However, Kodály's distinctive revision of Hungarian art music was not well received by all; his artistic vision and the compositional integrity of his students were denounced, for example, in the German periodical *Neues Pester Journal* (28 May 1925) by Béla Diósy. Denied publication by the *Neues Pester Journal*, Kodály's response, 'Tizenhárom fiatal zeneszerző' (Thirteen young Hungarian composers), appeared in the *Budapesti Hirlap* (14 June 1925); in the article he challenged musical conservatism and defended his characteristic juxtaposition of the traditional with the experimental. Three years later, in 'The Folk Songs of Hungary' (*Zenei szemle*, xii/3–4, pp.55–8, 1928), Bartók honoured Kodály's artistic vision:

> If I were to name the composer whose works are the most perfect embodiment of the Hungarian spirit, I would answer, Kodály. His work proves his faith in the Hungarian spirit. The obvious explanation is that all Kodály's composing activity is rooted only in Hungarian soil, but the deep inner reason is his unshakable faith and trust in the constructive power and future of his people.

Increasingly frequent appearances abroad did not divert Kodály's attention from work to be done in Hungary. He extended his educational activities, giving particular attention after 1925 to the musical training of young people. For this purpose he produced singing and reading exercises and composed choruses, such as *Villő* ('The Straw Guy') and *Túrót eszik a cigány* ('See the Gypsies Munching Cheese'), which resuscitated the Hungarian choral movement. He gave lectures, wrote articles, conducted concerts all over the country and waged a veritable battle against musical illiteracy and semi-education. His ex-pupils were involved in the struggle, helping him as conductors, teachers or publishers. As early as the beginning of the 1930s he was able, without any official support and in the teeth of renewed press attacks, to start the Singing Youth movement on a national scale. And within ten years the time had come for a radical change in elementary-school music education.

Meanwhile, Kodály's work as a composer and scholar was developing. In 1927 he had supplemented *Háry János* with a few new numbers, of which the *Szinházi nyitány* ('Theatre Overture'), supplied with a concert ending, makes an independent piece. *Székely fonó* ('The Transylvanian Spinning-Room') was completed by the expansion of a scene written in 1924. This folk ballad of operatic dimensions was introduced in Budapest on 24 April 1932 and scored a considerable success at La Scala on 14 January 1933. Between 1924 and 1932 Kodály published arrangements for voice and piano of 57 folksongs and ballads in 11 books under the title *Magyar népzene* ('Hungarian folk music'); and in 1929 he orchestrated the *Marosszéki táncok* ('Dances of Marosszék'), composed



1. Zoltán Kodály

for piano, during 1923–7, and, encouraged by Toscanini, reworked the early *Summer Evening*. Several large-scale compositions were written to commission: the *Galántai táncok* ('Dances of Galanta') for the 80th anniversary of the Budapest Philharmonic Society (1933), the *Budavári Te Deum* for the 250th anniversary of the recapture of Buda from the Turks (1936), the orchestral variations on *Felszállott a páva* ('The Peacock') for the 50th anniversary of the Concertgebouw (1939) and the Concerto for Orchestra for that of the Chicago SO (1940). The last two were published by Boosey & Hawkes, since Kodály did not wish to retain his contacts with Austria after the Anschluss. Indeed, he was opposed to the shift to the right within Hungary and, with Bartók, he was among the first to protest against the draft bill of 1938 instituting racial discrimination.

In 1927 Kodály launched the series of publications *Magyar zenei dolgozatok* ('Hungarian Musical Essays') to provide a forum for the emergent Hungarian musicology. He lectured for a few years from 1930 on folk music at the University of Budapest and later at the Free University. His comprehensive summary *A magyar népzene* ('Hungarian Folk Music') was published in 1937, having been preceded by numerous preparatory studies, and from 1934 he was engaged in the task of editing the collection of folk music, work which he had to continue alone after Bartók's emigration. At Kodály's request the ministry delegated him to work under the auspices of the Hungarian Academy of Sciences, beginning in autumn 1940. From then on he retained only a course in Hungarian folk music at the Academy of Music, continuing to teach this even after his retirement in 1942. That year, Kodály's 60th, was declared 'Kodály Year' by the Society of Hungarian Choruses; the Hungarian Ethnological Society published an album in his honour, and music journals made special issues. These expressions of respect and appreciation forced the authorities to give some tokens of recognition: the government awarded him the cross of the Hungarian Order of Merit, and the Academy of Sciences elected him to corresponding membership in 1943.

Kodály continued to compose during the war, notably to patriotic-revolutionary verses of Petőfi in *Csatadal* ('Battle Song'), *Rabhazának fia* ('The Son of an Enslaved Country') and *Isten csodája* ('God's Mercy'). He helped save people from persecution until he and his wife had to seek refuge in the cellar of a Budapest convent, where he completed the *Missa brevis*, a version for solo voices, chorus and orchestra of an earlier organ mass. He saw out the Battle of Budapest in the shelter of the opera house; the *Missa brevis* received its first performance in a cloakroom there. Then, with the establishment of peace, a series of institutions invited him to take part in their work: he was elected a deputy in the national assembly and chairman of the board of directors of the Academy of Music; he was made president of the Hungarian Art Council and of the Free Organization of Musicians; and he was elected to full membership and then honorary membership of the Academy of Sciences, of which he served as president from 1946 to 1949.

After a lapse of nearly a decade Kodály made a concert tour (September 1946 to June 1947) which took him to the UK, the USA and the USSR, everywhere conducting his own works, and he again conducted in western Europe in 1948 and 1949. On 15 March 1948 the Budapest State Opera House introduced *Czinka Panna*, to a text by Balázs, and in 1951 the National Folk Ensemble gave the first performance of the *Kállai kettős* ('Kálló Double Dance') for chorus and orchestra. Kodály received high government decorations (1947, 1952, 1962) and three Kossuth Prizes (1948, 1952, 1957), and the Academy of Sciences issued commemorative volumes for his 70th, 75th and 80th birthdays. He was accorded honorary doctorates by the universities of Budapest (1957), Oxford (1960), East Berlin (1964) and Toronto (1966), and honorary membership of the Belgian Academy of Sciences (1957), the Moscow Conservatory (1963) and the American Academy of Arts and Sciences (1963). In addition,

he was made president of the International Folk Music Council (1961) and honorary president of the International Society of Music Education (1964). The Herder Prize was awarded to him in 1965 in recognition of his work in furthering East–West cultural relations.

Kodály's wife died on 22 November 1958 but he remarried on 18 December 1959 and right up to his death continued to engage in a wide variety of activities. Each year between 1960 and 1966 he travelled on long trips abroad, lecturing in English, French, German and Italian, and taking the chair at various conferences. In the Philip Maunce Deneke Lecture given at Oxford on 3 May 1960, for example, he discussed the distinctive structures of melody and rhythm common to Hungarian folksongs along with a broader notion of how art music evolved from folk music. As in other lectures, he also championed ethnomusicological investigation as the source of artistic inspiration. In Hungary, thanks to the support of the cultural authorities, he lived to see the realization of his ambitious plans for ethnomusicology and education. The first five volumes of *A magyar népzene tára/Corpus musicae popularis hungaricae* appeared between 1950 and 1967, and daily music education according to his principles was introduced in 120 elementary schools during the same period. His last major compositions – which include *Zrinyi szózata* ('Hymn of Zrinyi') for baritone and chorus (1954), the Symphony (1961), *Mohács* for chorus (1965) and the *Laudes organi* for chorus and organ (1966) – show his creative powers undiminished.

2. MUSIC. Kodály's compositional career spans seven decades, from his first surviving manuscripts (1897) to his last finished work (1966), and even beyond these limits: by his own account, he began to improvise songs at the age of four; and fragments in his estate indicate that he kept on composing until his last days. This exceptionally long period of creativity is entirely devoid of spectacular turns: his individual style was already formed by 1905–7. Earlier pieces were youthful attempts conceived in the spirit of Viennese Classicism (up to 1900) or of the German Romantics, particularly Brahms (1900–04). They include some surprisingly mature compositions, such as *Este* ('Evening') for chorus (1904) and the Adagio for violin and piano (1905).

Kodály's subsequent development was profoundly influenced by his folksong experiences and by his acquaintance with the works of Debussy. His music emphasized both a Classical and folk heritage with melody serving as the foundation of his style. In addition, he employed a broad spectrum of rhythms ranging from the animated beat of Hungarian *verbunkos* to the expressive *senza misura* of the Baroque. The influence of Mozart and Haydn is revealed in the character of a number of melodies. Beyond this, his artistic personality was enriched by the absorption of Gregorian chant, Palestrina and Bach keyboard works. But he possessed sufficient creative powers to bring about a synthesis of these various influences, and the prominent part played by Hungarian folk intonation throughout his career also guarded him against any heterogeneity of style. It says much that Kodály has been by turns described both as a traditionalist, despite his awareness of early 20th-century trends, and as a modernist, though his music has its roots in peasant culture. The man who knew his music best, Bartók, was to write (1921):

> Kodály's compositions are characterized in the main by rich melodic invention, a perfect sense of form, a certain predilection for melancholy and uncertainty. He does not seek Dionysian intoxication – he strives for inner contemplation ... His music is not of the kind described nowadays as modern. It has nothing to do with the new atonal, bitonal and polytonal music – everything in it is based on the principle of tonal balance. His idiom is nevertheless new; he says things that have never been uttered before and demonstrates thereby that the tonal principle has not lost its raison d'être as yet.

Later (1927) Bartók added: 'Kodály ... is a great master of form and possesses a striking individuality; he works in a concentrated fashion and despises any sensation, false brilliance, any extraneous effect'.

The creative activity that lasted throughout Kodály's long life was only once interrupted: in 1921–2 he did not write anything. The reasons were both external and internal. Previously he had composed almost exclusively in the genres of song and chamber music; thereafter he contributed least in these spheres. His mature output may be divided into two major periods, with the first dominated by lyrical elements and the second dramatic ones, while his epic leanings were manifested time and again in both. By contrast with Bartók, Kodály was a vocally orientated composer for whom melody was always of primary importance. This he admitted in symbolic manner at the beginning and end of his career: he marked the song cycle *Énekszó: dalok népi versekre* ('16 Songs on Hungarian Popular Words') as his op.1, and in one of his last writings (1966) he declared: 'Our age of mechanization leads along a road ending with man himself as a machine; only the spirit of singing can save us from this fate'. Music and text are of a piece in Kodály's work: they breathe together. His choruses and songs – the 11 books of folksong arrangements as well as the original compositions – are difficult to translate because of their Hungarian versification. Besides this, he chose texts from those poets, such as Dániel Berzsenyi and Zsigmond Móricz, most Hungarian in character; the seven songs of the *Megkésett melódiák* ('Belated melodies') op.6, the *Két ének* ('Two Songs') op.5 and the *Három ének* ('Three Songs') op.14 sing the music of the Hungarian language, to poems both old and new. Molnár, Kodály's first biographer, justly described him as the creator of 'the genuine Hungarian art song'.
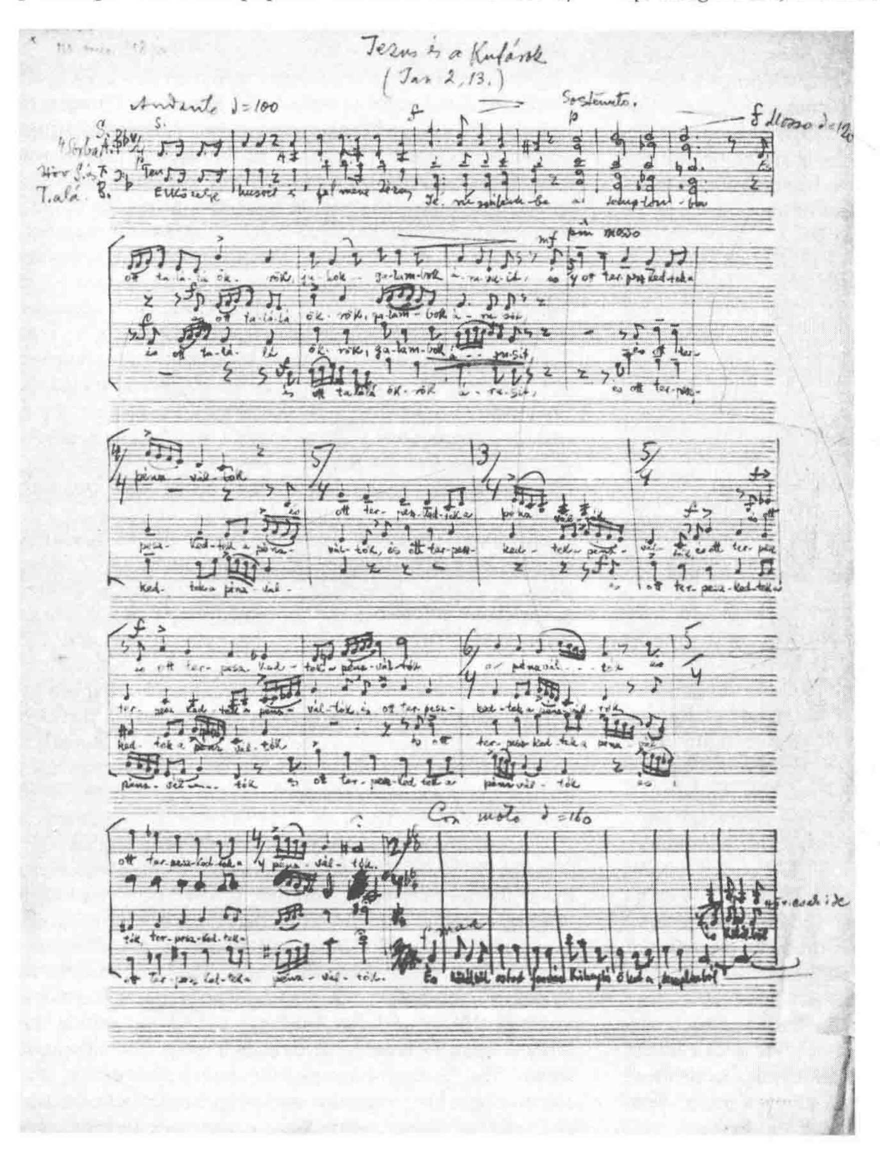
However, choruses make up the bulk of Kodály's output. Few 20th-century composers, including Britten, show a greater knowledge of the genre or a greater devotion to it. The energy contained in his choral works is generated from the text, the folk idiom and the composer's vivid melodic invention. These unaccompanied works, often folksong arrangements, are marked by natural and logical construction that develops through variation technique and a free contrapuntal style. Kodály's choral settings for male, female and mixed choruses include the outstanding *Öregek* ('The Aged') (1933), *Akik mindig elkésnek* ('Too Late') (1934) and *Norvég leányok* ('Norwegian Girls') (1940). The central position, though, is taken by his more than 50 pieces for trebles, unique in the repertory of the 20th century: *Villő* ('The Straw Guy') (1925), *Lengyel László* ('King Ladislaus's Men or Magyars and Germans') (1927) and *Pünkösdölő* ('Whitsuntide') (1929) are among the finest. The culmination of Kodály's *a cappella* art is the large-scale motet *Jézus és a kufárok* ('Jesus and the Traders') (1934), in which the biblical text is transformed into a poignant dramatic scene. The use of Baroque-like word symbolism, the alternation of homophonic and polyphonic sections, and the union of linear and vertical writing are all indicative

of Kodály's rich technique, placed at the service of the expressive message (fig.2).

Kodály's instrumental style was first developed in solo and chamber compositions, with string chamber works comprising the bulk of his non-vocal compositions until 1920. The two string quartets, opp.2 and 10, represent his early style; in both, melodic material and instrumental treatment reveal folk inspiration. At the same time, the construction of op.10 is highly accomplished, its complex form pointing forward to the quite individual structure of the *Budavári Te Deum*. The cello sonatas opp.4 (with piano accompaniment) and 8 (solo), the Duo op.7 for violin and cello, and the Serenade op.12 for two violins and viola all bear witness to Kodály's rich melodic invention and excellent sense of balance and proportion, as well as to his ability to achieve strikingly new virtuosity through simple means.

Most of Kodály's orchestral compositions were written after 1920; the first version of *Summer Evening* was a forerunner of this period and the Symphony a harmonious postscript. The most popular has been the *Dances of Galánta*, a symphonic poem distinguished by brilliant orchestration and cast in rondo form, taking its material from 18th-century *verbunkos* music. The *Dances of Marosszék*, also in rondo form, contains three interludes and a coda which make use of melodies drawn from Kodály's collection of Transylvanian folksongs, while the Concerto for Orchestra exhibits a stylistic association with the Baroque. But the *Variations on a Hungarian Folksong 'Felszállott a páva'* ('The Peacock') are the most revealing of the composer. The theme is drawn from the most ancient body of Hungarian folk music, that of oriental origin, and the large-scale tripartite composition is a true apotheosis of folksong.

The same can be said of the stage works *Háry János* and *The Transylvanian Spinning-Room*. It was Kodály's aim to secure a place in the opera house for Hungarian folk music in its original form, but neither work is an opera as such: *Háry János* is a Singspiel whose main protagonist is a fictional Transdanubian character who takes part in the Napoleonic wars; *The Transylvanian Spinning-Room*, a scene from village life, is an operatic



2. *Autograph manuscript of the opening of Kodály's motet 'Jézus és a kufárok', 1934 (private collection)*

ballad, marred by textual incontinuity as well as by excessive surrealism. Both are built primarily on the vocal passages, though the popularity of *Háry János* was created by the orchestral suite assembled from it. The three odd-numbered movements of the suite are exalted in tone and of folk inspiration; the three even-numbered sections have a mocking, parodistic quality. These last are also a rare expression of Kodály's full-blooded humour.

Kodály's output reached its two culminating points in the oratorios: the *Psalmus hungaricus* and the *Budavári Te Deum*. They contain no folk quotations but both, particularly the latter, incorporate a wealth of stylistic elements: Gregorian melodic inflections, Renaissance-like plagal harmony, choral writing in the spirit of Palestrina, Baroque polyphony, the use of the whole-tone mode, and that of the Lydian mode with a raised 5th, which might be described as a median between whole-tone and pentatonic scales (it has been termed 'heptatonia secunda' by Bárdos, who discovered this feature in Kodály's work). With regard to form, the *Psalmus hungaricus* is a classical rondo and the *Te Deum* a complex palindrome. And yet both works, from first note to last, exude the spirit of Hungarian folk music. Indeed, everything Kodály composed after Bartók's statements of the 1920s fully confirms them: he was no revolutionary innovator, but a summarizer. Nevertheless, the style he created from the folk monody of ancient, oriental extraction and from the new rich harmony of Western art music is homogeneous, individual and new.

3. Research and education. 'Theories become antiquated but faultlessly published material never does', wrote Kodály in the preface to the second volume of the *Corpus musicae popularis hungaricae* (1953). That principle guided his entire work. During the late 19th and early 20th centuries, numerous composers turned to their respective native folk musics as an inspiration for composition. For Kodály the music of rural Hungary was always this, but also an object of study in itself. He began with simple folksong publications, 'Mátyusföldi gyüjtes' ('Collection from Mátyusföldi') (1905) and 'Balladák' ('Ballads') (1907), in the magazine *Ethnographia*. As a result of systematic annual collecting tours he amassed thousands of folksongs, whose analysis and classification led him to write in 1917 his first preparatory study, *Ötfokú hangsor a magyar népzenében* ('The Pentatonic Scale in Hungarian Folk Music'), a work of fundamental significance. Continued research produced two further studies, *Kelemen Kőmies balladája* ('The Ballad of Kelemen the Mason') (1918) and *Árgirus nótája* ('The song of Argirus') (1920). Kodály explains his method of collecting and provides a detailed transcription of the former 35 stanzas of the ballad, thereby throwing light on how variants of folksongs originate through peasant oral tradition. In the second, Kodály examines the connections between the histories of melody and verse.

His next two publications were dedicated to saving old relics from extinction: *Erdélyi magyarság: népdalok* ('The Hungarians of Transylvania: Folksongs') (1923), published jointly with Bartók, records the valuable melodic style of Székely, detailing 150 songs; and *Nagyszalontai gyüjtés* ('Nagyszalonta Collection') (1924) reports on the rubato performance tradition of that region. Another study of basic importance followed in *Sajátságos dallamszerkezet a cseremisz népzenében* ('The Distinctive Melodic Structure of Cheremiss Folk Music') (1934), which presents the similarities between Hungarian and Cheremiss folk music and, through the examination of melodies built on shifting 5ths, sets out the 'dual system' principle (i.e. the unchanged reiteration of the melody in another key a 5th lower).

The achievements of 32 years of research are summarized in *A magyar népzene* (1937); the 1982 English edition includes new musical examples and numerous addenda selected and drafted by Kodály. Beginning with a general explanation of oral and written folk traditions, the study addresses the significance and classification of folksongs and examines the origins and performance of both traditional and 19th-century Hungarian folksong. Kodály then distinguishes old and new styles, the old associated with isolated peasant communities, the new with cross-cultural communication and distinctive tonal and modal systems. The elements of art music originating in church (Gregorian chant, hymns) and folk settings are discussed, followed by chapters on children's songs and laments, folk instruments and performance practice, and the relations between folk and art music in terms of poetic texts employed. After a number of publications on the history of folklore, the culmination of Kodály's scientific work came with the first issue of the *A magyar nepzene tara/Corpus musicae popularis hungaricae* in 1951: the ten-volume project had first been drafted by Kodály and Bartók in 1913. A testament to Kodály's scholarly achievement, the work is unprecedented in its attempt to cover an entire musical tradition. The individual volumes contain substantial bibliographies, lists of collectors, notators, localities, syllabic numbers, cadences and rhythmic patterns as well as illustrations and maps. The classification and editing of a body of folksongs that, by the 1950s, had reached a total of 100,000 was guided until his death by Kodály as head of the folk music research group at the Academy of Sciences.

Folk music research constituted the bulk of Kodály's scholarly activity – indeed, of his whole work. However, he also did important work in ethnology, music history, music aesthetics, music criticism, the history of literature, linguistics and language education. In size, his critical and language-educational writings stand out, but all are virtually equal in significance. Besides writing for Hungarian periodicals he published reviews between 1917 and 1925 in the *Musikblätter des Anbruch*, *Revue musicale*, the *Musical Courier* and *Il pianoforte*. One of his central topics was the music of Bartók, though he also wrote with unerring judgment on composers and performers past and present. From 1937 he made good use of the linguistic studies he had undertaken at university: he initiated pronunciation competitions at Budapest University (1939) in his fight against deteriorating habits of speech, and he was active in the committee for language education (from 1943) under the auspices of the Academy of Sciences.

Of pioneering value also are such works as *Néprajz és zenetörténet* ('Ethnology and Music History') (1933), *Mi a magyar a zenében* ('The Hungarian Character in Music') (1939), *Népzene és műzene* ('Folk Music and Art Music') (1941) and *Arany János népdalgyüjteménye* ('The Folksong Collection of János Arany') (1952), with Ágost Gyulai. Kodály was convinced that folksong was important not just as a monument of the past but also as a foundation for the future. This view fired him in

organizing and popularizing activities aimed at gaining a general recognition for folk music and at creating a homogeneous musical culture. Popularization, he said, could not be 'left for amateurs and self-styled scholars to do. The best are just sufficiently good for the job'. As a scholar Kodály established up-to-date musicology in Hungary and raised it to a level comparable with that achieved in other countries; at the same time he gave a new impetus to ethnomusicology internationally.

In the field of education his work was hardly less important. He lectured on composition at the Academy of Music from 1907 to 1940, undertaking tuition in all the various subjects connected with composing – harmony, counterpoint, form, orchestration and scorereading – to ensure that his pupils developed a unified outlook. He gave particular attention in his teaching to vocal polyphony, and in every field he required an extensive knowledge of the literature. His pupils were taught to be responsible, respectful of their craft and of their public; many of his students have become internationally known composers, conductors, teachers and musicologists.

Kodály first took an interest in the education of the young in 1925, recognizing its importance for the presentation of his nation's artistic traditions in the face of urbanization and technological advancement. He began by writing choruses, lectures and essays, with singing, especially of folksongs – for their simplicity and beauty, their embodiment of heritage and their perfect relationship of music and language – at the heart of his work. His essay 'Gyermekkarok' ('Children's Choruses') (*Zenei szemle*, xiii/2, pp.1–9, 1929, Eng. trans. in F. Bonis, ed.: *The Selected Writings of Zoltán Kodaly*, 1974) addressed the importance of early training in music:

> If the child is not filled at least once by the life giving stream of good music during the most susceptible period – between his sixth and 16th years – it will hardly be of any use to him later on. Often a single experience will open the young soul to music for a whole lifetime. This experience cannot be left to chance; it is the duty of the school to provide it.

Starting with the *Bicinia hungarica* (1937–42), Kodály extended his work to include the publication of singing and reading exercises. His example inspired many others to the re-evaluation of folksongs in detailed terms of melodic interval, rhythm, metre and form to create a sound method of musical instruction. Differing from previous approaches, Kodály believed that the acquisition of musical skills should proceed logically and sequentially from the known to the unknown. He understood that students learn best through direct experience of song and movement presented in familiar frameworks, utilizing the natural faculties of voice and body. The voice is the most intimate and universal of instruments, and the ear is more easily developed through this personal medium. As Kodály's ideas and philosophy of music education developed, Hungarian teachers began to use techniques now associated with his educational concept, including relative solmization, hand signs, rhythmic syllables, and a form of musical shorthand known as stick notation. Although some of these techniques were adopted and adapted from other successful methods, it is their use in combination with a carefully ordered presentation of folksong and art music examples that makes the 'Kodály concept of music education' (also known as the 'Kodály method' or 'Hungarian Method of Music Education') uniquely valuable in the teaching of music at all levels. Usually associated solely with elementary levels of music instruction, his approach has been adapted more recently for the training of professional musicians. Kodály devoted considerable attention to the composition of a series of two- and three-part singing and reading exercises, incorporating stylistic elements of folk music and art music, collectively published by Boosey & Hawkes as *The Kodály Choral Method* (1937–66). In 1943–4, he also edited, together with György Kerényi, the *Iskolai énekgyüjtemény* ('Collected Songs for Schools'), a collection of 630 Hungarian and European folksongs and canons arranged in pedagogical sequence; a selection of materials from this volume was published in 1945 and edited with Jenő Ádám, and together they also edited *Énekeskönyv az általános iskolák számára* ('Songbook for Primary Schools') (1947–8), a comprehensive series written to develop musical literacy.

In order to ensure that music should become an organic part of the school curriculum and that adults should not be lost to great music, Kodály gave more and more attention, from the 1930s onwards, to the choral movement. He travelled up and down the country, giving encouragement, convinced that group singing, and not instrumental skill, was the only basis for a broad musical culture. Educational work assumed even greater importance for him after 1945, when effective state help made it possible for his efforts to bear fruit during his lifetime. In 'Folksong in Pedagogy', *Music Educators Journal* (1966–7), Kodály stated, 'The final purpose of all this must be to instill in the pupils the understanding and love of the great classics ... These are much nearer to the folksong than is generally recognized, for direct expression and clear form are common in [all] folksongs'.

Kodály is one of the few artists in the 20th century to have achieved work of lasting value in a variety of fields. As a composer and ethnomusicologist he produced a legacy of international worth. In the field of music education his philosophy and innovations led to vast improvements in musical instruction throughout the world, while at home he transformed the cultural awareness of his nation during his lifetime. Since his death the values for which he strove have continued to prosper: training programmes for the Kodály concept have been established in numerous universities and conservatories; Kodály institutes have been established in Tokyo, Boston, Ottawa, Sydney, Jyväskylä (Finland) and Kecskemét; international Kodály symposia have been held bienially from 1973, each one in a different country; and an International Kodály Society, based in Budapest, was founded in 1975. His former flat has been converted into the 'Zoltán Kodály Memorial Museum and Archives', serving as a centre for Kodály research.

WORKS

STAGE

Notre Dame de Paris (incid music), 1902, Budapest, Feb 1902

A nagybácsi [The Uncle] (incid music), 1902, Budapest, Eötvös College, Feb 1904

Le Cid (incid music for parody), 1903, Budapest, Feb 1903

Pacsirtaszó [Lark Song] (incid music, Z. Móricz), 1917, unpubd, Budapest, 14 Sept 1917

Székely fonó [The Transylvanian Spinning-Room] (lyrical play, 1, trad.), 1924–32, vs 1932, cond. S. Failoni, Budapest, Royal Hungarian Opera, 24 April 1932

Háry János (Singspiel, prol, 4 adventures, epilogue, B. Paulini and Z. Harsányi), op.15, 1926, rev. 1937–8, rev. 1948–52, vs 1929; cond. N. Rékai, Budapest, Royal Hungarian Opera, 16 Oct 1926 [orig. 5 adventures]

Czinka Panna (Singspiel, 4, B. Balázs), 1946–8, Budapest, Hungarian State Opera, 15 March 1948

ORCHESTRAL

Overture, d, 1897, Nagyszombat, Feb 1898
Nyári este [Summer Evening], 1906, Budapest, Royal Hungarian Opera, 22 Oct 1906; rev. 1929–30, New York PO, cond. A. Toscanini, New York, 3 April 1930
Régi magyar katonadalok [Old Hungarian Soldiers' Songs], chbr orch, 1917, Deutschmeister Orchestra, cond. W. Wacek, Vienna, 12 Jan 1918; arr. vc, pf as Magyar rondó [Hungarian Rondo], 1917
Ballet Music, 1925, Philharmonic Society Orchestra, cond. E. von Dohnányi, Budapest, Saxon Hall, 22 Aug 1927 [Dance of the Dragoons from omitted adventure of Singspiel Háry János]
Háry János Suite, 1926–7, Orquesta Pablo Casals, cond. A. Fleischer, Barcelona, Gran Teatro del Liceo; brass band version, 24 March 1927, orch version, New York PO, cond. W. Mengelberg, New York, 15 Dec 1927 [from Singspiel]
Szinházi nyitány [Theatre Overture], 1927, rev. 1929–32, cond. R. Heger, Vienna, 1928
Marosszéki táncok [Dances of Marosszék], 1929, cond. F. Busch, Dresden Opera, 28 Nov 1930 [arr. of pf work, 1923–7, arr. for ballet]
Galántai táncok [Dances of Galánta], 1933, Philharmonic Society Orchestra, cond. E. von Dohnányi, Budapest, 23 Oct 1933
Symphony C, 1930s–61, Swiss Festival Orchestra, cond. F. Fricsay, Lucerne, 16 Aug 1961
Variations on a Hungarian Folksong 'Felszállott a páva [The Peacock], 1937–9, Concertgebouw Orchestra, cond. Mengelberg, Amsterdam, 23 Nov 1939
Concerto for Orchestra, 1939–40, Chicago SO, cond. F. Stock, Chicago, 6 Feb 1941
Honvéd Parad March, brass band, 1948 [from Háry János]
Minuetto serio, 1948–53 [version of movt. from Singspiel Czinka Panna]
Arr.: J. Haydn: Violin Sonata no.5: Rondo, str orch, *c*1960

ACCOMPANIED CHORAL

texts are trad. unless otherwise stated

with orch

Offertorium (Assumpta est Maria), Bar, chorus, orch, 1901
Psalmus hungaricus (orat, M. Kecskeméti Vég, after Ps lv), op.13, T, chorus, opt. children's chorus, orch, org, 1923, Palestrina Choir, Budapest Philharmonic Society Orchestra, cond. E. von Dohnányi, Budapest, 19 Nov 1923
Budavári Te Deum, S, opt. A, T, opt. B, chorus, orch, opt. org, 1936, cond. V. Sugár, Budapest, Buda Castle, Matthias Church, 2 Sept 1936
Vértanúk sírjánál [At the Graves of the Martyrs], chorus, orch, 1945
Missa brevis, S, Mez, A, T, B, chorus, orch, 1948, London PO, cond. Kodály, Worcester Cathedral, Three Choirs Festival, 9 Sept 1948 [version of work for chorus, org]
Kállai kettős [Kálló Double Dance], SATB, 2 cl, cimb, str, 1950 [arr. of song, 1937]
The Music Makers, an Ode (A.W.E. O'Shaughnessy), chorus, orch, 1964, Oxford, Merton College, 31 May 1964

with insts

Mass, chorus, org, before 1897, inc., lost; Ave Maria, high vv, org, 1898; 5 Tantum ergo, children's chorus, org, 1928; Pange lingua, vv/children's chorus, org, 1929; Katonadal [Soldier's Song], TTB, tpt, side drum, 1934; Karácsonyi pásztortánc [Shepherds' Christmas Dance], children's chorus, pic, 1935; Ének Szent István királyhoz [Hymn to St Stephen], unison treble chorus, org, 1938, version for male chorus, treble chorus, boy's chorus, small chorus, large chorus; Organ Mass, 1942; Missa brevis, S, Mez, A, T, B, SATB, org, 1942–4
Vejnemöjnen muzsikál [Wainamoinen Makes Music] (B. Vikár), SSAA, hp/pf, 1944; Jézus és a gyermekek [Jesus and the Children] (D. Szedő), children's chorus, org, 1947; A 114. genfi zsoltár [Geneva Ps cxiv], chorus, org, 1952; Intermezzo, SATB, pf, 1956 [from Háry János]; Laudes organi, SATB, org, 1966; Magyar mise [Hungarian Mass], unison vv, org, 1966; Organoedia ad missam lectam (Csendes mise), 1966

UNACCOMPANIED CHORAL

texts are trad. unless otherwise stated

mixed vv

Miserere (Ps li), double chorus, 1903; Este [Evening] (P. Gyulai), S, SSATBB, 1904; Mátrai képek [Mátra Pictures], 1931; Öregek [The Aged] (S. Weöres), 1933; Akik mindig elkésnek [Too Late] (E. Ady), 1934; Jézus és a kufárok [Jesus and the Traders] (Bible), 1934; Liszt Ferenchez (Ode to Liszt) (M. Vörösmarty), 1936; A magyarokhoz [Song of Faith] (D. Berzsenyi), 4-pt canon, 1936; Molnár Anna, 1936
Ének Szent István királyhoz, chorus/small chorus, 1938; Norvég leányok [Norwegian Girls] (Weöres), 1940; Gömöri dal [Gömör Song], 1940 or 1941; Balassi Bálint elfelejtett éneke [The Forgotten Song of Balassi] (E. Gazdag), 1942; Első áldozás [Communion Anthem] (D. Szedő), 1942; Adventi ének (Veni, veni Emmanuel) [Advent Song] (18th-century Fr. missal, trans. Szedő), 1943; A székelyekhez [To the Transylvanians] (S. Petőfi), 1943; A 121. genfi zsoltár [Geneva Ps cxxi], 1943; Csatadal [Battle Song] (Petőfi), double chorus, 1943; Szép könyörgés [Beseeching] (B. Balassi), 1943
A magyar nemzet [The Hungarian Nation] (Petőfi), 1947; Sirató ének [Dirge] (P. Bodrogh), 1947; Az 50. genfi zsoltár [Geneva Ps l], 1948; Jelige [Epigraph] (Jankovich), chorus/small chorus, 1948 [versions for female chorus, male chorus]; Naphimnusz [Adoration] (Szedő, after F. d'Assisi: *Concerto del sol*), 1948; A szabadság himnusza [La marseillaise] (trans. F. Jankovich), 2-/3-pt chorus, 1948 [versions for treble chorus, male chorus]; Békesség óhajtás: 1801 esztendő [Wish for Peace: 1801] (B. Virág), 1953; Zrinyi szózata [Hymn of Zrinyi] (M. Zrinyi), Bar, SATBarB, 1954
Magyarország címere [The Arms of Hungary] (Vörösmarty), 1956; Arany szabadság [Golden Liberty], 1957 [also version for high vv]; I Will Go Look for Death (J. Masefield), 1959; Media vita in morte sumus, 1960, Sik Sándor Te Deuma, 1961; Jövel, Szentlélek Uristen [Come, Holy Ghost] (A. Batizi), *c*1961; An Ode for Music (K. Vargha, after W. Collins: *The Passions*, misattrib. W. Shakespeare), 1963; Mohács (K. Kisfaludy), 1965
Folksong arrs.: Nagyszalontai köszöntő [A Birthday Greeting], 1931 [also version for treble chorus]; Székely keserves [Transylvanian Lament], 1934; Felszállott a páva [The Peacock] (Ady), 1937; Esti dal [Evening Song], 1938 [versions for treble chorus, male chorus]; Túrót eszik a cigány [See the Gypsies Munching Cheese], 1950 [version for female chorus]
Other arrs: A. Pálóczi Horváth: Horatii Carmen II.10 (Rectus vives), 1934 [new Hung. title A szép énekszó múzsájához 'To the Muse of Beautiful Singing']

high vv

2 zoborvidéki népdal [2 Folksongs from Zobor], 3 S, 3 A, vv, 1908; Hegyi éjszakák I [Mountain Nights I] (textless), 1923; Gergelyjárás [St Gregory's Day], 1926; Lengyel László [King László's Men or Magyars and Germans], 1927; A juhász [The Shepherd], 1928; A süket sógor [The Deaf Boatman], 1928; Isten kovácsa [God's Blacksmith], 1928; Gólya-nóta [The Swallow's Wooing], 1929; Pünkösdölő [Whitsuntide], 1929
Uj esztendőt köszöntő [A Christmas Carol], 1929; 4 madrigali (4 olasz madrigál) [4 Italian Madrigals] (M. di Dino Frescobaldi, M.M. Boiardo, Gherardello da Firenze, anon. 14th-century), 1932–3; Vizkereszt [Epiphany] (S. Sik), 1933; Ave Maria, 1935; Harmatozzatok [Dewdrops], 1935; A 150. genfi zsoltár [Geneva Ps cl] (T. de Béze), 1936; Hét könnyü gyermekkar és hat tréfás kánon [7 Easy Children's Choruses and 6 Humorous Canons], 1936; Hajnövesztő [Grow, Tresses], 1937
Egyetem, begyetem [Hippity, Hoppity], 1938; Ének Szent István királyhoz, female vv, 1938; Csalfa sugár [False Spring] (J. Arany), 1938; Cú föl, lovam [Arise, my Horse], 1938; Semmit ne bánkodjál [Cease your Bitter Weeping] (A. Szkhárosi Horvát), 1939; Szent Ágnes ünnepére [The Feast of St Agnes] (Sik), 1945; Jelige (Jankovich), 1948; A szabadság himnusza [La marseillaise] (trans. Jankovich), 1948; Békedal [Song of Peace] (Weöres), 1952; Ürgeöntés [The Gopher] (E. Gazdag, after children's song), 1954; Hegyi éjszakák II–IV [Mountain Nights II–IV] (textless), 1955–6
Arany szabadság [Golden Liberty] (Jankovich), 1957; Házasodik a vakond [The Mole's Wedding] (Gazdag), 1958; Méz, méz, méz [Honey, Honey, Honey], 1958; Bordal (M. Kistétényi), 1959 [from educational work Tricinia]; Dal [Fancy] (W. Shakespeare: *Merchant of Venice*, act III), 1959; Epigramma (Kistétényi), 1959 [from educational work Tricinia]; Harasztosi legénynek [For the Lad of Harasztos] (S. Almási), 1961; Az éneklő ifjúsághoz [To the Singing Youth] (K. Vargha), 1962; Hegyi éjszakák V [Mountain Nights V] (textless), 1962
Folksong arrs.: 2 zoborvidéki népdal [2 Folksongs from Zobor] (3 S, 3 A)/female chorus, 1908: Meghalok, meghalok [Woe is Me], Piros alma mosolyog [Blooming on the Hilltop]; Túrót eszik a cigány, 1925, arr. chorus, 1950; Villő [The Straw Guy], 1925; Jelenti magát Jézus [The Voice of Jesus], 1927 [also version for

male chorus]; Cigánysirató [Gypsy Lament], 1928; Táncnóta [Dancing Song], 1929; Nagyszalontai köszöntő [A Birthday Greeting], 1931; Nyulacska [The Leveret], 1934; A csikó [The Filly], SSA/TBarB, 1937; Három gömöri népdal [3 Folksongs from Gömör], 1937; Katalinka [Ladybird], 1937; Esti dal, 1938; Árva vagyok [Orphan am I], 1953; Meghalok, meghalok, S, 3/4 A, SSAA, 1957 [based on 1908 arr.]

male vv

Stabat mater, 1898; 2 férfikar [2 Drinking Songs] (F. Kölcsey, anon. 17th-century), 1913–17; Canticum nuptiale (trad., 17th-century), 1928; Justum et tenacem (Rendületlenül) [Resolutely] (Horace), 1935; Huszt [The Ruins] (Kölcsey), 1936; Ének Szent István királyhoz, 1938; Semmit ne bánkodjál [Cease your Bitter Weeping] (A. Szkhárosi Horvát), 1939; Isten csodája [God's Mercy] (Petőfi), 1944; Rabhazának fia [The Son of an Enslaved Country] (S. Petőfi), 1944; Élet vagy halál [Life or Death] (Petőfi), 1947

Hejh Büngözsdi Bandi [Hey, Bandi Büngözsdi/The Highwayman] (Petőfi), Bar, TBarB, 1947; Jelige [Epigraph] (Jankovich), 1948; A szabadság himnusza [La marseillaise] (trans. Jankovich), 2-/3-pt chorus, 1948; Nemzeti dal [National Song] (Petőfi), 1955; Emléksorok Fáy Andrásnak [In András Fáy's Album] (Vörösmarty), 1956; A nándori toronyőr [The Tower Watchman of Nándor] (Vörösmarty), 1956; A franciaországi változásokra [To the Changes in France] (J. Batsányi), 1963

Folksong arrs.: Karádi nóták [Songs from Karád], 1934; Kit kéne elvenni [The Bachelor], 1934; Felszállott a páva (Ady), 1937; Jelenti magát Jézus [The Voice of Jesus], 1944

children's vv

Angyalok és pásztorok [The Angels and the Shepherds], SA, SSA, 1935; Angyalkert [Garden of Angels], 5 play songs, 1937; Harangszó [Bells], SA, SSA, 1937; Ének Szent István királyhoz, boys' chorus, 1938; János köszöntő [Greeting to St John], boys' chorus, 1939; Cohors generosa (Régi Magyar diákköszöntő) [Hungarian Students' Greeting] (Vargha), boys chorus, 1943

SOLO VOCAL

texts are trad. unless otherwise stated

Ave Maria, E♭, 1v, str, *c*1897; Ave Maria, F, 1v, org, *c*1897; Ave Maria, A, 1v, org, *c*1898; Vadonerdő a világ [A World is a Wildwood] (Petőfi), 1v, pf, vn, before 1900; Szeretném itthagyni a fényes világot [I Should Like to Leave this Bright World] (Petőfi), 1v, pf, vn, 1905; Magyar népdalok [(20) Hungarian Folksongs], nos.11–20, 1v, pf, 1906 [nos.1–10 by Bartók]; Négy dal [4 Songs] (J. Arany, A. Bálint, Z. Móricz), 1v, pf: nos. 1–3, 1907, no.4, 1917; Énekszó: dalok népi versekre [(16) songs on Hung. Popular Words], op.1, 1v, pf, 1907–9

Megkésett melódiák [Belated Melodies] (D. Berzsenyi, F. Kölcsey, M. Csokonai Vitéz), 7 songs, op.6, 1v, pf, 1912–16; 2 ének [2 Songs] (Berzsenyi, Ady), op.5, Bar, pf/orch, 1913–16; 5 dal [5 Songs] (Ady, Balázs), op.9, 1915–18; Fáj a szivem [My Heart is Breaking] (Móricz), 1v, small orch, 1917 [incl. as no.4 in 4 dal]; Kádár István [Stephen Kádár], 1v, pf, 1917 [incl. as no.37 in Magyar népzene]; 3 ének [3 Songs] (Balassa, anon. 17th-century), op.14, 1v, pf/orch, 1924–9; Magyar népzene i–xi [Hungarian Folk Music], 57 folksongs, 1924–32: i–iv, low v, pf, vi–vii, x, high v, pf, viii–ix, xi, low v, pf; A bereknek gyars kaszási (Himfy dal) [The Quick Reapers of the Grove (Himfy Song)], 1v, pf, 1925

Kállai kettős [Double Dance of Kálló], lv, pf, 1937; Molnár Anna [Annie Miller], low v, chbr orch, 1942, rev. 1959; Kádár kata [Mother, Listen], low v, chbr orch, 1943; 8 kis duett [8 Little Duets], S, T, pf, 1953; 5 hegyi-mari népdal [5 Songs of the Mountain Cheremiss], lv, pf, 1960; Epitaphium Joannis Hunyadi (Janus Panmonius, 15th-century), 1v, pf, 1965

Arr.: B. Bartók: 5 dal, op.15, 1v, orch, 1962

CHAMBER AND SOLO INSTRUMENTAL

Str: Menuetto, str qt; 1897; Romance lyrique, vc, pf, 1898; Str Qt, 1899; Trio, E♭, 2 vn, va, 1899; Adagio, vn, pf, 1905, transcr. vn/vc, *c*1910; Intermezzo, str trio, 1905; Str Qt no.1, op.2, 1908–9; Sonatina, vc, pf, 1909; Sonata, op.4, vc, pf, 1909–10; Duo, op.7, vn, vc, 1914; Capriccio, vc, 1915; Sonata, op.8, vc, 1915; Str Qt no.2, op.10, 1916–18; Magyar rondo, vc, pf, 1917; Serenade, op.12, 2 vn, va, 1919–20; Exercise, vn, 1942; Gavotte, 3 vn, vc, 1952; Kállai kettős, vn, pf, arr. Feighin, authorized by Kodály, 1958

Wind: Hivogató tábortűzhöz [Calling to Camp Fire], cl, 1930; Qt, *c*1960

Pf: pieces before 1900; Valsette, 1905; Meditation sur un motif de Claude Debussy, 1907; Zongoramuzsika [Music for Piano], 9 pieces, op.3, 1909 [orig. titled 10 Pieces, incl. Valsette]; 7 Pieces, op.11, 1910–18; Marosszéki táncok [Dances of Marosszék], 1923–7, orchd 1929; Gyermektáncok [(12) Children's Dances], 1945

Org: Prelude, 1931 [orig. for choral work Pange lingua]; Csendes mise [Low Mass], 1940–42, rev. as Organoedia ad missam lectam, 1966

Bach arrs.: Chorale PreludesBWV743, 762, 747, vc, pf, 1924; Fantasia cromatica, va, 1950; Prelude and Fugue, E♭, from *Das wohltemperirte Clavier*, bk 1, vc, pf, 1951; Lute Prelude, c,BWV999, vn, pf, 1959; Prelude and Fugue, b, str qt

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Bicinia hungarica, i–iv, 180 progressive 2-pt songs, 1937–42; Énekeljünk tisztán [Let us Sing Correctly], 107 intonation exercises, 1941; 15 kétszólamú énekgyakorlat [15 2-Pt Exercises], 1941; Ötfoku zene, i–iv [Pentatonic Music], 1942–7; 333 olvasógyakorlat [333 Elementary Exercises in Sight-Singing], 1943; Szó-mi, i–viii, 1943, ed. with J. Ádám; Iskolai énekgyüjtemény, i–ii [Collected Songs for Schools], 1943–4, ed. with G. Kerényi; 24 kis kánon a fekete billentyűkön [24 Little Canons on the Black Keys], 1945

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LÁSZLÓ EŐSZE/MÍCHEÁL HOULAHAN, PHILIP TACKA

Kōdōn (Gk., diminutive, *kōdōnion*). Term for bell, also sometimes applied to the SALPINX (cf Sophocles, *Ajax*, 17) because of the bell-shaped flare at the end of the instrument. Bells appear in iconographic representations and in literature from the 5th century BCE. In Aeschylus's *Seven against Thebes* (lines 386 and 399), when the scout describes the shield of the fierce Argive warrior Tydeus, within which bronze bells make a fearful clanging, Eteocles responds that the sounds of bells have no bite without the spear. Euripides (*Rhesus*, 308) employed a similar image of the fearful clanging of bells when referring to the headdress of Rhesus's chariot horses, and in Aristophanes' *Frogs* (963), the character of Euripides recalls this passage.

In addition to these uses in battle, bells were carried by sentries (Thucydides, iv.135) and served a religious (probably apotropaic) function. A wall painting in a Delos house shows a bell attached to the neck of a sacrificial pig, and small (6·2–8 cm) bells in the shape of an inverted cup or cone with a little eyelet at the top have been excavated at Delos and Argos.

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THOMAS J. MATHIESEN

Koechlin, Charles (Louis Eugène) (*b* Paris, 27 Nov 1867; *d* Le Canadel, Var, 31 Dec 1950). French composer, teacher and musicologist. He came from a rich industrial family; his grandfather, Jean Dollfus, well known for his philanthropic and social activities, had founded the cotton textile firm of Dollfus-Mieg & Cie in Mulhouse. From his ancestors Koechlin inherited what he called his Alsatian temperament: an energy, naivety, and an absolute and simple sincerity that lie at the heart of his music and character. His father, a textile designer, moved to Paris before Koechlin was born and intended his son to become an artillery officer; but Koechlin contracted tuberculosis while at the Ecole Polytechnique and this rendered him ineligible for a military career. During his extended convalescence in Algeria in 1889 he began to study music more seriously, and he entered the Paris Conservatoire in October 1890. Here he studied harmony with Taudou and composition with Massenet. His lifelong interest in the music of J.S. Bach was stimulated by the counterpoint classes of Gedalge, and he retained an interest in modal music and folksong from the history classes of Bourgault-Ducoudray. When Dubois replaced Thomas as director in 1896, Massenet resigned, and Koechlin entered the composition class of the man who was to influence him most, Fauré. Throughout his life Koechlin strove to recapture the classic simplicity and nobility of Fauré's style with its balance of liberty and discipline.

Koechlin's life was hard but uneventful. He lived a comfortable, rather dilettante existence until after his marriage to Suzanne Pierrard in 1903, but increasing financial problems, not assisted by the war, led to Koechlin's beginning his long career as a writer on theory in 1915, although he had started regular critical work with the *Chronique des arts* in 1909 and had increased his teaching activities at the same time.

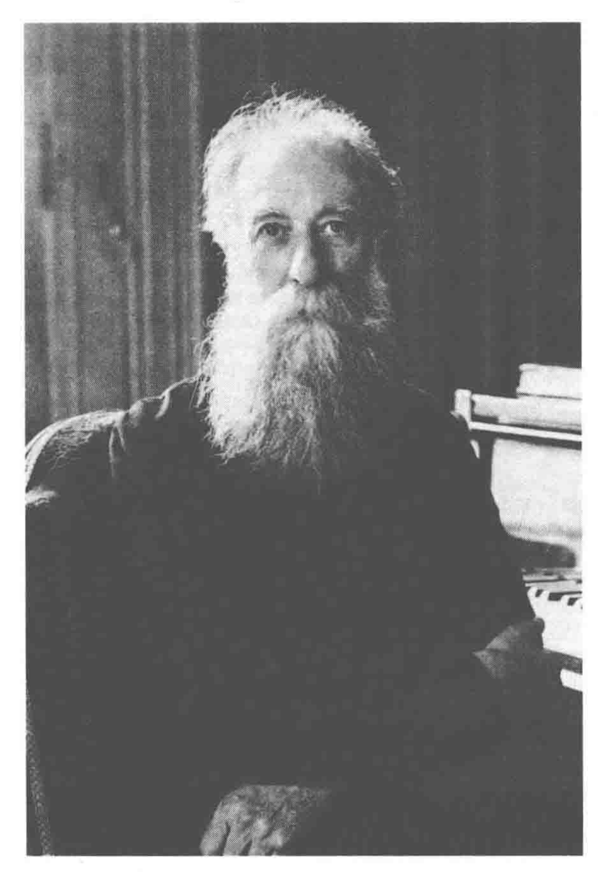
Until the late 1920s, Koechlin was in the forefront of Parisian musical life. With fellow Conservatoire pupils Ravel and Schmitt and with the backing of Fauré, he founded the Société Musicale Indépendante in 1909 to promote new music in opposition to the Société Nationale controlled by d'Indy and the Schola Cantorum. At Debussy's request he orchestrated all but the Prelude of *Khamma* in 1912–13, and in 1918 Satie invited Koechlin to join a group called Les Nouveaux Jeunes together with Roussel, Milhaud and several others, although the project never materialized as originally intended and was superseded by Les Six in 1920. Between 1921 and 1924 a series of articles on Koechlin's music appeared in leading musical journals, and more of it began to be published and performed.

However, by 1932 Koechlin was already more famous as a theorist than as a composer, and organizing a festival of his major orchestral works in that year did little to change the situation, nor was his renown much increased by his winning the Prix Cressent with the *Symphonie d'hymnes* in 1936, or the Prix Halphan with the First Symphony in 1937. It was not until the 1940s when the director of Belgian radio, Paul Collaer, organized performances of his works (conducted by Franz André) in Brussels that Koechlin's music began to regain public attention. Further recognition came with Antal Dorati's centenary recording of *Les bandar-log* in 1967, and after that his powerful and original music gradually gained international recognition through publications, performances and CD recordings. Crucial contributions to this process were made by his children, Yves and Madeleine, and by devotees such as Otfrid Nies and Michel Fleury.

Koechlin made lecturing visits to America in 1918, 1928 and 1937, and became president of the Fédération Musicale Populaire on the death of Roussel. His growing communist sympathies in the 1930s are reflected in his 'music for the people' and his work for the musical committee of the Association France–URSS, although he was never an official party member. Always abreast of the latest developments in music, he became president of the French section of the ISCM, and actively supported the music of the young at all times, provided that it did not, in his view, exploit novelty for its own sake.

Musically a late developer, Koechlin began his long composing career with a period of songwriting (1890–1909). In about 1911 Koechlin sensed himself 'capable of entering the perilous domain of chamber music', and there began a new period which ended with the Trio op.92 of 1924. During this phase Koechlin wrote a series of instrumental sonatas, developing from the basis of the harmonic advances of the songs of 1905–9 (opp.28, 31 and 35) to the luminous polytonal style which characterizes his mature music. In orchestral composition, Koechlin went through an apprenticeship between 1897 and 1904. *En mer, la nuit* op.27, based on Heine's poem *La mer du nord*, was the first symphonic work in which he found his 'inspiration was sustained by an appropriate formal development'. A period of early maturity ended with the First Symphony op.57bis of 1911–15, and a second phase, which saw the composition of most of his major orchestral pieces, began with *La course de printemps* op.95, completed in 1925 and orchestrated in 1926–7.

The seven works (opp.18, 95, 159, 175 and 176) based on Kipling's *Jungle Book* stories form the core of Koechlin's orchestral output, and the composition and revision of this cycle, which lasts less than 75 minutes in performance, occupied him for over 40 years from 1899 onwards. The scores show Koechlin at his best in each period, and the music ranges from a state of demonic energy to a diaphonous luminosity which arises from chords using superposed perfect 4ths or 5ths. His complex ideas found their most natural expression in large-scale orchestral works, and Koechlin defended the viability of the symphonic poem and the vast post-Romantic orchestra long after their vogues had faded. He was stimulated by a wide range of extra-musical subjects both natural and literary. A particular attraction to the forest in his early works achieved a more universal, pantheistic significance in the jungle of his later creations. Other subjects which recurringly 'imposed themselves' upon him included classical mythology, dreams and fantasy (which reflected his desire to escape from everyday reality into an 'ivory tower' within which he could compose freely), and the night sky, the serenity and mystery of the universe. Koechlin however was an avid self-borrower, and music 'inspired' by one subject could easily recur in a different context.



Charles Koechlin

Koechlin's unusually wide range of musical sympathies is reflected in the eclecticism of his own works, the various styles used in each work being suggested by their subjects. His firm belief in his own imaginative powers resulted in an almost complete lack of self-criticism, and he rarely revised works with a view to making them more concise. Like Berlioz, he began his compositions with a complete melodic draft. He then proceeded by a series of progressively detailed elaborations towards his final version. This, as he saw it, enabled him to preserve the freshness of his original inspiration, and gave each work continuity and logic. It also allowed him to work on several pieces simultaneously. If the spirit of freedom which pervades both his life and works can make some of his larger pieces appear unduly sectional, and if the juxtaposition of passages of great rhythmic complexity with others almost devoid of rhythmic interest has led some critics to brand his symphonic poems as uneven, then all this pales into insiginificance beside the powerful, humanitarian vision of a work like *Le buisson ardent*, or the irresistible humour and vitality of the 'Charlie Chaplin' finale of *The Seven Stars' Symphony*. The main problem is rather that Koechlin's music needs several hearings to be fully appreciated, despite its brilliant orchestration, and this has only become possible through modern CD recordings.

Happily, Koechlin was equally successful as a miniaturist, particularly in the pieces he wrote while captivated by the 'insolent beauty' of the female stars of the early sound film in the mid-1930s. Lilian Harvey inspired over 100 beautiful cameos (opp.139, 140, 149 and 151) in which Koechlin's harmonic gift (undoubtedly his greatest) is shown to the full, although their virtues are qualified by their smaller aims. The same qualities, together with a childlike spontaneity, are revealed in his very individual piano pieces, notably the *Sonatines* op.59, which entirely lack Satie's more adult and ironic contortions of tonality.

Koechlin described his life as a 'series of happy chances under a cloud of general misfortune'. One aspect of the silver lining was the necessity to teach, which led him to a profound study of Bach's music that considerably strengthened his own, and an increasing interest in counterpoint, as well as in modality, is evident in the compositions of the 1930s. Koechlin's polytonal music is never cerebral in its conception, for all its skilled craftmanship; it shows balanced concern for vertical and horizontal effect that is often lacking in Milhaud. In the 1940s Koechlin's aim was a self-sufficient 'art monodique' and this led to an increasing simplicity of expression and a Classical refinement parallel to that of Debussy's final years. His unworldly and uncompromising nature undoubtedly contributed to his neglect as a composer during his lifetime, and he attached great importance to the high opinions of his music expressed by Milhaud, Roussel, Falla, Fauré and other composers whom he, in turn, admired. In retrospect these opinions have come to be vindicated, and Koechlin's originality, visionary breadth and profundity place him well above the rank of *petit maître*. Rather, as Wilfrid Mellers concluded as early as 1942, he 'is among the very select number of contemporary composers who *really matter*'.

WORKS
(*selective list*)

STAGE
first performed in Paris unless otherwise stated

op.	
36	Jacob chez Laban (pastorale biblique, 1, Koechlin), S, T, SATB, orch, 1896–1908, Bériza, 19 May 1925
45	La forêt païenne (Danses antiques) (ballet, Koechlin), 1908–16, orchd 1920, concert perf., Arts Décoratifs, 11 June 1925
67	La divine vesprée (ballet, Koechlin), 1915–17, orchd 1918, concert perf., Schola Cantorum, 21 March 1937
158	Le 14 juillet: Liberté (incid music for Act 2 finale, R. Rolland), 1936, Arènes de Lutèce, 14 July 1936, reorchd, Alhambra, 15 July 1936
169	Alceste (Euripides, trans. H. Marchand), unison chorus, 1938, French Radio, 23 March 1952
210	L'âme heureuse (ballet, J. Charrat), 1945–7 [mostly from opp.205, 209], OC, 20 Feb 1948
222	Voyages: film dansé (ballet, Koechlin), 1947, orch inc. [from opp.132, 209, 214], completed by O. Nies, 1986, Kassel, Staatstheater, 21 Dec 1986
—	Silvérie, ou Les fonds Hollandais (comédie musicale, 1, Koechlin, after A. Allais and T. Bernard), 1948, inc.

ORCHESTRAL

2	L'épopée de l'Ecole Polytechnique, nar, orch, 1894, vs (Paris, 1894)
10	Deux pièces, 1894–6: Chant funèbre [after op.2/7], Chant de fiançailles
—	Symphony, A, 1895–1900, inc.
20	Deux pièces symphoniques, 1896–1900: En rêve, Au loin; no.2 pubd (1989)
25	La forêt, pt 1: Le jour, poème sym., 1897–1904, orchd 1905–6
26	Deux études (essais) symphoniques, 1896–1901, orchd 1901–4
27	En mer, la nuit, poème sym. after H. Heine: *La mer du nord*, 1899–1904
29	La forêt, pt 2: La nuit, poème sym., 1896–1907
30	L'automne, suite sym., 1896–1906: Les vendanges, Après-midi d'Octobre, Fin d'automne

38 Nuit de Walpurgis classique (Ronde nocturne), poème sym. after Verlaine, 1901–8, rev. 1915–16, orchd 1916

42bis L'abbaye: Finale, org, orch, 1909–12 [version of choral movt op.42/10], orchd 1920

43 Deux poèmes symphoniques, 1898–1909, orchd 1911, 1916: Soleil et danses dans la forêt, Vers la lointaine, nocturne

44bis Suite javanaise, 1910 [transcr. of gamelan music]: Gamelang palag, Gamelang salandro, [untitled]; no.2 in *BSIM*, vi (1910), 548–63

46 [5] Etudes antiques (Suite païenne, Poèmes antiques), suite sym., 1908–10, orchd 1908–13: Les temples, Soir au bord du lac [after op.31/6], Le cortège d'Amphitrite [after op.31/2], Epitaphe d'une jeune femme [after op.39/5], La joie païenne

46bis First version of La joie païenne, 1908 [op.46 finale]

47 Deux poèmes symphoniques, 1908–10, orchd 1911, 1916: Le printemps, L'hiver

48 Deux poèmes symphoniques (L'été), 1908–11, orchd 1916: Nuit de juin, Midi en août

49 Trois chorales: L'espérance, org, orch, 1910–12, orchd 1920; La charité, org, 1909; La foi, org, orch, 1912–16, orchd 1921

50bis Ballade (Scènes de la forêt), 7 sections after Heine, pf, orch, 1911–15, orchd 1919 (1974)

54 Suite légendaire 'La nuit féerique', 1901–15, orchd 1920

57bis Symphony no.1, 1911–15, orchd 1926 [version of Str Qt no.2, op.57]

60bis 4 sonatines françaises, orchd 1930 [version of op.60 for pf duet]

62 Rapsodie sur des chansons françaises, 1915–16, orchd ?1919

65bis Les heures persanes, orchd 1921 [version of pf suite op.65]

70bis Poème, hn, orch, orchd 1927 [version of op.70 for hn, pf]

76/1 3 chorals, 1908–9 and 1919–20, orchd 1921 [no.1 for brass after choral movt op.42/5]

76/2 2 chorals, small orch, 1923

76/3 3 chorals, small orch, 1918–20

85bis [version of Cl Sonata no.1, op.85], orchd 1946 (1995)

86bis [version of Cl Sonata no.2, op.86], orchd 1946 (1994)

95 La course de printemps, poème sym. after R. Kipling: *Second Jungle Book*, 1908–25, orchd 1926–7 (1973)

106 The Bride of a God, poème sym., 1929, collab. C. Urner

110 Hymne au jour, ondes martenot, orch, 1929, orchd 1932

115bis 20 chansons bretonnes, vc, orch, orchd 1934 [version of op.115 for vc, pf]

117bis 5 chorals dans les modes du moyen-âge, 1931, orchd 1932 [from op.117]

121 Fugue symphonique 'Saint-Georges', 1932

127 Choral fugué (Hymne au soleil), C, 1933

128 Choral fugué de style modal, org, orch, 1933, orchd 1944

129 Vers la voûte étoilée, poème sym., orchd 1933 [from Nocturne, e♭, pf], rev. 1939 (1996)

130 Sur les flots lointains, poème sym., 1933 [from melody by Urner] (1996)

148 Hymne à la jeunesse, after A. Gide, 1934, orchd 1935

— Symphonie d'hymnes, 1936 [compiled from opp.127, 48/1, 110, 148, 69]

157ter Marche funèbre, orch/wind orch, orchd 1937 [from op.157bis/13 for fl, pf]

159 La méditation de Purun Bhagat, poème sym. after Kipling: *Second Jungle Book*, 1936 (1986)

160 Les eaux vives, suite, 1936, for Paris Exposition 1937

170 La cité nouvelle, rêve d'avenir, poème sym. after H.G. Wells: *Men like Gods*, 1938

170bis Final chorale from op.170, str, 1938

171 Le buisson ardent, pt 2, poème sym. after R. Rolland: Jean-Christophe, 1938 (1984) [see op.203]

175 La loi de la jungle, poème sym. after Kipling: *The Jungle Book*, 1939, orchd 1940 (1986)

176 Les bandar-log (Scherzo des singes), poème sym. after Kipling: *The Jungle Book*, 1939, orchd 1940 (1967)

177 Le jeu de la nativité, org, chbr orch, 1941 (1980)

187 Offrande musical sur le nom de BACH, 12 movts, pf, org, orch, 1942, orchd 1946

193 Silhouettes de comédie, 12 pieces, bn, orch, 1942–3, orchd 1943 (1991), arr. bn, pf (1990)

194 2 sonatines, ob d'amore/s sax, chbr orch, 1942–3, orchd 1943 (1989)

196 Symphony no.2, 5 movts, 1943–4 [based on opp.126, 185/4, 82, 90, 109, 111]

202 Le docteur Fabricius, poème sym. after C. Dollfus, 1941–4, orchd 1946

203 Le buisson ardent, pt 1, 1945 (1984) [see op.171]

205 Partita, 5 movts, chbr orch, 1945, orchd 1946 (1952)

214 Introduction et 4 interludes de style atonal-sériel, 1947, orch completed by Nies, 1986 (1987) [see ballet op.222]

CHORAL

1/1 Le renouveau (C. d'Orléans), SATB, pf ad lib, 1890–94 (1896)

3 La vérandah (L. de Lisle), S, SSAA, pf/orch, 1893 (1899)

4/1 Dans le ciel clair (de Lisle), S, Mez, A, female chorus, pf/orch, 1894–5 (1900)

4/2 Sous bois (P. Gille), S, SSAA, pf, 1897 (1898)

7/4 Aux temps des fées (E. Haraucourt), 1937 [version of song]

8/7 La paix (T. de Banville), 1898 [version of song]

11 La fin de l'homme (de Lisle), T, Bar, SATB, orch, 1895, rev. 1898, 1900 (1906)

12 La lampe du ciel (de Lisle), S, T, Bar/B, SA(TB ad lib), orch, 1896 (1906)

15/2 Midi (de Lisle), SATB, orch, ?1900 [version of song]

16 L'abbaye (Lat. liturgical texts), pt 1, 8 movts, S, T, chorus, org, orch, 1899–1902, orchd 1903 (1907)

18 3 poèmes du 'Livre de la Jungle' (Kipling, trans. L. Fabulet and R. d'Humières), Mez/S, A, T, B, SAT, pf/orch, 1899–1901, orchd 1903–4 (1905)

37 Chant funèbre à la mémoire des jeunes femmes défuntes (Vierges mortes), double chorus, org, orch, 1902–7, orchd ?1908

40 La chute des étoiles (de Lisle), female chorus, pf, 1905–9

42 L'abbaye (Lat. liturgical texts), pt 2, 10 movts, S, Mez, A, T, Bar, B, triple chorus, org, orch, 1905–10, orchd 1913, 1920

44/3 Choeur des voleurs (A. Bonnard), male chorus, pf, 1908

69 Choral (Koechlin), double chorus, org, orch, 1918, orchd 1919 [finale for suite Les saisons with opp.30, 47, 48]

118 Duos, trios et quatuors a cappella de caractère modal, 1932

138 Chant pour Thaelmann, chorus, pf/wind orch, 1934 (1934), orchd 1937

150 Quelques choeurs [10] réligieux a cappella, de style modal, 1935 (1951), no.3 orchd 1937

— Hymne à la liberté (de Lisle), chorus, wind band, 1936 (1936)

— Hymne à la raison (de Lisle), chorus, wind band, 1936 (1936)

161 Requiem des pauvres bougres, 6 movts, chorus, pf, org, ondes martenot, orch, 1936–7, movts 1–4 orchd P. Renaudin, 1981–2

225 15 motets de style archaïque, chorus, ww qt, 1949

SONGS

1/2–6 5 rondels (Banville): La nuit, Le thé, Le printemps, L'été, La chasse, 1890–94 (1896), orchd 1895

5 5 mélodies: Promenade galante (Banville), Moisson prochaine (L.-H. Bouilhet), Chanson d'amour (Bouilhet), Menuet (F. Gregh), Si tu le veux (de Marsan), 1893–7 (1898–1900, 1905), all but no.3 orchd 1893–7

7 4 poèmes d'E. Haraucourt: Clair de lune, Plein eau, Dame du ciel, Aux temps des fées, 1890–95 (1900), orchd 1894–7

8 7 rondels (Banville): La pêche, L'hiver, Les pierreries, La lune, L'air, Le matin, La paix, 1891–5 (1897), orchd 1896–7

9 Les clairs de lune (de Lisle): Mez/S, T, pf/orch, female chorus ad lib, 1893 (1905), orchd 1897, choral arr. 1916

13 Poèmes d'automne: Déclin d'amour (A. Sully-Prud'homme), Les rêves morts (de Lisle), Le nénuphar (Haraucourt), fl obbl ad lib, L'astre rouge (de Lisle), 1894–9 (1905), orchd ?1894–9

14 9 rondels (de Banville): Le jour, Le midi, L'eau, Le vin, Les métaux, La terre, L'automne, Les étoiles, La guerre, 1896–9, female chorus ad lib in nos.6–9 (n.d.), orchd 1901

15 3 mélodies (de Lisle): Juin, Midi, Nox, 1897–1900 (1902, 1905), orchd 1900
17 3 mélodies: Le colibri (de Lisle), La prière du mort (J.-M. de Heredia), Epiphanie (de Lisle), 1895–1900 (1902), nos.2 and 3 orchd 1897, 1900
21 2 villanelles (de Lisle): Dans l'air léger, Le temps, l'étendue et le nombre, 1900–01 (1905)
22 4 mélodies: La chanson des ingénues (Verlaine), Novembre (P. Bourget), Mon rêve familier (Verlaine), Il pleure dans mon coeur (Verlaine), 1900–01 (n.d.)
23 2 poèmes d'André Chénier: La jeune Tarentine, Néère, 1900–02 (1905), no.1 orchd 1930
24 4 poèmes de 'La bonne chanson' (Verlaine): Le soleil du matin, Un jour de juin, N'est-ce pas?, Va, chanson, str qt ad lib, 1901–2 (n.d.)
28 4 mélodies: Sur la grève (R. d'Humières), Automne (A. Samain), Accompagnement (Samain), Le vaisseau (Haraucourt), 1902–7 (n.d.)
31 6 mélodies (Samain: *Aux flancs du vase*): Le sommeil de Canope, Le cortège d'Amphitrite, L'île ancienne, La maison du matin, Le repas préparé, Amphise et Melitta, 1902–8 (n.d.), nos.1–3 orchd 1912–21
35 4 mélodies (Samain): J'ai rêvé cette nuit, Améthyste, Rhodante, Soir païen, 1905–9, 2–4 pubd (n.d.)
39 5 chansons de Bilitis (P. Louÿs): Hymne à Astarté, Pluie au matin, Chant funèbre, Hymne à la nuit, Epitaphe de Bilitis, 1898–1908 (1923)
44 3 mélodies: Le paysage dans le cadre des portières (Verlaine), Des roses sur la mer (R. Vivien), Choeur des voleurs (Bonnard: *Les familiers*), 1900–16 [no.3 for TB chorus, pf]
56 5 mélodies (T. Klingsor: *Shéhérazade*): Chanson d'Engaddi, Paysage, La rose du rameau sec, La neige, Le ventre merveilleux, 1914–16 (1990)
68 2 mélodies: Hymne à Venus (V. de l'Isle-Adam), Dissolution (P. Claudel: *La connaissance de l'est*), 1918
84 8 mélodies (Klingsor: *Shéhérazade*): Dédicace, Le voyage, Le potier, La chanson des beaux amants, Chanson de flûte, L'oiseau en cage, Offrande, La chanson d'Ishak de Mossoul, 1922–3 (1990)
104 2 mélodies: Infini, fais que je t'oublie (P.-J. Toulet), Je suis jaloux, Psyché (P. Corneille), 1927–8

CHAMBER AND SOLO INSTRUMENTAL

6 Suite, 2 pf, 1896 (1899)
6bis Allegretto, vn, pf, 1898 (1899)
6ter Andante, vn, pf, vc ad lib, 1898 (1899)
19 Suite, 5 movts, pf duet, 1898–1901 (1901)
20/2 Au loin, eng hn, pf, 1895–6 (1989) [first version of orch piece, orig. for solo pf]
32 4 petites pièces, hn, vn/va, pf, 1896–1906 (1974)
32bis 2 nocturnes, fl, hn, pf/hp, 1897–1907 (1989)
33 Nocturne, chromatic hp/pf, 1907
34 3 pièces, bn, pf, 1898–1907 (1990)
34bis 3 pièces, fl, bn, pf, 1899–1908, rev. 1944 (1993)
41 24 esquisses, pf, 1905–15 (1922)
50 Ballade, pf, 1911–15 [solo version of op.50bis for pf, orch]
51 String Quartet no.1, 1911–13 (1921)
52 Flute Sonata, finale after Virgil, 1911–13 (1922)
53 Viola Sonata, 1902–15 (1923) [finale after op.28/1]
55 Suite en quatuor, fl, vn, va, pf, 1911–15 (1978)
57 String Quartet no.2, 1911–15
58 Oboe Sonata, 1911–16 (1981)
59 5 sonatines, pf, 1915–16 (1918)
60 4 sonatines françaises, pf duet, 1919 (1925), arr. org 1926
61a 64 exercices faciles, pf, 1919–20 (1928)
61b L'école du jeu lié, pf, 1919–20 (1928)
61c 10 petites pièces faciles, pf, 1915–16, 1919–20 (1921)
61d 12 petites pièces, pf, 1915–16, 1919–20 (1921)
63 Paysages et marines, 12 pieces, pf, 1915–16 (1918)
63bis Paysages et marines, fl, cl, str qt, pf, arr. 1917
64 Violin Sonata, 1915–16 (1922)
65 Les heures persanes, 16 pieces after Loti, pf, 1913–19 (1986)
66 Cello Sonata, 1917 (1923)
70 Horn Sonata, 1918–25 (1970), movt 2 arr. a sax, pf, 1941
71 Bassoon Sonata, 1918–19 (1990), arr. hn, pf
72 String Quartet no.3, 1917–21 (1924)
75 Sonata, 2 fl, 1918–20 (1922)
75bis Pastorale, fl, cl, pf, 1917–21 (1990) [movt 1 of inc. Trio]
77 12 pastorales, pf, 1916–20 (1923)
80 Quintet no.1, pf qnt, 1908, 1911, 1917–21 (1985)
85 Clarinet Sonata no.1, 1923 (1993)
86 Clarinet Sonata no.2, 1923 (1991)
87 4 nouvelles sonatines, pf, 1923–4 (1926)
91 Divertissement, 2 fl, a fl/cl, 1923–4 (1939)
92 Trio, str/ww (fl/ob, cl, bn), 1924 (1928)
107 3 sonatines, org, 1928–9, no.1 pubd (1937)
115 20 chansons bretonnes sur d'anciennes chansons populaires [from Barzas Breis], vc, pf, 1931–2, 12 pubd (1934)
123 20 sonneries, hunting hns, 1932
124 L'ancienne maison de campagne, 12 pieces, pf, 1932–3 (1937)
— Nocturne, e♭, pf, 1923–32 [see op.129 for orch]
142 20 sonneries, hunting hns, 1935
147bis Tu crois à beau soleil, wind band, 1935 [arr. of Louis XIII song]
153a Quelques chorals [4] pour des fêtes populaires, band, 1935–6, nos.3–4 pubd (1937)
153bis 10 sonneries, hunting hns, 1935, 1944–5
155a Sonatine modale, fl, cl, 1935–6 (1970)
155bis Idylle, 2 cl/vn, va, 1936 (1936)
156 Quintet 'Primavera', fl, hp, vn, va, vc, 1936 (1985)
157 14 chants, unpubd, arr. fl, 1936, fl, pf as op.157bis, 1936 (1948)
162 La belle traversée, 3 pieces, pf, 1936–7
165 Wind Septet (Caprice sur le retour de mon fils [Yves]), fl, ob, eng hn, cl, a sax, bn, hn, 1937 (1947), arr. fl, eng hn, C-cl, A-cl, basset hn, b cl, bn, hn, 1945
165bis La vie s'ouvre devant toi — Va librement!, alternative fugal finale for op.165, 14 winds, 1937
173a 4 petites pièces, cl, hn, 1938–9 (1970)
173bis 2 pièces, cl, pf, 1939
174 Vers le soleil, 7 monodies, ondes martenot, 1939
174bis Course au soleil, alternative finale for op.174, ondes martenot, pf/orch, 1939
178 14 pièces, cl, pf, 1942 (1992)
179 14 pièces, ob/ob d'amore/eng hn, pf, 1942 (1991)
179bis Chant de la résurrection, 2 tpt, 3 trbn, pf/org/ hmn, 1942 [arr. of op.179/14]
180 15 pièces, hn, pf, some for 4 natural hn, 1942 (1984)
184 3 sonatines, fl, 1942–3 (1951)
185 Suite, 3 movts after G. Sand, eng hn, 1942 (1991)
188 15 études, a sax, pf, 1942–3 (1970)
192 100 [101] thèmes pour improvisation à l'orgue, 1943
195 15 duos (Souvenirs de Bretagne), 2 cl, 1943–4 (1978)
197 Les chants de Kervéléan [6], melody inst, pf, 1940, 1944
198 Les chants de nectaire, 32 pieces after A. France: La révolte des anges, fl, 1944 (1999)
199 Les chants de nectaire (Dans la forêt antique), 32 pieces after Virgil, fl, 1944 (1999)
200 Les chants de nectaire (Prières, cortèges et danses pour les dieux familiers), 32 pieces, fl, 1944 (1999)
201 Adagio, org, 1945 [for marriage of Soizic Guieysse]
206 Trio, ob, cl, bn, 1945 (1957)
208 12 petites pièces très faciles, pf, 1946
209 15 préludes, nos.1–13, pf, no.14, org, no.15, pf duet, 1946, nos.1–10, 12–13 (1954), no.14 (1961), all but no.14 orchd 1947–8 [see ballets opp.210, 222]
211 Adagio, org, 1947 (1968) [for marriage of Antoinette Guieysse]
216 11 monodies: 1–9, cl; 10, ob d'amore/cl/s sax; 11, eng hn, 1947–8 (1989)
217 In memoriam, 5 pieces, various ens, 1947
220 3 monodies, lame sonore [see Writings, 1950], pf, 1948
221 Sonate à 7, solo ob, fl, hpd/hp, str qt, 1949
223 Quintet no.2 'Primavera II', fl, hp, vn, va, vc, 1949
224 Stèle funéraire, fl + pic + a fl, 1950 (1969)
225bis 2 duos, fl, cl, 1949–50 [arr. op.225/9, 11]
226 Adagio, org, 1950 [for marriage of Colette Guieysse]

CINEMA

music written for, or suggested by, films

132 Seven Stars' Symphony, 7 movts: Douglas Fairbanks, Lilian Harvey, Greta Garbo, Clara Bow, Marlene

Dietrich, Emil Jannings, Charlie Chaplin, orch, 1933, rev. 1944 (1969)
134 L'Andalouse dans Barcelone (unused score for part of film Croisières avec l'escadre), orch, 1933 (1995)
139 Premier album de Lilian [Harvey], 9 pieces, S/T/cl, fl+pic, pf, 1934 (1985)
140 Le portrait de Daisy Hamilton, 89 pieces, pf, some for small ens, 1934–8, 12 for pf, 8 arr. 2 pf by R. Orledge (2000)
141 Les confidences d'un joueur de clarinette (score for unrealized film project, scenario by Koechlin, after Erckmann-Chatrian), small orch, 1934, completed by P. Renaudin (1981)
149 Second album de Lilian, 8 pieces, fl + pic, ondes martenot, hpd, pf, 1935 (1986)
151 7 chansons pour Gladys (Koechlin), after film Calais-Douvres (dir. A. Litvak) starring Lilian Harvey, S, pf, 1935 (1988)
163 5 danses pour Ginger [Rogers], nos.1–2, pf, nos.3–5 unspecified, 1937, rev.1939; no.2 in *Clavier*, xxiii/6 (1984), 18–21, nos.1–2, 3–5 arr.2 pf by O. Nies (2000)
164 Epitaphe de Jean Harlow (Romance), fl, a sax/va, pf/hp, 1937 (1970)
167 Victoire de la vie (film score, dir. H. Cartier-Bresson), chbr orch, 1938

MISCELLANEOUS

Many vocalises, canons, fugues [incl. 1 of op.114, 1930, and op.126, str qt/org, 1931, orchd as 4th and 1st movts of Sym. no.2], chorales [incl. 27, opp.78–9, 1921; 62, opp.81–3, 1922–3; 22, op.117, 1931], harmony and counterpoint exercises [incl. 19, op.109, 1929, and 20, op.111, 1929], pieces for sight-reading and solfège, folksong arrangements

ORCHESTRATIONS

G. Fauré: Pelléas et Mélisande op.80: Prélude, Andantino quasi allegretto (Fileuse), Sicilienne, Molto adagio (La mort de Mélisande), 1898; C. Saint-Saëns: Lola (oc, 1, S. Bordèse), 1901; C. Debussy: Khamma [except bars 1–78], 1912–13; A. de Castillon: 6 mélodies (Silvestre), op.8, 1920; C. Porter: Within the Quota, ballet, 1923; E. Chabrier: Bourrée fantasque, 1924; J.S. Bach: Chorale 'In dir ist Freude', 1933; F. Schubert: Fantasy 'Wanderer', C, D760, 1933; G. Fauré: Chanson de Mélisande, 1936 [op.159bis]; B. Godard: Suite, 1945; P. Tchaikovsky: 4 Pieces, incl. Swan Lake Waltz, 1945; C. Urner: Suite normande (Esquisses normandes), 1945

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WRITINGS

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ROBERT ORLEDGE

Koeckert, Rudolf (Josef) (*b* Grosspriesen bei Aussig [now Ústí nad Labem, Czech Republic], 27 June 1913). German violinist. He studied with Jaroslav Kocian at the Prague Conservatory until 1938, becoming leader of the Prague Radio Orchestra and then the German PO in Prague, 1939–45. He led the Bamberg SO, 1945–9 and from 1949 was leader of the Bavarian Radio SO in Munich. In 1952 he was appointed professor of violin at the Augsburg Conservatory. He gained wider renown as the leader for 43 years of the Koeckert Quartet, which he first formed in 1939 as the Sudetendeutsche String Quartet (or Prague German String Quartet) and renamed the Koeckert Quartet in 1947. Its members at the time of its dissolution in 1992 were Koeckert's son Rudolf Joachim Koeckert, who succeeded Willi Buchner as second violin in 1965 and became leader in 1982; Antonio Spiller, who joined as second violin in 1982; Franz Schessl, who succeeded Oskar Riedl as viola player in 1975; and Hermar Stiehler, who succeeded Josef Merz as cellist in 1976. The quartet gave the premières of works written for it by Bialas, Ginastera, Hindemith, Krenek and Zillig, among others. Koeckert also edited and published Bruckner's String Quartet in C minor (Vienna, 1956), which he discovered at Bamberg in 1950.

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RUDOLF LÜCK/TULLY POTTER

Koehne, Graeme (John) (*b* Adelaide, 3 Aug 1956). Australian composer. After undergraduate and postgraduate study at the University of Adelaide with Richard Meale and an appointment as a tutor at the University of New England, he came to prominence with *Rain Forest* (1981), winner of the Australian Composers' Award in 1982. He subsequently formed a collaboration with the choreographer Graeme Murphy. While at Yale on a Harkness Fellowship in 1984, Koehne worked privately with Andriessen and Virgil Thomson. On his return to Australia in 1987 he became a composition lecturer at the University of Adelaide. Koehne's style draws on a postmodern attitude to stylistic allusion and appropriation, freely adopting aspects of art music and popular styles. After his early orchestral work *riverrun …* (1982), based on the first word of Joyce's *Finnegans Wake*, he went on to develop an anti-modernist aesthetic and has been outspoken in his criticism of what he sees as the orthodoxies and audience alienation of modernist styles. This can be seen in the Ravelian orchestral colours of *Rain Forest*, the *Gothic Toccata* (1983), the pastiche chorale prelude *To His Servant Bach* (1989) and the popular styles in the orchestral works *Unchained Melody* (1991), *Powerhouse* (1993) and *Elevator Music* (1997).

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Orch: The Iridian Plateau, 1977; First Blue Hours, 1979; Rain Forest, 1981; riverrun …, 1982; Capriccio, pf, str, 1987; Maxfield Parrish: Daybreak, 1987; Fanfare, brass, perc, 1988; Once Around the Sun, 1988; Rhythmic Birds of the Antipodes, 1988 [from ballet Voyage Within]; Unchained Melody, 1991; Powerhouse, 1993; Elevator Music, 1997

Chbr and solo inst: Gui Qt, gui, va, pf, perc, 1974; Pf Sonata, 1976; Harmonies in Silver and Blue, pf, 1977; Cantilene, fl, ob, str qt, pf, 1978; Twilight Rain, pf, 1979; Gothic Toccata, org, 1983; Ricercare and Burletta, str trio, 1983; Str Qt no.1 'Divertissement: 3 pièces bourgeoises', 1983; Miniature, fl, cl, str qt, 1985; To His Servant Bach, God Grants a Final Glimpse: the Morning Star, str qt/str orch/gui qt/org/hp, 1989; Str Qt no.2 'Shaker Dances', 1995

Vocal: Dreamer of Dreams (W. Morris), SATB, org, orch, 1986; 3 Poems of Byron, 1v, pf/str, 1991

PETER McCALLUM

Koehnken & Grimm. American firm of organ builders. It was founded in 1860 by John Henry [Johann Heinrich] Koehnken (*b* Altenbülstedt, nr Zeven, Lower Saxony, 15 May 1837; *d* Cincinnati, 23 Feb 1897), who succeeded his former employer, the pioneer Cincinnati organ builder Matthias Schwab (1808–63). Koehnken was trained as a carpenter, and emigrated to the USA in 1837, entering Schwab's employ in 1839 and eventually learning all aspects of the craft. Gallus Grimm (*b* Aixheim, nr Neufra, Württemberg, 16 Oct 1827; *d* Cincinnati, 1 Aug 1897) was apprenticed to the organ builder Martin Braun in Germany, and began working for Schwab in 1853. Grimm worked with Koehnken from the outset, as a full partner in Koehnken & Co. from 1864, and under the name of Koehnken & Grimm from 1876. For 40 years the firm had a virtual monopoly on organ building in a rapidly developing part of the country. Koehnken retired in 1896, but Grimm continued until 1900 with his son Edward under the name of G. Grimm & Son. Koehnken & Grimm organs were ruggedly built, with stop-lists and tonal qualities reflecting their classical central German orientation. Among the firm's noteworthy three-manual instruments were those built for Plum Street Temple, Cincinnati (1866), and the Mother of God Church, Covington, Kentucky (1875); probably their most unusual instrument was a one-manual organ of nine stops on very high wind pressure, built to accompany an enormous chorus in Theodore Thomas's first May Festival, held in 1873 (*see* CINCINNATI, §2).

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BARBARA OWEN

Koellreutter, Hans Joachim (*b* Freiburg, 2 Sept 1915). German composer, teacher and conductor, active also in Brazil, India and Japan. He attended the Berlin Academy of Music (1934–6), where his teachers were Gustav Thomas and Scherchen for composition and conducting, Scheck for the flute, Martienssen for the piano and Schünemann and Seiffert for musicology; his flute studies were continued with Moyse at the Geneva Conservatoire (1936–7). In 1937 he moved to Brazil, of which he became a naturalized citizen in 1948. He taught theory and composition at the Brazilian Conservatory in Rio de Janeiro (1937–52) and the São Paulo Institute of Music (1942–4). The group *Música Viva*, which he founded in as early as 1939, included some of the best-known Brazilian musicians; its manifesto promoting new music experimentation was published in 1946. He directed the São Paulo Free Academy of Music (1952–5) and the Bahia University music department (1952–62). In these various posts he was responsible for introducing many Brazilian composers to 12-note and serial methods. He was also chief conductor of the Bahia SO (1952–62) and served as

general secretary and president of the Brazilian section of the ISCM. In 1963 he left Brazil to become head of the programme department at the Munich Goethe Institute. He was then regional representative of the Goethe Institute in New Delhi (1965–9) and principal of the Delhi School of Music (1966–9), moving in 1970 to Tokyo, where he took appointments as director of the Goethe Institute, professor at the Institute of Christian Music and conductor of the Heinrich Schütz Chorale. In 1975, after returning to Brazil, he taught privately in Rio and São Paulo, took visiting appointments in universities throughout the country, and participated in composition festivals.

The only early tonal works which Koellreutter recognizes are the two flute sonatas (1937–9). These were followed by a period of classical 12-note serial writing, based on the principles of Gestalt theory, and exemplified by *Música 1941* for piano and the *Noturnos de Oneyda Alvarenga* for mezzo-soprano and string quartet (1945), before he developed a more individual serial technique in such works as the orchestral *Mutações* (1953). During the 1960s he favoured a total serial organization stressing linearity, a procedure he termed 'planimetric'. He then combined serialism with graphic notation and other aleatory methods in *Tanka I* for voice and koto (1971) and *Tanka II* for voice and piano (1973). In the 1980s he gave priority to his teachings and writings over composition. He reworked his earlier choral piece *O café* into an opera-drama, which was produced with great success in Santos to celebrate the city's 450th anniversary in 1996.

WORKS
(selective list)

Op: O café (Koellreutter, after M. de Andrade), 1996 [from choral work, 1956]

Orch: 4 Pieces, 1937; Variations, 1945; Música, 1947; Mutações, 1953; Concretion, orch/chbr orch, 1960; Constructio ad synesin, chbr orch, 1962; Advaita, sitār, orch/chbr orch, 1968; Sunyata, fl, chbr orch (Western and Indian insts), tape, 1968; Acronon, pf, orch, acrylic sphere, 1978–9

Vocal: Noturnos de Oneyda Alvarenga, Mez, str qt, 1945; O café (de Andrade), chorus, 1956, rev. 1975; 8 haikai de Pedro Xisto, Bar, fl, elec gui, pf, gongs, cymbals, woodblocks, tam-tam, 1963; Cantos de Kulka, S, orch, 1964; India Report (cant., L. Lutze), S, spkr, chbr chorus, speaking chorus, chbr orch (Western and Indian insts), 1967; Yū, S, Jap. insts, 1970; Tanka I, 1v, koto, 1971; Mu-dai (P. Picasso), 1v, 1972; Tanka II, 1v, pf, 1973; Tanka III, 1v, hp, 1975; 3 cantos (de Andrade), 1v, 1977–8; Cidadezinha qualquer (C. Drummond, de Andrade), chorus, 1980; Tanka VII, 1v, orch, tape recs, 1981–2; Retrato da cidade, Bar, str, 1983–4

Chbr and solo insts: 2 sonatas, fl, pf, 1937, 1939; Sonata, vn, pf, 1939; Inventions, ob, cl, bn, 1940; Música 1941, pf, 1941; Variations, fl, eng hn, cl, bn, 1941; Duo, vc, pf, 1943; Música 1947, str qt, 1947; Sinfonia da câmera, 12 insts, 1949; Diaton 8, fl, eng hn, bn, hp, xyl, 1955; Tanka V, pf, 1977; Tanka VI, fl, gui, 1979; Samadhi, ob, 1981; Audio-Game, various inst ens, 1992; Dharma, fl, ob, eng hn, bn, hn, tpt, trbn, elec gui, elec mouth harmonica, perc, vib, va, vc, 1992

Principal publishers: Editorial Cooperativa Interamericana de Compositores, Modern, Napoleão, Southern

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Three Lectures on Music (Mysore, 1968)
Jazz Harmonia (São Paulo, 1969)
Ten Lectures on Music (New Delhi, 1969)
History of Western Music (New Delhi, 1970)
Harmonia funcional: introdução à teoria das funções harmônicas (São Paulo, 1978, 2/1986)
Estética: em busca de um mundo sem vis-à-vis (São Paulo, 1983)
Terminologia de uma nova estética da música (Porto Alegre, 1990, 2/1998)

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G. Béhague: *Music in Latin America: an Introduction* (Englewood Cliffs, NJ, 1979)
V. Mariz: *História da música no Brasil* (Rio de Janeiro, 1981, 4/1994)
J.M. Neves: *Música brasileira contemporânea* (São Paulo, 1981)
C. Kater: *H.J. Koellreutter e a Música Viva: movimentos em direção à modernidade* (diss., U. Federal de Minas Gerais, 1991)

GERARD BÉHAGUE

Koenig (i). Alsatian family of organ builders. They are unrelated to Joseph and Paul-Marie Koenig (*see* KOENIG (ii)). Jean-Georges Koenig (*b* Strasbourg, 16 May 1920; *d* Strasbourg, 26 Nov 1992) served his apprenticeship with Roethinger in Strasbourg and set up his own shop in Sarre-Union in 1945. His faith in mechanical action did not win over organists' support until the 1960s; Michel Chapuis and André Isoir in particular helped make Koenig's work well known, mainly through the organ in Sarre-Union (1967, 2 manuals, 31 stops) which was based on the techniques shown in Dom Bedos's treatise. Jean-Georges's son Yves (*b* Sarre-Union, 16 May 1950) has carried on the shop's tradition of historically informed tracker-action styles. While the firm has restored or reconstituted several historic organs (Lorris, Mende, Rodez, Vabres l'Abbaye, Nemours), its strength lies in new instruments. Among the most notable are those for the Auteuil Reformed church, Paris (1970), the Vrije Universiteit, Amsterdam (1977), Boulogne-Billancourt Conservatory (1982), Valence Cathedral (1985), Saint Avold (1987), St Guillaume, Strasbourg (1988), La Roche-sur-Yon (1988), Izumi Hall, Osaka, Japan (1989), Sigmaringen, Germany (1995), and Charleville-Mézières (1997).

KURT LUEDERS

Koenig (ii). French family of organ builders. Joseph Koenig (*b* Luxeuil-les-Bains, 22 Feb 1846; *d* Caen, 30 July 1926) worked as a voicer with CAVAILLÉ-COLL and from 1871 trained the young CHARLES MUTIN, who later took over the Cavaillé-Coll company. Joseph married Mutin's sister in 1882. He and Mutin moved to Caen five years later and continued to collaborate, at times in conjunction with Henri Didier of Epinal. Joseph's son Paul-Marie Koenig (*b* Paris, 19 July 1887; *d* Draveil, 16 Oct 1977) worked mostly in Normandy, then moved to the Paris area in 1929. A major portion of the Koenigs' activity was maintenance and often modernization of 19th-century organs, among the better-known being the Cavaillé-Coll organs in Paris at the churches of Ste Geneviève and St Jean-St François, and at St Etienne, Caen. New organs were delivered to Beirut (Cathedral and St Joseph's), Gap Cathedral, the Basilica at Mézières, and several locations in the West of France. Between the wars Paul-Marie participated in organ building projects in Germany, at Beuron Abbey and Gerleve, near Coesfeld. The family is unrelated to the Alsatian organ builders of the same name (*see* KOENIG (i)).

KURT LUEDERS

Koenig, Gottfried Michael (*b* Magdeburg, 5 Oct 1926). German composer and theorist. He studied at the Brunswick Städtische Musikschule (1947–8) and the Nordwestdeutsche Musikakademie, Detmold, where his teachers included Günter Bialas (composition) and Erich Thienhaus (acoustics). During the 1951 Darmstadt summer courses, he attended lectures by Eimert and Meyer-Eppler that awakened his interest in electronic sound

production. On the suggestion of Eimert, Koenig started to work in 1953 at the electronic studio of NWDR (now WDR), first as an assistant and later as a permanent employee and composer (until 1964). In 1953 he moved to Cologne, where he studied music technology at the Cologne Hochschule für Musik (1953–4) and attended courses on electronic data processing at the University of Cologne (1960); during this period he designed the basis of his composition program *Projekt 1* (later followed by *Projekt 2*, 1966, and *Projekt 3*, 1986). He has taught at the Stichting Gaudeamus, Bilthoven (1961–5), the Cologne Musikhochschule (1962–4) and the University of Utrecht (from 1964), where he has directed the electronic music studio (now the Instituut voor Sonologie). He has served as the co-editor of *Electronic Music Reports* (from 1969) and *Sonological Reports* (from 1973).

Koenig's compositional style has moved through serialism and electronic music to programmed music. During his first Utrecht phase (until 1969), he wrote electronic works generated by largely automated methods of sound production (*Funktion Grün*, *Funktion Gelb*, *Funktion Orange*, *Funktion Rot*, *Funktion Blau*, *Funktion Indigo*, *Funktion Violett* and *Funktion Grau*). If the material of electronic music prompted him to develop a progressive rationalization and automation of sound, serial technique, eventually used to determine general 'parametrical concept[s]', facilitated his transition to programmed music (after 1969), a style in which musical raw material is generated through electronic means before being used in more traditional compositional processes.

WORKS

Orch: Conc., 2 fl, hpd, str, 1948–9; Horae (ballet, 3 scenes), 1950; Conc., fl, chbr orch, 1951; Fantasie, 1951–2; Conc., chbr orch, 1952; 2 Orchesterstücke, 1952; Komposition, 16 insts, 1953; Diagonalen, 1955; Orchesterstück 1, 1960–61; Orchesterstück 2, 1961–2; Orchesterstück 3, 1963; Beitrag, 1985–6

Chbr and solo inst: 2 Klavierstücke, pf, 1957; Wind Qnt, 1958–9; Str Qt 1959, 1959; Projekt 1, version 1, wind, str, 1965–6; Projekt 1, version 3, wind, str, 2 pf, perc, 1967; Übung, pf, 1967–70; 3 ASKO Stücke, wind, str, pf, mar, 1982; Segmente 1–7, pf, 1982; Segmente 99–105, vn, pf, 1982; Segmente 92–98, vn, vc, 1983; Segmente 85–91, fl + pic, b cl, vc, 1984; Intermezzo (Segmente 85–91), fl + pic + b fl, b cl + E♭ cl, pf, 1987; Str Qt 1987, 1987–8; 60 Blätter, str trio, 1992; Concerti e corali, wind, str, pf, vib, mar, 1992; Das A und das O, S, A, vc, hp, 1993; Per flauti, 2 fl, 1997

Tape: Klangfiguren I, 1955; Klangfiguren II, 1955–6; Essay, 1957–8; Materialien zu einem Ballett, 1961; Suite, 1961 [from Materialien zu einem Ballett]; Terminus 1, 1962; Terminus 2, 1966–7; Terminus X, 1967; Funktion Grün, 1967; Funktion Gelb, 1968; Funktion Orange, 1968; Funktion Rot, 1968; Funktion Blau, 1969; Funktion Indigo, 1969; Funktion Violett, 1969; Funktion Grau, 1969; Output, 1979

COMPUTER PROGRAMS

Projekt 1, composition program, 1963
Projekt 2, composition program, 1966
CSP 1, sound generation program, 1968
Projekt 3, 1987

Principal publishers: Peters, Semar, Tonos, Universal

WRITINGS

Summary Observations on Compositional Theory (Utrecht, 1971) [pubn of Instituut voor Sonologie]

Ästhetische Praxis. Texte zur Musik, i: *1954–61* (Saarbrücken, 1991); ii: *1962–67* (1992); iii: *1968–91* (1993); iv: *Supplement I* (1999); v: *Supplement II* (incl. letters) (forthcoming) [collected writings]

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M. Harenberg: *Neue Musik durch neue Technik? Musikcomputer als qualitative Heraus forderung für ein neues Denken in der Musik* (Kassel, 1989), 138–46
Gottfried Michael Koenig, Musik-Konzepte, no.66 (Munich, 1989)

WOLF FROBENIUS

Koenig, (Karl) Rudolf (*b* Königsberg, 26 Nov 1832; *d* Paris, 2 Oct 1901). German physicist. Although Helmholtz was his principal professor at the University of Königsberg, Koenig's research was not in acoustics. After receiving the PhD in physics, Koenig apprenticed himself to the Parisian violin maker Vuillaume. Koenig completed his apprenticeship in 1858 and set up shop at the Quai d'Anjou, where he remained for the rest of his life, making tuning-forks of great precision for his tonometer which covered the entire audible range of frequencies. He constructed remarkably precise clock tuning-forks, sirens, ingenious compound sirens, improved Helmholtz resonators and a wide variety of other apparatuses. The quality of his instruments became legendary, and they became the physics tools for university laboratories in Europe and the USA. He was commissioned by the French government to make the apparatus for establishing 'Diapason normal', a' = 435; and he improved Léon Scott's 'phonautograph' of 1857, the antecedent of Edison's reproducing phonograph.

Koenig's research, contained in various papers and summarized in his *Quelques expériences d'acoustique* (Paris, 1882), ranged widely, but he was interested mainly in beats among the overtones and combination tones and phase in the quality of a musical sound. For the former he criticized the use of reed harmoniums and sirens which had been Helmholtz's chief tools; Koenig believed that a proper study required the use of pure tones. Noting that the higher modes of a tuning-fork would not be harmonious, he stroked large forks with a cello bow. He studied phase relations between fundamental and overtones with special compound sirens that allowed him to introduce arbitrarily the desired phase differences. Many of Koenig's results conflicted with Helmholtz's and it is interesting to compare the work of these two men, the most important contributors to experimental musical acoustics in the 19th century.

See also PHYSICS OF MUSIC, §5, and figs.8–9.

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JAMES F. BELL/CLIVE GREATED

Koenig horn. *See under* MELLOPHONE.

Koenigsberg [Kenigsberg], **Alla Konstantinovna** (*b* Samarkand, 3 March 1931). Russian musicologist. She studied at the Leningrad Conservatory with Druskin, graduating in 1954 and completing her postgraduate studies in 1957. She began teaching there in 1957, and was scientific secretary at the Conservatory (1959–1967). In 1992 she

became a professor in the department for the history of foreign music.

Koenigsberg's scholarly interests include music theatre and singing. Her dissertation for the *Kandidat* degree concerned Wagner's *Ring des Nibelungen*, and the subject of her doctorate was the history of Hungarian opera. Her many books and articles discuss the operatic works of Wagner, Weber, Rossini, Verdi, Puccini and American and Hungarian composers. She has devoted much time to the art of Russian and Latvian singers, and the music and theatre of Latvia as a whole. It was under her editorship that the handbook *111 oper* (1998) was published. She is a member of a number of international societies and Russian associations, and has delivered papers throughout Russia and Europe.

WRITINGS

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Betkhoven [Beethoven] (Leningrad, 1970)
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'Staroye i novoye v opernom tvorchestve Puchchini' [The old and the new in Puccini's operas], *Traditsionnoye i novoye v muzïke XX veka* (Kishinyov, 1997)
'Vagner i Shopengauer' [Wagner and Schopenhauer], *Zhurnal lyubiteley muzïki* (1997), nos.2–3
ed.: *111 oper* [111 operas] (St Petersburg, 1998)
Istoriya vengerskoy operï [The history of Hungarian opera] (forthcoming)

ERA BARUTCHEVA

Koerppen, Alfred (*b* Wiesbaden, 16 Dec 1926). German composer. He attended the Musisches Gymnasium, Frankfurt (1939–45), and studied composition with Kurt Thomas. After a short period as an organist in Frankfurt he moved to Hanover, where he taught composition at the Staatliche Hochschule für Musik und Theater (as professor from 1964) until his retirement in 1991. He received the Rompreis in 1961 and the Lower Saxony Prize for Culture in 1983.

Koerppen's substantial output includes work in every genre and music for amateur as well as professional performers. Modelling himself on modern classicist composers such as Hindemith, Stravinsky and (in choral music) his teacher Kurt Thomas, he developed early in his career a characteristic, personal stylistic idiom which colours all his work despite the considerable range of his compositional imagination. His expression reaches from deep, sometimes apocalyptic seriousness to playful, even bizarre humour, and from powerful spiritual affirmation to lighthearted, mediterranean worldliness. He has never abandoned tonality in the broadest sense, though he has often integrated avant-garde techniques within his musical language to original effect. Vivid gestures and an expressivity close to speech inform his instrumental works, while meticulous attention to the text is a mark of his vocal compositions, from the masses, motets and madrigals to the innovative choral narratives with speakers and often numerous solo parts.

WORKS
(*selective list*)

Stage: Virgilius, der Magier von Rom (Zauberoper), 1951; Arachne (ballet), 1968; Ein Abenteuer auf dem Friedhof (Kammeroper, 4 scenes), 1980
Choral: Der Turmbau zu Babel (orat), 4 solo vv, male chorus, orch, 1951; 2 Motetten, mixed chorus, 1952, rev. 1994; Das Feuer des Prometheus (orat), 5 solo vv, mixed chorus, orch, 1956; Der Sonnenhymnus des Echnaton, 3 mixed choruses, 1965; Invocationen, schola, mixed chorus, fl, ob, vn, vc, kbd/org, 1968; Joseph und seine Brüder, female chorus, spkrs, 1967; Parabel vom Dornbusch, mixed chorus, fl + pic, ob, eng hn, bn, hn, tpt, trbn, cel, pf, org, perc, vn, va, vc, 1969; Das Stadtwappen (F. Kafka), solo vv, mixed chorus, orch, 1973; Gebete aus der Arche (C. Bernos de Gaszold), mixed chorus, 1974; Donum Kinguarum, 3 solo vv, mixed chorus, 1976; 4 italienische Madrigale (G. Ungaretti), 4 solo vv, mixed chorus, 1979; Zauberwald, female chorus, 1982; ECHO, solo vv, 3 mixed choruses, 1985; 3 exemplarische Geschichten (after J.C. and J.L.C. Grimm), solo vv, spkr, female chorus, 1989; Georgica, mixed chorus, 1991; Elia, mixed chorus, org, 1991; Stephanus, mixed chorus, org, 1993; Jona, mixed chorus, org, 1995
Solo vocal: Vagantenballade (F. Villon), B, fl, pf, perc, 1948; Wassermarken (cant., H. Piontek), S, T, str qnt, 1961; Dauer der Freude, S, vn, pf, 1965; Nachklang, S, pf, 1972; 3 Lieder (M.-L. Kaschnitz), Bar, pf, 1975; Brentano-Lieder, 1v, pf, 1985
Inst: Sym. 'Die Erscheinung der Reiter', wind ens, perc, 1948; 17 Choralfantasien und -Partiten, org, 1948–90; Transposition, fl, bn, vn, vc, pf, hpd, regal, 1972; Konzert im Dreieck, pf, hpd, hmn (total 2 players), 1974; Sym., 1985; Trio in zwei Sätzen, vn, vc, pf, 1986; 10 Charakterstücke, pf, 1989; Melusine, vn, 1990; Concerto à Quattro, 2 pf, perc, 1992; Abgesang, vn, orch, 1995; Conc., b tuba, orch, 1998

Principal publishers: ADU-Verlag, Breitkopf & Härtel, Möseler

PETER SCHNAUS

Koesoemadinata, Raden Machjar Angga (*b* Sumedang, 7 Dec 1902; *d* Bandung, 9 April 1979). Indonesian musicologist. He received his initial training in Western music at the Holland Inlandsche School, Sumedang and continued his studies in Western music theory and acoustics at the Kweekschool, Bandung (1916–22). His initial attempts to understand the nature of Sundanese tuning systems were made on the guitar (1916–20). He created the Sundanese solfège system ('da-mi-na-ti-la') in 1923, which he used in his theoretical writings as well as in songbooks for children. In collaboration with the Dutch musicologist Jaap Kunst during the late 1920s and 30s, he began measuring gamelan tunings scientifically by using a monochord and A.J. Ellis's cents system. The collaboration with Kunst resulted in many publications including a jointly published article (1929) as well as Kunst's monumental *De toonkunst van Java* (1934), where Koesoemadinata is cited more than 30 times. His theoretical writings on Sundanese tuning systems and scales are the most sophisticated of the 20th century. His work over several decades culminated in a 17-tone model – the octave is comprised of 17 equal intervals of 70 10/17 cents – from which the notes of individual Sundanese scales could be derived. Koesoemadinata was also a composer (his pieces include *Lemah Cai* ('Our native land'), *Dewi Sartika*, among others), playwright and director of music-dramas (*Sarkam-Sarkim* ('The brothers Sarkam and Sarkim') and *Iblis Mindo Wahyu* ('Satan's personification as divine revelation'), among others).

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1 32 4. Sa-Ri-A-Rum (Jakarta, 1950)
Ilmu seni raras: ilmu musik Indonesia asli [The science of music: knowledge of traditional Indonesian music] (Jakarta, 1969)

ANDREW N. WEINTRAUB

Koessler [Kössler], **Hans** [János] (*b* Waldeck, 1 Jan 1853; *d* Ansbach, 23 May 1926). German composer, organist and teacher, a cousin of Max Reger. He trained for the teaching profession and first taught at Leonberg. By 1871 he had been appointed organist at Neumarkt (Oberpfalz), where he remained until 1874. He continued his studies at the Königliche Musikschule in Munich with Joseph Rheinberger and Franz Wüllner. In 1877 he went with Wüllner to Dresden, where he taught theory and choral singing at the conservatory until 1881. From 1879 he also served as conductor of the Dresden Liedertafel, an ensemble that won first prize at the international song festival in Cologne (1880). As a result of this success he was invited to conduct at the theatre in the Glockengasse in Cologne. The atmosphere of the theatre did not suit him, however, and in 1882 he moved to the National Hungarian Royal Academy of Music to teach the organ and choral music. The following year he succeeded Robert Volkmann as composition teacher, directing the composition department until his retirement in 1908. He remained in Budapest for only a short while before embarking on extensive travels that finally brought him to Ansbach (1918). Between 1920 and 1925 he returned to Budapest where he was in charge of the master school in composition at the academy. In 1923 the school gave a concert of his works.

Koessler was not a composer who worked quickly; his compositions are valuable not so much for their originality of thought as for their highly accomplished technique. He was committed to the formal ideals of Classicism, particularly of Brahms's music. He had a rare feeling for the virtuoso treatment of the voice and his choral works are especially worthy of attention. His thorough technical knowledge and highly developed critical sense made him an outstanding teacher, and his contribution in this role to Hungarian music is indicated by the list of his pupils, which includes Bartók, Dohnányi, Kodály, Weiner and many other composers, choirmasters and writers on music.

WORKS
(*selective list*)

VOCAL

Op: Der Münzenfranz (3, A. Schaefer), Strasbourg, 1903
Choral-orch: Triumph der Liebe (orat); Sylvesterglocken (secular requiem, M. Kalbeck), solo vv, vv, orch, 1897; Dem Verklärten (Trauerode, Kalbeck), vv, orch, 1912; Hymne an die Schönheit (W.C. Gomoll), male vv, orch, 1912; Dem Vaterlande, Bar, vv, orch, 1915
Other choral works: Ps xlvi, 8 solo vv, double chorus, 1902; Ps li, 4vv, 1902; Lieder und Gesänge, 1912; Altdeutsche Minnelieder in Madrigal-Form, 4 male vv, 1913; Letzter Wille 'Wenn einstens ist vollendet', vv, pf; Mass, 3 female vv, org
Songs: Kammergesänge, S/T, ob, hn, str qt, 1912; 3 Lieder, Bar, pf; Lieder und Gesänge, 3 vols., 1v, pf; Kinderlieder (F.W. Güll), 1v, pf; 3 Lieder aus der Kriegszeit, S, pf; Der kleine Rosengarten (H. Löns), 4 vols., 1v, pf; 5 Lieder, Bar, orch; other songs with pf

INSTRUMENTAL

Orch: Sym. Variations, c♯, 1909; Vn Conc., a, 1914; 2 syms., F, b; Vc Conc., d
Chbr: Str Qt no.1, d; Str Qt no.2, g, 1902; Str Sextet, f, 1902; Allerseelen, vn/ob/(vc, org), 1913; Str Qnt, F, 1913; Suite, a, vn, org, 1919; Trio Suite, vn, va, pf, 1922; Sonata, e, vn, pf; Deutsche Tanzweisen, vn, pf; Ungarische Tanzweisen, vn, pf; Sonata, vc, pf
Pf: Walzersuite; 5 Pf Pieces, 1913

Principal publishers: Bote & Bock, Süddeutscher Verlag

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Obituaries, *Crescendo*, i/1 (1926), 1–3; *Musica*, viii (1926), 159 only; *Nyugat*, xix (1926), 1113–14; *NZM*, xciii (1926), 434–5; *Die Oberpfalz*, xx (1926), 170–71; *A zene*, viii/4 (1926), 69–72
A. Schaefer: ' Hans Kössler', *Die Tonkunst*, xxxii (1928), 295–6
P. Egert: 'Hans Kössler, ein vergessener Männer-Chor-Komponist', *Deutsche Sängerbundeszeitung*, xxiii (1932), 67–9
K.M. Pembaur: ' Hans Kössler als Dirigent der Dresdner Liedertafel', *Deutsche Sängerbundeszeitung*, xxiii (1932), 69–70
A. Siklós: 'Koessler János', *Az Országos Magyar Királyi Liszt Ferenc Zeneakadémia Évkönyve 1936–37* (1936), 21–6

VERA LAMPERT

Koetsier, Jan (*b* Amsterdam, 14 Aug 1911). Dutch composer and conductor. He studied piano (1927–9) and conducting (with Julius Prüwer, 1932–4) at the Berlin Hochschule für Musik. He began his career as a co-répétiteur and conductor in Lübeck, Berlin and The Hague, where he conducted for the Nederlandsche Kameropera for a short time. In 1942 he was appointed second conductor of the Concertgebouw Orchestra in Amsterdam under Mengelberg. Not entirely free of controversy because of his conducting during the German occupation, he remained in this post until 1948. A year later he became second conductor of the Residentie-Orkest in The Hague and a teacher at the Conservatory there. In 1950, Koetsier settled in the Federal Republic of Germany, where he became conductor of the newly established Bavarian RSO. From 1966 until he retired in 1976 he was professor of conducting at the Munich Hochschule für Musik. Koetsier wrote more than 170 works for a variety of orchestral configurations, brass instruments being well represented. Initially influenced by Hindemith, for example in his *Muziek* op.23 (1943), Koetsier increasingly emulated the neo-classical works of Stravinsky, as in his *Muziek* op.37 (1948). Koetsier's later works combine melodic invention with strong rhythmic articulation, in which references to jazz are not uncommon. Examples of this are the *Brass Symphony* (1979) and the Concertino for trombone and strings (1982).

WORKS
(*selective list*)

Vocal: Gesang der Geister über den Wassern (J.W. von Goethe), chorus, 7 insts, 1939, rev. 1973; Der Mann Lot (orat), Bar, spkr, 1940, rev. 1962; Frans Hals (op), 1951; Aus den Schöpfungsliedern (H. Heine), SATB, pf, 1980; 3 Songs of Ellen (C. Scott), Mez, org, 1986; Galgenlieder (C. Morgenstern), 1v, inst, 1992; Missa in honorem Sanctii Antonii de Padua, 2 SATB
Orch: Suite, 1937; Muziek op.23, 2 str orch, 3 trbn, timp, 1943, rev. 1981; Sym. no.1, 1945; Muziek, op.37, small orch, 1948; Sym. no.2, 1946; Sym. no.3, 1954; Trauermusik, 1954; Conc., tpt, trbn, orch, 1965; Homage to Gershwin, 1969; Mühldorfer Serenade, 1971; Conc. capriccioso, pf, orch, 1975; Brass Sym., op.80, 1979; Concertino drammatico, vn, va, str, 1981; Concertino, op.91, trbn, str, 1982; Tanzsuite, 1985; Burg-serenade, 1987; Konzertantes rondo, pf, str, 1991
Chbr: Nonet, 1967; Bamberger Promenade, 2 tpt, 3 trbn, 1970; Qnt, hn, 2 tpt, trbn, tuba, 1974; Partita, trbn, org, 1976; Trio, fl, bn, pf,

1978; Duo giocoso, tpt/ob, va, 1979; Qt, 4 vc, 1980; Petite suite champêtre, fl, ob, vn, va, 1982; Kinderzirkus, hn, 2 tpt, trbn, tuba, 1986; Gran trio, tpt, trbn, pf, 1988; 13 études charactéristiques, hn, 1989

Ballets, songs, pieces for pf, org

Principal publisher: Donemus

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P. Micheels: *Muziek in de schaduw van het Derde Rijk: de Nederlandse symfonie-orkesten 1933–1945* (Zutphen, 1993)

EMILE WENNEKES

Koffler, Józef (*b* Stryj [now Stryy, Ukraine], 28 Nov 1896; *d* nr Krosno, early 1944). Polish composer. From 1910 to 1914 he attended the gymnasium in Stryj, Galicia. From 1914 he studied law at the University of Vienna and simultaneously took lessons in harmony and composition with Grädener; in the following year he began studies in musicology with Guido Adler, Lach and Wellesz. After serving in the Austrian and Polish armies (1916–20), he continued his studies in Vienna with Foerster, Ludwig Kaiser (conducting) and Adler, with whom he took the doctorate with his thesis *Über orchestrale Koloristik in den symphonischen Werken von Mendelssohn-Bartholdy* (1923). On completion of his studies he accepted the position of répétiteur and conductor of the chorus at the Vienna Burgtheater; during this time he became acquainted with Alban Berg. In 1924 Koffler moved permanently to Lwów, where he taught composition and theoretical subjects at the conservatory of the Polish Music Society; there in 1928 he assumed the position of professor of harmony and composition. In 1929 he entered into correspondence with Schoenberg, though the two were never to meet. As Koffler's stature as a composer grew so his works came to be included at ISCM festivals: the String Trio op.10 was performed in Oxford in 1932, the *15 wariacji szeregu 12 tonów* ('15 Variations on a 12-Note Series') op.9a was given in Amsterdam (1933) and the Third Symphony was performed in London (1938).

In addition to his work as composer, teacher and administrator, Koffler was active in Lwów in the 1920s and 30s as a critic, reviewer and music publicist. From 1926 until 1939 he was editor of the leading journal *Orkiestra*, and also of *Echo* (1936–7); in both periodicals he publicized the compositions of contemporary composers and popularized music history.

Following the annexation of western Ukraine into the USSR Koffler assumed the chair of composition and the position of deputy rector at the Lysenko Conservatory. In 1939 he became secretary of the Ukrainian Union of Composers. In 1940 official criticism of his creative activities denounced him as a 'formalist', so that Koffler had publicly to recant. After the German attack on Lwów in 1941 the composer and his family were deported to the ghetto at Wieliczka. The exact circumstances of Koffler's death are vague. In 1943 he went into hiding in the vicinity of Krosno, where, probably at the beginning of 1944, he and his family were murdered by the Nazis.

Besides Szymanowski, Koffler was the most outstanding Polish composer of the first half of the 20th century. From the point of view of his aesthetics regarding new music, the history of neo-classicism and of the reception of socialist realism, he occupies a pioneering and pivotal role in Polish 20th-century music history. From a more European perspective, he belongs to the group of composers (besides Rathaus, Eisler, Schulhoff and Vogl) who developed, variously, the musical ideas of Schoenberg. Koffler's first creative period (1917–27) involved the fashioning of his individual style, and encompassed a transition from adopting the aesthetics of the musical modernist to actual dodecaphonism. In one of this period's surviving compositions, *40 polskich pieśni ludowych* (40 Polish Folksongs), a work that furthered the contemporary, popular trend in Poland towards native folklore, it is already possible to observe progressive compositional devices such as the use of modality and bitonality and a preoccupation with sonority *per se*. In his first neo-classical works – *Musique de ballet* (1926) and *Musique. Quasi una sonata* (1927) – the composer employed (in a consistent though academic fashion) strict 12-note technique, which in European terms placed him among the pioneers of dodecaphony.

The mature works of Koffler's second period of creativity (1928–40) show that though the composer until 1935 upheld the aesthetic ideology of new music and made consistent use of dodecaphony, stylistically his music of this period bore resemblance to examples of French neo-classicism. He produced a succession of works based upon various historical, stylistic-formal models: the *Capriccio* on virtuoso violin caprices from around 1800, the *Sonatine* modelled on the compositions of Clementi, the Second Symphony on symphonies of the Classical period and the Piano Concerto on the early Romantic virtuoso concerto. After 1935 Koffler aligned himself to a greater extent with Hindemith's 'Neue Sachlichkeit', in which the stylistic role of the specific model declined, its place taken by considerably intensified techniques of contrapuntal working, massive instrumentation and thematic developmental processes (e.g. the third and fourth symphonies). The character of the remaining period in Koffler's style was bound up with the aesthetics of socialist realism (1940–41). In the first half of 1940, after he abandoned 12-note technique, he continued to experiment with a view to developing his pre-war style, though he surrounded these experiments with the 'positive ideology' of programme music (e.g. *Uwertura radosna* ('Festive Overture'), written to celebrate the anniversary of the Red Army's invasion of Lwów). Only the quartet *Ukraïnskiye èskizï* ('Ukrainian Sketches'), in which the composer presents anachronistic verses from folklore cast in functional harmony, categorically exhibits the style of socialist realism.

WORKS
(*selective list*)

Stage: Alles durch M.O.W. (ballet), op.15, 1932

Orch: 15 wariacji szeregu 12 tonów [15 Variations on a 12-Note Series], op.9a, str, 1931 [based on op.9, 1927]; Sym. no.1, op.11, chbr orch, 1930; Pf Conc., op.13, 1932; Sym. no.2, op.17, 1933; Sym. no.3, op.21, wind, hp, perc, *c*1935; Suita polska [Polish Suite], op.24, chbr orch, 1936, lost; Uwertura radosna [Festive Overture], op.25, 1940, lost; Sym. no.4, op.26, 1940; Händeliana '30 wariacji na temat passacaglii Händla', *c*1940, lost

Chbr: Str Trio, op.10, 1928; Divertimento, op.16, ob, cl, bn, 1931, lost; Capriccio, op.18, vn, pf, *c*1936; Str Qt, op.20, 1934, lost; Ukraïnskiye èskizï [Ukrainian Sketches], op.27, str qt, before 1941

Pf: Chanson slave, before 1918; 40 polskich pieśni ludowych [40 Polish Folksongs], op.6, 1925; Musique de ballet, op.7, 1926; Musique. Quasi una sonata, op.8, 1927; 15 wariacyj szeregu 12 tonów [15 Variations on a 12-Note Series], op.9, 1927; Sonatine, op.12, 1930; Sonata, op.19, 1935, lost; 20 variations sur une valse de Johann Strauss, op.23, 1935; 4 dytyachi p'yesy [4 Pieces for Children], before 1940

Vocal: 3 Lieder, op.1, S, pf, 1917; Die Liebe (cant., Bible: *Corinthians*), op.14, 1v, cl, va, vc, 1931; 4 poèmes (A. de Musset, P. Verlaine, A.V. Arnault), op.22, 1v, pf, 1935

Orchestrations: J.S. Bach: Little Suite, *c*1937, lost; J.S. Bach: Goldberg-Variationen, *c*1938

Principal publishers: Senart, Universal, PWM

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J. Freiheiter: 'Józef Koffler', *Muzyka*, viii (1936), 85–6

Z. Folga: 'Dodekafonia Józefa Kofflera' [Koffler's twelve-note technique], *Muzyka*, xvii/4 (1972), 65–83

L. Mazepa: ' Okres radziecki w życiu i twórczośici Jósefa Kofflera' [The Soviet period in the life and work of Koffler], *Muzyka*, xxviii/1 (1983), 67–100

M. Zduniak: ' Twórczość i działalność Józefa Kofflera w okresie 20-lecia międzywojennego' [The compositions and activities of Koffler between the world wars], *Zeszyty naukowe Akademii Muzycznej we Wrocławiu*, xxxiii (1983), 37–59

M. Gołąb: 'Zwölftontechnik bei Józef Koffler: ein polnischer Beitrag zur Geschichte der Dodekaphonie in der ersten Hälfte des 20. Jahrhunderts', *Musik des Ostens*, x (1986), 167–79

M. Gołąb: *Józef Koffler* (Kraków, 1995)

M. Gołąb: 'Das Schaffen Józef Kofflers: Probleme einer Stilgestaltung', *Verfemte Musik: Komponisten in den Diktaturen unseres Jahrhunderts*, ed. J. Braun, V. Karbusicky and H.T. Hoffmann (Frankfurt, 1995), 205–17

Muzyka, xli/2 (1996) [Koffler issue]

MACIEJ GOŁĄB

Kofroň, Petr (*b* Prague, 15 Aug 1955). Czech composer. He took lessons in Prague with Kopelent and attended the Janáček Academy, Brno (1974–9), where his teachers included Piňos. In 1983 he founded the Agon Orchestra, a contemporary music ensemble and the first of its kind in former Czechoslovakia; he has directed the ensemble since its inception. He was co-founder of the Czech Society for New Music, and in 1989 was appointed editor of the contemporary music journal *Konzerva/Na Hudbu*.

After the conceptual works of around 1970 which explored restrictive ambiences and the movement of sound in space, Kofroň returned in 1976 to a primitive diatonic harmony and musical expression. He holds special interest in the music of Isaak Dunayevsky. After 1983 Kofroň became influenced by the hermetic philosophy of Aleister Crowley and by composition based on ritual. Six years later his music underwent further change, this time towards an aggressive style embracing interplay and the energy of performers and of sounds rather than that of conventional musical parameters. He is alert to the possibilities of graphic notation and has performed such works by other composers, among them Ponc, Logothetis and Knížák.

WORKS
(*selective list*)

Stage: Zlaté kapradí [The Golden Fern] (op, Kofroň), 1991

Orch: Valčík na rozloučenou [Farewell Waltz], 1977; Luk [The Bow], 1979–81; 3 kusy [3 Pieces], wind, perc, 1982; Liber LXXII, 2 orch, tape, 1987

Vocal: In memoriam I.O. Dunajevskij (Dunayevsky), spkr, brass qnt, 1975; Pro soprán a orchestr (G. Trakl), 1982

Chbr and solo inst: Růžový pokoj [The Pink Room], 2 pf, 1978; Str Qt, 1982; E.S.T., conc., pf, pic, ob, cls, vn, va, vc, b drum, 1988; Alfa a kentaur [Alpha and Centaur], vn, ens, 1989; Spira, cl, elec gui, pf, mar, b drum, 1990; Enhexe, ens, 1991; Second Infinity, pf, 1991; The Fire is Mine, ens, elecs, 1993; O.T.M., 4 block fl, 4 perc, 1993; Abram, 8 insts/inst groups, 1994; Tworl, str qt, 1994; Velký vůz [The Big Dipper], ens, 1996

MSS in *Český hudební fond*

Principal publisher: Panton, Společnost pro Novou Hudbu

WRITINGS

Třináct analýz [13 analyses] (Jinočany, 1993)

Grafické partitury a koncepty (Olomouc, 1996)

'Ästhetik des "Befremdlichen": die tschechische Musik der sechziger Jahre', *MusikTexte*, nos.69–70 (1997), 19–23

IVO MEDEK

Kogan, Leonid (Borisovich) (*b* Dnepropetrovsk, 14 Nov 1924; *d* Moscow, 17 Dec 1982). Russian violinist. He studied with Abram Yampol'sky (a disciple of Auer), first at the Central Music School in Moscow, then at the Moscow Conservatory (1943–8) and as a postgraduate (1948–51). He made his début in Moscow at the age of 17, and gave concerts throughout the USSR while still a student. In 1947 he was co-winner of the first prize at the World Festival of Democratic Youth in Prague, and in 1951 won the Queen Elisabeth Competition in Brussels. He made his débuts in London and Paris in 1955, in South America in 1956 and in the USA the following year. In 1952 he joined the teaching staff of the Moscow Conservatory. He was named People's Artist of the RSFSR in 1964 and received the Lenin Prize in 1965.

After David Oistrakh, Kogan was considered the foremost Soviet violinist, and one of the most accomplished instrumentalists of the day. Kogan's approach, however, was more objective, less emotional than Oistrakh's. His tone was leaner, his vibrato tighter, his temperament cooler and more controlled. His intonation was pure and his technical mastery absolute. He showed his versatility in concert series ranging from the complete Bach solo works to the Paganini Caprices.

Kogan married Elizaveta Gilels (sister of the pianist), also a concert violinist. They appeared in violin duets, and with their son Pavel gave the first performance of the Concerto for Three Violins by Franco Mannino (1965), dedicated to them. With Gilels and Rostropovich, Kogan gave many trio performances. Among works dedicated to him are concertos by Khrennikov, Karayev, Knipper and Bunin, the Concerto-Rhapsody by Khachaturian, and sonatas by Weinberg and Levitin. Kogan was intensely interested in the modern repertory and was the first Soviet violinist to play and record Berg's Violin Concerto. He played a Guarneri 'del Gesù' violin dated 1726.

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J. Creighton: *Discopaedia of the Violin, 1889–1971* (Toronto, 1974)

M. Campbell: *The Great Violinists* (London, 1980)

T. Potter: 'Leonid Kogan: a Tribute to the Great Russian Virtuoso', *The Strad*, xciii (1982–3), 879–81

S. Schwarz: *Great Masters of the Violin: from Corelli and Vivaldi to Stern, Zukerman and Perlman* (New York, 1983)

T. Potter: 'Master Musician, Supreme Technician', *The Strad*, cv (1994), 1106–11

BORIS SCHWARZ/MARGARET CAMPBELL

Koglmann, Franz (*b* Mödling, 22 May 1947). Austrian composer and trumpet player. He studied the classical and jazz trumpet and jazz arranging at the Vienna Conservatory. In the 1970s, already active as a freelance performer, he began to work with leading European and North American improvisors, including Steve Lacy, Bill Dixon, Derek Bailey, Andrea Centazzo and Georg Gräwe. Koglmann's work as composer came to the fore with the founding of the Pipetet ensemble in 1983. The cycle *The Use of Memory*, composed for the Pipetet, was given its première at the Donaueschingen Festival in 1990. Koglmann has also directed other, smaller ensembles such as the Pipe Trio and the Monoblue Quartet.

As an improvisor, Koglmann belongs to the lineage of 'cool' jazz, placing an emphasis on structure and building on a tradition defined by artists such as Beiderbecke, Tristano and Konitz. He is self-taught as a composer, and his diverse influences include the Second Viennese School, innovative jazz composers like Bob Graettinger and George Russell, contemporary literature and the visual arts. Reaching across the confines of music and enclosing improvisatory expression within close-fitting structural frameworks, Koglmann's music embodies Schuller's idea of a 'third stream', drawing on both jazz and modern European classical music.

WORKS
(*selective list*)

all dates in parentheses are recording dates

Flaps (1973), collab. S. Lacy; Opium (For Franz) (1976), collab. B. Dixon, Lacy; Schlaf Schlemmer, Schlaf Margritte (1984) [for Pipetet]; Ich (1986) [for Pipetet]; A White Line (1989) [for Pipetet]; The Use of Memory, Donaueschingen, 1990 [for Pipetet]; L'heure bleue (1991) [for the Monoblue Quartet]; Cantos I–IV (1993) [for Pipetet]; Mélange de la promenade, septet, jazz qt, 1993; O Moon My Pin-Up (E. Pound), T, chorus, 8 insts, 1997

Principal recording companies: hat ART Records, Pipe Records

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P.N. Wilson: 'Genauigkeit in der Melancholie: der Wiener Flügelhornist und (Jazz-) Komponist Franz Koglmann', *NZM*, Jg.150, no.3 (1989), 30–34

J. Corbett: 'Meister of Melancholy: Franz Koglmann', *Extended Play: Sounding Off from John Cage to Dr Funkenstein* (Durham, NC, 1994), 135–8

B. Kraller and W. Famler: 'Die Moderne und das Modernde', *Wespennest*, no.105 (1996), 78–93 [interview]

PETER NIKLAS WILSON

Kogoj, Marij [Julij] (*b* Trieste, 20 Sept 1892; *d* Ljubljana, 25 Feb 1956). Slovenian composer and writer on music. As an orphan he was mistaken for his deceased brother Marij (1895–6) on account of a faulty copy of a baptism certificate issued by the authorities. During his schooling in Gorica (1907–14) he taught himself music, and by 1910 he had begun to compose. He studied with Franz Schreker at the Vienna Music Academy (1914–17) and with Schoenberg at the Schwarzwald school (1918). Before 1932 he lived mostly in Ljubljana, working as a répétiteur at the Opera of the Slovenian National Theatre (1924–32) and as a music critic. He was a leading member of the Slovenian avant garde between 1919 and 1922. His career ended prematurely when he fell ill with schizophrenia. Plans he nurtured for a new system of harmony, 'chord permutation', were left unfinished.

Kogoj was a distinguished composer of vocal and piano music. His style, which is characterized by bold expressivity and dense textures, formed a confluence of late Romanticism, polytonality and emancipated dissonance. The chorus *Trenutek* ('A Moment', 1914) foreshadowed Expressionism in Slovenian music while his opera *Črne maske* ('Black Masks', 1928) represents its summit. After 1928 Kogoj began to embrace neo-classicism, preferring linear textures and a more transparent, diatonic sound. Large-scale works of this period, among them the opera *Kar hočete* ('Twelfth Night') and the cantata *Himna trpečega ljudstva* ('A Hymn of the Suffering People'), are incomplete.

WORKS
(*selective list*)

Dramatic: Kralj Ojdip [King Oedipus] (incid music, Sophocles), 1921; V kraljestvu palčkov [In the Kingdom of Dwarfs] (incid music, J. Ribičič), 1923; Črne maske [Black Masks] (op, 2, L.N. Andreev), 1928, Ljubljana, 7 May 1929; Kar hočete [Twelfth Night] (op, 5, Kogoj, after W. Shakespeare trans. O. Zupančič), 1929, unfinished

Inst: 3 Fugues, f, G, g, pf, before 1917; Piano, 1921; Andante, vn, pf, 1922; Stavek [Movement], 2 pf, before 1922; Chopiniana, pf, 1928; Če se pleše [When Dancing], suite, orch, before 1932; Malenkosti [Bagatelles], pf, before 1932; 7 skladb [7 Compositions], vn, pf, *c*1932

Choral: Trenutek [A Moment], 1914; Barčica [The Little Ship], 1922; Requiem, TB, 1922; Nageljni poljski [Carnations in the Field], 1923; 18 otroških pesmi [18 Children's Songs], 1–4vv, 1923; Trpeča srca [Suffering Hearts], 1923; Na dan vpoklica [On the Day of Enlistment], TB, 1924; Vrabci in strašilo [Sparrows and the Scarecrow], 1928; Himna trpečega ljudstva [A Hymn of the Suffering People] (cant.), S, T, 2 female choruses, 8 pt male chorus, insts, 1928–32, unfinished; Ave maris stella, TB, before 1931; Krvnik, pojoč na črno zagrnjenem odru [Hangman Singing on the Black-Curtained Podium], TB, before 1932

Other vocal (1v, pf): Stopil sem na tihe njive [I Walked to the Silent Fields], *c*1914; Istrski motiv [Istrian Motif], before 1915; Letski motiv [Lett Motif], 1916; Da sem jaz Jezus [If I were Jesus], 1919; Jaz se te bom spomnila [I Shall Remember You], 1919; Sprehod v zimi [A Walk in Winter], before 1919; Češka narodna [Czech Folksong], 1920; Gazela [Gazelle], 1920; Otožnost [Melancholy], 1920; Poslednji spevi [Last Songs], before 1932

Principal publishers: Društvo slovenskih skladateljev, Zveza kulturnih organizacij

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B. Loparnik: 'Prvine melodične dikcije v Kogojevih otroških pesmih' [Elements of melodic diction in Kogoj's children's songs], *MZ*, v (1969), 54–82

I. Klemenčič: *Kompozicijski stavek v klavirskih skladbah Marija Kogoja* [Structure in Kogoj's piano works] (Ljubljana, 1976)

P. Merkù: 'Identiteta in otroštvo Marija Kogoja' [The identity and infancy of Kogoj], *MZ*, xii (1976), 50–66

B. Loparnik: 'Kogojevi ustvarjalni začetki' [Kogoj's creative beginnings], *MZ*, xx (1984), 19–45

P. Merkù, B. Loparnik and Edward Neill: *Marij Kogoj 1892–1956* (Trieste, 1986)

B. Loparnik: 'Lajovic contra Kogoj: Die Frage des Nationalen und die Slowenische Moderne', *Folklore and its Artistic Transposition*, ed. D. Dević, V. Peričić and M. Veselinović (Belgrade, 1990), 143–57

B. Loparnik: 'Iz Kogojevih dunajskih let' [From Kogoj's Vienna years], *Jadranski koledar 1992* (1991), 79–88

N. O'Loughlin: 'The European Context of Marij Kogoj's "Črne maske"', *Opera kot socialni ali politični angažma*, ed. P. Kuret (Ljubljana, 1992), 26–35

Marij Kogoj: Ljubljana 1992

BORUT LOPARNIK

Kohaut [Kohault, Kohout], **(Wenzel) Josef (Thomas)** (*b* Saaz [now Žatec], Bohemia, 4 May 1738; *d* Paris, ? before 16 July 1777). Bohemian composer and lutenist, active in France. The son of the organist and choral director Franz Andreas Kohaut, he first joined the Austrian army as a trumpeter, but on deserting fled to France, where he joined the private orchestra of the Prince of Conti and eventually became an *ordinaire de la musique*. The date of his death remains the subject of conjecture and has been located as late as 1793. However, a document dated 16 July 1777 (Archives de Paris, D.C. 20^6, f.167) refers to the estate of one Joseph Cohaut, though it provides little other detail.

Kohaut's modest output includes instrumental, chamber, vocal and stage works. A number of his motets were heard at the Concert Spirituel, where he also performed several of his compositions for lute (often arrangements of well-known *airs*), which did much to popularize this instrument. Collections of sonatas and trios survive, but his six symphonies are known only from publishers' records. In the field of *opéra comique* Kohaut was a contemporary of Duni, Monsigny and Philidor. His most

successful stage work, *Le serrurier* (1764), was revived regularly during the five years after its première, and was translated into Swedish, Dutch and German. However, two further works, *La bergère des Alpes* (1766) and *Sophie* (1768), remained in the repertory for less than a month each; the latter, a *drame bourgeois* influenced by English literature, represented a new style of *opéra comique* emerging in the 1760s. Kohaut's operas included many agreeable, if somewhat sentimental, melodies, but a frequent criticism was that these works lacked imagination, originality and emotional depth. Grimm, at his most acerbic, wrote of *Sophie* that there was 'point de coloris, point de magie ni dans le chant ni dans les accompagnements'.

WORKS

STAGE

PCI – *Paris, Comédie-Italienne (Hôtel de Bourgogne)*

Le serrurier (oc, 1, A.-F. Quétant), PCI, 20 Dec 1764 (Paris, *c*1765)

Le tonnelier (oc, 1, N.-M. Audinot and Quétant, after La Fontaine: *Le cuvier*), PCI, 16 March 1765 (Paris, ?1767), collab. Alexandre, Ciapalanti, Gossec, Philidor, J. Schobert and J.-C. Trial

La bergère des Alpes (pastorale mêlée de chant, 3, J.F. Marmontel), PCI, 19 Feb 1766, excerpts (Paris, ?1766)

Sophie, ou Le mariage caché (comédie, 3, after D. Garrick and G. Colman: *The Clandestine Marriage*), PCI, 4 June 1768 (Paris, *c*1768)

La closière, ou Le vin nouveau (opéra comique mêlé d'ariettes, 1, A.F.J. Masson de Pezay), Fontainebleau, 10 Nov 1770, lost

OTHER VOCAL

Motets: Salve regina, chorus, vc obbl, Concert Spirituel, 31 March 1763, *F-Pc*; Dominus regnavit, Concert Spirituel, 30 June 1764, lost; Cantate Domino, Concert Spirituel, 2 Feb 1765, lost

Ariettes, 1v, orch (Paris, 1767) [nos. 1–2, 4, 7–8, 10]

INSTRUMENTAL

6 syms. (Paris, 1760–66), lost; 6 sonates, hpd, acc. vn, vc (Paris, *c*1763); 8 trios, hpd, hp/lute, acc. vn, vc (Paris 1767)

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ELISABETH COOK (TEXT), MICHEL NOIRAY (WORKLIST)

Kohaut, Karl (Ignaz Augustin) (*b* Vienna, bap. 26 Aug 1726; *d* Vienna, 6 Aug 1784). Austrian lutenist and composer. His father, Jakob Karl Kohaut was a court musician to Prince Adam von Schwarzenberg. Like his contemporary Karl von Ordonez, Kohaut pursued a dual career as civil servant and musician. He entered the civil service in 1756 or 1757 as an official in the state chancellery and by 1778 had reached the position of court secretary. Highly regarded at the Viennese court, he accompanied Joseph II on several missions abroad; he was chosen to compose an elaborate two-part musical entertainment, *Applausus Mellicensis*, for the occasion of Joseph's two visits to Melk monastery during March and April 1764. He participated as a violinist in performances of quartets by Haydn and Mozart organized by Gottfried van Swieten. It was as a lutenist, though, that he was most widely admired. He appeared as soloist in a performance of one of his own lute concertos at an academy of the Tonkünstler-Societät on 17 March 1777, during which one of his symphonies was also performed.

The last in the line of lutenist composers, Kohaut wrote seven lute concertos, which are fine examples of this rare genre. In these and his other instrumental works he shows a preference for three-movement cycles and three-part string textures (without viola). Throughout, soundly constructed tonal schemes and assured part-writing are enlivened by varied phrase structures and rhythmic subtleties. Kohaut's eight masses were frequently performed at the monasteries of Melk and Göttweig, especially the *Missa S Willibaldi*, which was performed at Göttweig on 24 occasions, the last time as late as 1798.

WORKS

Vocal: Applausus Mellicensis (cant.), perf. 1764, *A-M*; 8 masses, *A-GÖ*, *M*, *CZ-Bm*, *Pnm*

Orch: 12 syms., *A-M*, *CZ-Bu*, *Pnm*; 7 lute concs., *D-As*, *Bsb*; Db Conc., *A-Wgm*, ed. D. Young (London, 1996)

Chbr: 3 divertimentos, lute, 2 vn, b, *B-Br*, *D-As*; 5 divertimentos, lute, *B-Br*; Sonata, lute, *D-As*; 7 trios, 1 for lute, vn, b, 6 for 2 vn, b, *A-GÖ*, *M*, *Wgm*, *D-Bsb*; 7 partitas, 2 vn, b, *A-Wgm*, *Wn*; Qt, 2 vn, va, b, *Wn*; Trio, fl, vn, b, *D-Bsb*; works listed in Breitkopf catalogues, 1762–3, 1766–7

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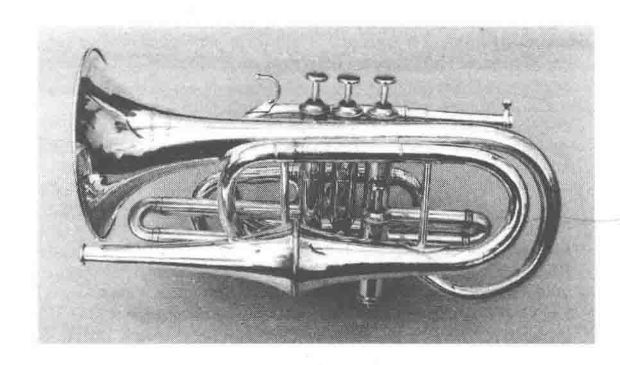
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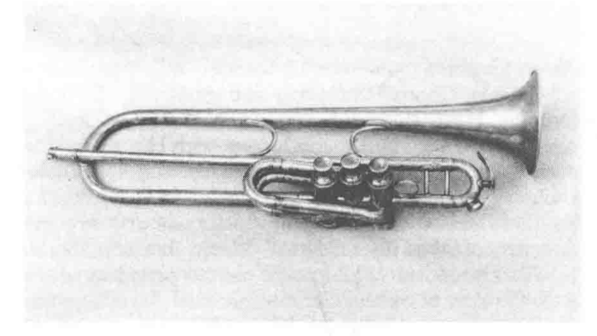
J. Klima: 'Karl Kohaut, der letzte Wiener Lautenist', *ÖMZ*, xxvi (1971), 141–3 [with bibliography]

DAVID YOUNG

Köhler. English family of brass and woodwind instrument makers, of Hessian origin. John [Johannes, Hans] (*b* Volkenroda, nr Kassel, *c*1735; *d* London, *c*1805) set up a workshop at 87 St James Street, London, in 1780. His nephew John Köhler (*b* Germany, *c*1770; *d* London, ? *c*1840) succeeded to the business in 1801 and was appointed musical instrument maker to the Duke of York and the Prince of Wales. From 1811 to 1834 he was in partnership with Thomas Percival (*fl* 1811–48). He was also associated with Thomas Harper, and became the sole maker of 'Harper's Improved' slide trumpets in 1833, paying Harper a royalty of 30s. per trumpet. These were the most successful of what were then the standard orchestral trumpets in Britain, and the relationship between the Köhler firm and the Harpers continued until the end of the century.

In 1834 the firm moved to 35 Henrietta Street, and in 1838 the younger John Köhler's son and successor, John Augustus Köhler (*b* London, *c*1810; *d* London, 20 April 1878) acquired the rights to Shaw's swivelling disc valves (*see* VALVE (i)). Soon after he introduced an improved version of the device called the New Patent Lever, which he applied to cornets, trumpets, clavicors, french horns and trombones, and for which he was awarded medals at the 1851 and 1862 exhibitions. Despite inherent problems of fragility and a tendency to leak with wear, the New Patent Lever instruments proved popular with military musicians and were sold in large numbers until about 1890. John Augustus Köhler is also credited with the invention in the 1850s of the echo cornet which he called the 'Köhler Patent Harmonic Cornopean'. A fourth valve on this instrument could deflect the windway through a metal bulb to produce a muted effect, an idea which was widely copied by other makers (see illustration). In 1862 the firm began production of John Bayley's elegant





Cornets by Köhler, London: (a) echo cornet ('Köhler Patent Harmonic Cornopean'), c1850; (b) 'Bayley's Improved Acoustic Cornet', 1862

'Improved Acoustic Cornet'. This had Berlin valves and a fixed lead-pipe. Pitch changes were facilitated by tuning-slides of different lengths. A trumpet version, the 'Handelian', was also marketed.

John Augustus Köhler was joined by his son Augustus Charles Köhler in 1863. The firm continued manufacturing into the 20th century, but in 1907 was acquired by the saddlers Swaine & Adeney. At the end of the 20th century the latter company was still producing Percival-type hunting horns bearing the Köhler name. (*Waterhouse-LangwillI*)

For further illustrations *see* CORNET (i), fig.3, FLUTE, fig.*5a*, and POST HORN, fig.*4b*.

HORACE FITZPATRICK/JOHN WEBB

Köhler, (Christian) Louis (Heinrich) (*b* Brunswick, 5 Sept 1820; *d* Königsberg [now Kaliningrad], 16 Feb 1886). German pianist, composer, critic and teacher. He quickly developed as a pianist and was sent to Vienna, where he studied the piano with C.M. von Bocklet and theory with Sechter and Seyfried. After a further two years in Brunswick, he settled in 1845 in Königsberg, where he initially worked in the theatre and conducted the Singverein. From 1847 Köhler devoted himself exclusively to piano pedagogy and to writing about music. He was music critic for the *Hartungsche Zeitung* for almost 40 years (1849–86), and contributed to *Signale* from 1844 until his death. His correspondence articles from Königsberg for Brendel's *Neue Zeitschrift für Musik* brought him to the attention of Liszt and Wagner in 1852, but it was his first book, *Die Melodie der Sprache* (1853), that established him as one of the leading New German writers, a reputation substantiated by his many journal articles, newspaper reviews and books of the 1850s and 60s. He also proposed the idea behind the Allgemeiner Deutscher Musikverein, which he, Liszt and Brendel (among others) developed at the 1859 Tonkünstlerversammlung in Leipzig. Köhler remained influential throughout his career in the area of piano pedagogy: he published collections of graded instructional pieces and books of exercises, published new editions of the works of Classical and Romantic composers, wrote widely disseminated books (under Liszt's influence) about piano pedagogy (most notably the *Systematische Lehrmethode* of 1857–8), and taught a great number of pupils, some of whom became prominent musicians, including Adolf Jensen and Hermann Goetz. In 1880 Köhler received the title of Professor from the King of Prussia. Köhler published over 300 original compositions, pedagogical works and editions. The compositions included songs, choruses, piano pieces, a ballet and three operas, one of which (*Maria Dolores*) was performed (1844, Brunswick).

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(*selective list*)

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JAMES DEAVILLE

Köhler, Johannes-Ernst (*b* Merano, 24 June 1910; *d* Weimar, 12 Sept 1990). German organist. The son of a musical director, who taught him the piano and organ, he later studied at the Akademie für Kirchen- und Schulmusik in Berlin (1923–33), with Wolfgang Reimann (organ), Hans Beltz (piano) and Hans Chemin-Petit (theory and composition). He was organist with the Berlin PO in 1932 and 1933, playing under Pfitzner, Furtwängler and Bruno Kittel; he also recorded for Berlin radio. In 1934 he was appointed organist at the Herderkirche in Weimar and organ lecturer at the Musikhochschule there, becoming a professor and director of church music in 1950. In 1970 he became professor of organ improvisation at the Leipzig Hochschule für Musik and at the International Music Seminar in Weimar.

Köhler's many concert tours in eastern and western Europe established his reputation as one of the foremost German organists. His efforts to popularize organ music through improvisation and 'competitions' with, for example, the Leipzig organist Robert Köbler are particularly noteworthy. He recorded music by Bach and Handel (the latter with the Leipzig Gewandhaus Orchestra).

GERHARD WIENKE

Köhler, Karl-Heinz (*b* Blankenhain, nr Weimar, 24 Oct 1928). German musicologist and librarian. He studied the violin with Ehlers and musicology with Münnich at the Weimar Musikhochschule (1945–50), and musicology with Besseler at Jena University (1950–55), where he took the doctorate in 1956 with a dissertation on the trio sonatas of J.S. Bach's Dresden contemporaries. He worked at the Deutsche Staatsbibliothek in Berlin (1953–5) before becoming director of its music department (1955–79). He was appointed lecturer at the Humboldt University in 1965 and president of the East German section of the AML in 1971; from 1977 to 1980 he was vice-president of the whole association. He was made a member of the Zentralinstitut für Mozartforschung, Salzburg, in 1963, and a member of the Music Council of East Germany in 1965. From 1979 to 1991 he was supernumerary professor at the Weimar Musikhochschule. He became Doctor of Science in 1981.

Köhler's research and editorial work is concerned with performance, musicology and librarianship. Both his critical and performing editions draw extensively on hitherto unavailable sources in the Deutsche Staatsbibliothek; he has concentrated on Mozart, J.S. Bach and early works by Mendelssohn and is co-editor of Beethoven's writings. He has also treated these subjects analytically in monographs and articles and has contributed to the development of music librarianship and source material information systems.

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HORST SEEGER/JUTTA PUMPE

Köhler, Siegfried (*b* Meissen, 2 March 1927; *d* Berlin, 14 July 1984). German composer and musicologist. At the Dresden Hochschule für Musik (1946–50) he studied composition with Finke, conducting with Hintze and the piano with MacGregor; he continued his studies at Leipzig University (1950–55) with W. Serauky, H.C. Wolff and R. Eller (musicology) and Jahn (history of art). He was director of the International Music Library, Berlin (1957–63), and in 1959 he was elected president of the East German branch of the International Association of Music Libraries. He held the post of artistic director of VEB Deutsche Schallplatten (1963–8) and then of rector and professor of composition at the Dresden Hochschule für Musik until 1980. A member of the German Democratic Republic's Academy of Arts from 1978, in 1982 he became president of the East German Union of Composers and Musicologists. He was also director of the Dresden Staatsoper (1983–4). Both in his theoretical views and in his compositions he adhered to the aesthetic dogma of socialist realism. He rejected avant-garde experiments and strove for an accessible musical idiom which tended to become bombastic. Köhler began his artistic career with the composition of cantatas and youth songs. His song 'Heut ist ein wunderschöner Tag', written at the end of Nazi rule, became very popular in East Germany. He later also turned to chamber and orchestral music.

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ECKART SCHWINGER/LARS KLINGBERG

Kohn, Karl (George) (*b* Vienna, 1 Aug 1926). American composer, pianist and conductor of Austrian birth. He emigrated to the USA in 1939 and studied at the New York College of Music (1940–44). He became a naturalized American in 1945. Following service in the US Army during World War II, he attended Harvard University, studying composition with Piston, Ballantine, Irving Fine, and Randall Thompson (BA 1950, MA 1955). In 1950 he was appointed to Pomona College and Claremont Graduate School, where he became Thatcher Professor of Music. For three years he was on the faculty of the Berkshire Music Center. He received a Fulbright scholarship (1955–6) and a Guggenheim Fellowship (1961–2). With his wife Margaret, Kohn has performed music for two pianos with a repertory emphasizing 20th-century music, giving concerts both in the USA and abroad.

Kohn's early works were grounded in the American neo-classical tradition of Piston and Fine. From the mid-1950s, until the early 1960s, his music was derived from serial procedures; this practice culminated in the *Concerto mutabile* (1962). Since then, his music has been remarkable for its chromatic and athematic character combined with chords, figurations and textures evocative of earlier styles.

Kohn's works have been performed by the Los Angeles PO, the Buffalo PO, the Oakland SO and in concerts and broadcasts throughout the US and abroad.

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Chbr: Str Trio, 1950; Concert Music, 12 wind, 1956; Song, vn/cl, pf, 1956; Vn Sonata, 1956, Capriccios, fl, cl, vc, hp, bn, 1962; Kaleidoscope, str qt, 1964; Encounters I–VI, various solo insts, pf, 1965–77; Introductions and Parodies, cl, hn, bn, str qt, pf, 1967; Rhapsodies, perc, 1968; Impromptus, 8 wind, 1969; Trio, vn, hn, pf, 1972; Paronyms, fl, pf, 1974; The Prophet Bird, chbr ens, 1976; Son of Prophet Bird, hp, 1977; Paronyms II, sax, pf, 1978; Prophet Bird II, pf, chbr ens, 1980; Recreations II, 2 gui, 1980; Capriccios II, chbr ens, 1983; An Amiable Piece, 2 pf, wind, perc, 1987; Reconnaissance, chbr ens, 1995; More Reflections, cl, pf, 1997; Capriccio, vn, s sax, a sax, pf, 1998; Toccata and Virelais, accdn, hp, 1998

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Vocal: 3 Songs (T. Carew, J. Lyly, F. Beaumont), Tr vv, 1956; 3 Descants (Bible: *Ecclesiastes*), chorus, brass, 1957; Sensus spei (Bible: *Lamentations*), chorus, pf, 1961; Leisure (A. Lowell), Bar, chbr ens, 1965; Madrigal (R. Chester), chorus, pf, 1966; Esdras: Anthems and Interludes, chorus, fl, pf, orch, 1970, arr. chorus, pf, 1975; Only the Hopeful (Heb.), male v, chorus, 1971; What Heaven Confers (Chin.), chorus, vib/pf, 1981; Alleluia (Militant Praise), mixed vv, brass/pf, 1982; The Resplendent Air, 5 songs, high v, pf, 1985; Lions on a Banner (Sufi texts), S, chorus, orch, 1988

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RICHARD SWIFT/STEVE METCALF

Kohout, Josef. *See* KOHAUT, JOSEF.

Kohoutek, Ctirad (*b* Zábřeh na Moravě, 18 March 1929). Czech composer and music theorist. He studied at the Brno Conservatory and Janáček Academy of Music with Petrželka and Kvapil (1948–53), then remained there as a teacher of theory and composition (1953–80). He also studied at Dartington with Lutosławski (1963) and at Darmstadt (1965) with Boulez and Ligeti. He completed the doctorate (1973) at Olomouc University and a science degree (CSc 1980) at Brno University. He was professor of composition at the Prague Academy of Musical Arts from 1980 to 1990. His knowledge of major 20th-century composers and of new developments in the West, summarized in his theoretical work of 1962, led him to accept modern means of expression. 12-note serialism, in particular, appealed to his systematic nature, and he used the technique in the chamber works of the late 1950s. He took Hindemith's linear counterpoint and free tonality as the basis for the symphony *Velký přelom* ('The great turning-point', 1960–62), was influenced by Schoenberg's *A Survivor from Warsaw* in the melodrama *Pátý živel* ('The Fifth Element', 1964) and used aleatory techniques in the Symfonieta (1963). His children's choral cycle *Od jara do zimy* ('From spring to winter', 1962) introduced 12-note serialism to a genre that has occupied a central position in his output.

In the mid-1960s Kohoutek formally established his technique of 'project musical composition'. For each large piece he first works out a detailed graphic plan showing the temporal, architectural and proportional scheme, the dynamic course, an outline of tone-colour and any further structural elements; only then does he proceed to realization. The first piece he composed in this way was *Memento* (1966) for wind and percussion, a work of inventive sonorities and suggestive expressive character for which he was awarded the Music Critique prize (Paris, 1967). In other compositions he has used stratified textures; *Panychida* for two violas, ensemble and tape (1968), for

instance, is described as 'music in two sound layers'. The culmination of his technical principles came in three large orchestral pieces, *Teatro del mondo* (1969), *Pantheon* (1970) and the three-part *Slavnosti světla* ('Festivals of light', 1974–5), for which he received the Janáček Prize in 1975. Later compositions have tended towards a simplification of compositional means, facilitating more immediate musical communication without abandoning the method of 'project composition'.

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Orch: Vn Conc., 1958; Velký přelom [The Great Turning-Point], sym., 1960–62; Symfonieta, 1963; Preludia, chbr orch, 1965; Concertino, vc, chbr orch, 1966; Memento, conc., wind, perc, 1966; Teatro del mondo, 1969; Pantheon, 1970; Slavnostní prolog [Festival Prologue], 1971; Slavnosti světla [Festivals of Light], 1975; Symfonické aktuality [Sym. news], 1978; Ommagio a vita, 1989; Jediná naděje [The Only Hope], 1996

Choral: Za život [For Life] (M. Kratochvílová, J. Urbánková), 2 female choruses, 1960–61; Skalické zvony [The Skalice Bells] (trad.), ballad, children's/female vv, insts, 1970; Janek a Kača (cant., trad.), children's/female vv, insts, 1974; Galánečce [To Sweetheart] (trad.), mixed vv, 1950, rev. 1990; Zemi milované [To the Beloved Land] (V. Hons, F. Branislav), 2 mixed choruses, 1973–6; Země jako zahrádka [Land like Little Garden] (V. Šefl), mixed vv, insts, 1981; O Kohoutkovi a Slepičce [About Cockerel and Little Hen] (children's op, Šefl), solo children's vv, children's chorus, insts, 1989; Broskvička [Little Peach-Tree] (J. Kainar), mixed vv, pf, perc, 1993; other pieces for children, female and male vv

Other vocal works: Ukolébavka černošské mámy [Lullaby of the Black Mother] (J. Navrátil), A, vv, orch, 1951; Balady z povstání [Ballads from the Uprising] (2 cants., J. Urbánková): Jano, spkr, S, T, mixed chorus, orch; Jablíčka malinová [Little Raspberry Apples], female spkr, S, Bar, small mixed chorus, nonet, pf, perc, 1960; Pátý živel [The Fifth Element] (O. Mikulášek), reciter, small orch, 1964; Zrozeni člověka [Birth of a Man] (Czech poets), monologues, female v, male v, orch/pf, 1981

Chbr and solo inst: Suita romantica, va, pf, 1957; Suite, wind qnt, 1958–9; Str Qt, 1959; Inventions, pf, 1965; Miniatures, 4 hn, 1965, arr. str orch 1966; Rapsodia eroica, org, 1965; Panychida, 2 va, 2 pf, perc, tape, 1968; Tkaniny doby [Webs of Time], b cl/vc, pf, perc, 1977; Minuty jara [Minutes of Spring], wind qnt, 1980; Motivy léta [Motives of Summer], pf trio, 1990; Žerty a úsměvy [Joking and Smiles], ob, cl, bn, 1991; Šťastne chvilky [Happy Moments], 2 vn, 1992; V zahradách chrámu Kyota [In gardens of Kyoto Temples], eng hn/b cl, perc, 1992; Zimní ticha [Winter Silences], brass, perc, 1993; Oživené zátiší [Still Life Revived], hn/bn, 1995; Podzimní zpěvy [Autumn Songs], str qt, 1995; Proměny vody [Metamorphoses of Water], 4 fl, 1996; Protipóly: Soumraky, Jitra [Opposite Poles: Dusks, Dawns], 2 tpts, 1999; educational pieces

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Novodobé skladebné teorie západoevropské hudby [Modern compositional theories of western European music] (Prague, 1962, rev., enlarged 2/1965/R as *Novodobé skladebné směry v hudbě*)
Projektová hudební kompozice [Project musical composition] (Prague, 1969)
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J. Vysloužil: *Hudební slovník pro každéno* [Music dictionary for everybody] (Vizovice, 1999), 261

ALENA NĚMCOVÁ

Kohs, Ellis (Bonoff) (*b* Chicago, 12 May 1916; *d* Los Angeles, 17 May 2000). American composer and teacher. He studied at the San Francisco Conservatory, at the University of Chicago with Bricken (1933–8, MA 1938), at the Juilliard School with Wagenaar (1938–9) and at Harvard University with Piston, Apel and Leichtentritt (1939–41). After war service as a bandmaster in the US Army Air Force he taught at the Kansas City Conservatory (1946, 1947), Wesleyan University, Connecticut (1946–8), the College of the Pacific (1948–50), Stanford University (1950) and the University of Southern California (from 1950), where he served as chairman of the theory department until 1973 and professor of music.

Kohs has also been active as an administrator. His textbook *Music Theory* (1961) has been widely used; it was followed by *Musical Form* (1976) and *Musical Composition* (1980). He has published many articles on music. His compositions show an imaginative use of variation technique. While he uses newer techniques in his later works, including 12-note serialism, he never departs from established forms, and employs melodic and rhythmic unifying techniques. Among the awards he has received are the Alice M. Ditson Award (1946) and the BMI Publication Award (1948); he has also received commissions from Monteux (for Symphony no.1) and the Fromm Foundation (Symphony no.2).

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Stage: Amerika (op, Kohs, after F. Kafka), 1966–9; Lohiau and Hiiaka, incid music, 1987

Orch: Conc. for Orch, 1941; Legend, ob, str, 1946; Vc Conc., 1947; Sym. no.1, 1950; Sym. no.2, chorus, orch, 1956; Vn Conc., 1980

Choral: Ps xxv, SATB, org/orch, 1947; Lord of the Ascendant (D. Allen, after Epic of Gilgamesh), 7 solo vv, chorus, orch, 8 dancers, 1955; Ps xxiii, 4 solo vv, chorus, 1957; 3 Songs from the Navajo, 1957; unacc. choruses

Chbr and solo inst: Str Qt no.1, 1940; Night Watch, fl, hn, timp, 1944; Sonatina, bn, pf, 1944; Passacaglia, org, str, 1946; Sonatine, vn, pf, 1948; Str Qt no.2 'A Short Concert', 1948; Chbr Conc., va, 9 str, 1949; Sonata, vc, pf, 1951; Studies in Variation: I, wind qnt, II, pf qt, III, pf (Pf Sonata no.2), IV, vn (Sonata), 1962; Sonata, snare drum, pf, 1966; Duo after Kafka's 'Amerika', vn, vc, 1970

Kbd: Pf Variations, 1946; Variations on "L'homme armé", pf, 1947; Capriccio, org, 1948; Toccata, hpd/pf, 1948; 3 Chorale Variations on Hebrew Hymns, org, 1952; Suite, 2 pf, 1980; Etude-Variations after a Theme by Johannes Brahms, pf RH, 1985; 2 pf sonatas, other shorter pieces

Songs, incl. Fatal Interview (E. St Vincent Millay), low v, pf, 1951; Epitaph (E. Santayana), T, pf, 1959; 4 Orch Songs (A. Lotterhos, Santayana), 1v, orch, 1959

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BARBARA A. RENTON

Koinōnikon. A chant of the Byzantine rite, equivalent to the Western communion. In the liturgy of the early Church, the communion chant probably consisted of the responsorial singing of an entire psalm. One of the earliest known responses is *Geusasthe kai idete* (Psalm xxxiii.9: 'Taste and see that the Lord is good'), a text that eventually became the *koinōnikon* of the Byzantine Liturgy of the Presanctified Gifts. The use of nonscriptural *troparia* as refrains and the occasional addition of a doxology show the influence on the *koinōnikon* of antiphonal psalmody. In the 7th-century rite of Constantinople the *troparion Plērōthētō to stoma hēmōn aineseōs* ('Let our mouths be filled with praise'), concluding with *allēlouïa*, was also added to the *koinōnikon* psalm.

Eventually, the psalm was reduced to a single verse, namely the original response with *allēlouïa* added as a kind of refrain, and the *troparion Plērōthētō* was separated from the psalm to function as an independent postcommunion chant.

A repertory of *koinōnika* for the major feasts of the fixed and movable Church year developed in about the 9th century, although variations and local traditions still seem to have existed. This repertory consists of 26 different texts, of which the majority are based on the psalms; three use other scriptural texts, and two are hymns – *Tou deipnou sou tou mystikou* ('At thy mysterious feast') for Holy Thursday and *Sōma Christou* ('Body of Christ') for Easter. Many *koinōnika* serve more than one feast, and three of the texts are also used as 'Ordinary' communion chants: *Agalliasthe, dikaioi en kyriō* (Psalm xxxii.1: 'Rejoice in the Lord, O righteous') for Saturdays; *Aineite ton kyrion* (Psalm cxlviii.1: 'Praise the Lord') for Sundays; and *Geusasthe kai idete* (see above) for the Liturgy of the Presanctified in Lent.

The earliest extant sources of *koinōnikon* melodies are the asmatika (choirbooks containing the chanted texts of the cathedral rite of Constantinople), dating from the 13th century and mostly of southern Italian origin. The Russian kondakaria transmit a communion repertory which, though imprecisely notated, clearly bears close modal, melodic and textual similarities to the *koinōnika* of the Byzantine amastikon. Certain aspects of the kondakaria indicate the liturgical influence of 10th-century Constantinople, suggesting that an older Byzantine asmatikon repertory existed. (For an example of a *koinōnikon* melody *see* BYZANTINE CHANT, ex.8.)

The asmatika often provide more than one melody for each *koinōnikon*, and the three Ordinary pieces are transmitted according to the *oktōēchos* system, with a melody for each mode. *Koinōnikon* melodies are moderately melismatic, although the music for the three Ordinary chants is simpler than for the rest of the repertory. Recurring melodic elements are used, each setting a short phrase of text, with the major cadences occurring at each hemistich. The *allēlouïa* refrain, however, is set in a more flowing, melismatic style akin to other genres of the asmatikon repertory. The long melismas are subdivided by the insertion of 'asmatic' syllables 'gg', 'ch' and 'ou' in the text. Minor differences in the elaboration of the *allēlouïa* melodies and a considerable amount of modal variance indicate that there were probably several local asmatikon traditions in use simultaneously.

The *koinōnikon* repertory contained in the AKOLOUTHIAI manuscripts, which first appeared in the early 14th century, is somewhat more heterogeneous than that of the asmatikon tradition; it includes a few melodies that display considerable similarity to original asmatikon chants (some of them are accompanied by the rubric 'asmatikon'), melismatic settings by contemporary composers and other predominantly syllabic settings, which, though new to these manuscripts, probably contain elements from an older, oral tradition. The syllabic type of *koinōnikon* melody includes patterns deriving from simple psalmody, but such settings are clearly more elaborate than, for example, the simple anonymous *prokeimena* that are also preserved in the akolouthiai. One anonymous setting of *Geusasthe kai idete* is given the rubric 'palaion' ('old'), and its melody (in mode 2 plagal with the final on E) possibly derives from an archaic, syllabic *koinōnikon* tradition.

The 14th- and 15th-century akolouthiai repertory includes *koinōnikon* melodies by Joannes Glykys, Joannes Koukouzeles, Nikephoros Ethikos, Xenos Korones, Joannes Kladas and Manuel Chrysaphes among others. Although these settings are in some respects reminiscient of the asmatikon tradition (especially in their choice of mode, the opening motifs and the use of asmatic syllables), they also draw upon contemporary kalophonic techniques (*see* KALOPHONIC CHANT), for example, stepwise, sequential motifs and the frequent use of the four-note *tromikon* motif, partial repetitions of words or whole phrases – usually indicated in the manuscripts by the chanted 'palin' ('again'). A few *koinōnika* in this 'mixed' style can also be found in other types of music manuscript dating from the same period, for example, in the heirmologion *GR-P* 480 and the kalophonic stichērarion *ET-MSsc* gr.1251.

As an exception to the otherwise completely monophonic Byzantine chant repertory, three two-part *koinōnika*, reminiscent of early Western organum, are found in 15th-century akolouthiai manuscripts.

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CHRISTIAN TROELSGÅRD

Koizumi, Fumio (*b* Tokyo, 4 April 1927; *d* Tokyo, 20 Aug 1983). Japanese ethnomusicologist. He graduated in aesthetics at Tokyo University in 1951 and studied music with Eishi Kikkawa. From 1960 he was assistant professor and then full professor at Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music). In 1967 and 1971 he visited the USA to teach at Wesleyan University in Middletown, Connecticut. In addition to his special field of Japanese folk music, he took a broad interest in all folk traditions and made frequent field studies during the period 1957–82 in India, Iran, the Near East, eastern Europe, South America, Indonesia and countries along the ancient Silk Road that linked China with the West; the result in 1981 was the monumental set of 50 LPs entitled *Minzoku ongaku dai-shusei* ('The Great Anthology of Traditional Music'). As an influential teacher and successful speaker on radio and television he further established the popularity of traditional music. His research materials are preserved in the Koizumi Fumio Memorial Room at Tokyo Geijutsu Daigaku and in 1989 the Koizumi Fumio Prize was introduced to promote the research and performance of traditional music. The

Festschrift *Shominzoku no oto* ['Sounds of Various Nations'], ed. T. Sakurai and others (Tokyo, 1986) is a commemorative collection of Koizumi's papers and contains a detailed biography.

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MASAKATA KANAZAWA

Kojagululy, Birjan-sal (*b* Erbol [now in Kokchetav province], 1831; *d* 1894). Kazakh traditional composer and singer. He was born to the family of Turlybai and began composing songs at the age of ten. He belonged to a special category of artists in Kazakh society known as *sal* and *seri*, masters of the art of song who usually functioned as part of a group which included those skilled in wrestling and horse-racing, *dömbra* players, storytellers, jewellers and masters of wit. Birjan was a talented *aqyn* (poet-singer) and took part in numerous *aitys* (contests), the most famous of which was with Sara Tastanbekova. He travelled throughout Kazakhstan and became well known. Many of his songs became widely popular, notably *Birjan-sal* (an autobiographical song), *Leyailam-shrak* (a girl's name meaning 'my dear flame') and *Zhonïp aldï* (literally 'polished', 'shaved'). He also composed two songs based on verses by Abai Kunanbaev, in whose household he was on occasion a guest. Birjan's songs were characterized by a number of features including melodic originality, indissoluble unity of text and music, and the inclusion of his own name in the texts of his songs, many of which were autobiographical. Several legends concerning the creation of his songs also became well known. In 1947 the composer Mukhtan Tulebayev composed an opera about him entitled *Birzhan i Sara*, which became popular in Kazakhstan, and in 1983 Birjan's songs were published in a book entitled *Birzhan-sal Kozhagululy: Lyailim-shrak*. In 1987 a record was released which comprised performances of 14 of his songs by such distinguished traditional singers as Zhanibek Karlmenov and Kairat Baibosynov. Birjan was the founder of the Sary-Arki school and an important figure in the development of Kazakh traditional music.

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ALMA KUNANBAYEVA

Kókai, Rezső (*b* Budapest, 15 Jan 1906; *d* Budapest, 6 March 1962). Hungarian composer. He began his career at an early age: the Symphony in E♭ was written and performed when he was 11, and in his student years he gained recognition for his Wagnerian organ improvisations. From 1920 he was a composition pupil of Koessler and, to a certain extent influenced by Dohnányi, he composed in a Brahmsian manner. Kókai studied the piano and composition at the Liszt Academy of Music in Budapest from 1925 to 1926, when his Quartet in F♯ minor won a prize that enabled him to make a study tour of Italy and France. As a condition of this competition he spent a short time collecting folksongs in Gömör county, Hungary. He started teaching in 1927, and from 1929 until his death he was a professor at the Liszt Academy, giving instruction in a range of subjects. In 1933 he took the DMus at Freiburg University as a musicology pupil of Gurlitt. Kókai was director of music for Hungarian radio from 1945 to 1948. Sketches for a divertimento, dating from 1930, show signs of an awakening interest in Debussy and Stravinsky. In 1931–2 Kókai made some Hungarian folksong arrangements, but he was averse to the new directions of Bartók and Kodály, and later in the 1930s found his own Hungarian style, connected with Liszt and 19th-century *verbunkos* music. The stage oratorio *István király* ('St Stephen') shows the achievement of this aesthetic, which was developed after World War II, sometimes using folksongs as in the ballet *A rossz feleség* ('The Bad Wife'), or invented Hungarian-like melodies. Among Kókai's best works are the Violin Concerto and the orchestral *Concerto all'ungherese*.

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(*selective list*)

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Zélis imádói [Adorers of Zelis] (ob, 1, after C. Marlowe), 1931; István király [St Stephen] (stage orat, 2, I. Németh), 1938–9; A rossz feleség [The Bad Wife] (ballet), 1942–5; A fülemile [The Nightingale] (radio play, T. Bárány, after J. Arany), 1950; Lészen ágyú [There will Be Guns] (radio play, J. Romhányi), 1951; Hét falu kovácsa [The Blacksmith of Seven Villages] (radio play, Z. Nadányi), 1954

Film scores: Kalandos vakáció [Adventurous Holiday], 1954; Különös ismertetőjel [Recognition Mark], 1955; A császár parancsára [By Command of the Emperor], 1956; Sóbálvány [Pillar of Salt], 1958; Szegény gazdagok [Poor Rich], 1959

OTHER

Orch: Sym., E♭, 1917; Romance, vn, str, 1918; Idyll, str, 1918–19; Intermezzo, str, hp, 1921–6; Suite, 1926 [3rd movt identical with Intermezzo]; Preludio and Scherzo, 1928–9; 2 Rondos, small orch, 1946–7; 2 Dances, 1932–49; Verbunkos szvit [Recruiting Suite], small orch, 1951; Dances from Szék, 1952, rev. as Szék Rhapsody, 1953; Kis verbunkoszene [Short Recruiting Music], str, 1952; Márciusi induló [March of March], military band, 1952; Rhapsody, cl, folk orch, 1952; Vn Conc., 1952, rev. 1953; Conc. all'ungherese, 1957

Chbr and solo inst: Sonata, vn, pf, 1923; Pf Qnt, 1925; Sextet, cl, hn, str, 1925; Sonata, vc, pf, 1926; Str Qt, a, 1926; Str Qt, f♯, 1926; Str Qt, c, 1927; Serenade, str trio, 1932–50; Quartettino, cl, str trio, 1952

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GYÖRGY KROÓ

Kokkonen, Joonas (*b* Iisalmi, 13 Nov 1921; *d* Järvenpää, 20 Oct 1996). Finnish composer. He studied at the University of Helsinki and the Sibelius Academy with Hannikainen (piano), Ranta (counterpoint) and Palmgren (harmony). He was a lecturer (1950–59) and then professor of composition (1959–63) at the Sibelius Academy, continuing after 1963 to act as a private mentor to a number of students (including Sallinen and Heininen). On being elected a member of the Academy of Finland in 1963 Kokkonen began an exceptional career in Finnish cultural life, working in many ways to improve the status of classical music and music education. He was chairman of numerous organizations (e.g. Board of the Concert Centre, 1964–79; Society of Finnish Composers, 1965–71; Association of Finnish Symphony Orchestras, 1965–74; Board of the Sibelius Academy, 1966–80; Finnish Composers' International Copyright Bureau, 1968–88). He was awarded the prize of the Wihuri International Awards Fund in 1961, the Music Prize of the Nordic Council (for his Third Symphony) in 1968 and the Wihuri Foundation's Sibelius Prize in 1973.

The dominant feature of Kokkonen's first chamber music period (1948–57) and especially its main work, the Piano Quintet, is neo-classicism: fast movements are dance-like, while the intervals used are predominantly 4ths, 5ths and 2nds. His approach is strictly contrapuntal, chords resulting from the part-writing. The Music for Strings (1956–7) points in a number of directions: while there are 12-note melodies already emerging from the minor 2nds of the first movement, the scherzo is still Bartók-like, and the Adagio religioso which culminates in pure triads, looks both back to Sibelius and forward to Kokkonen's own late period. Even in the Duo for violin and piano, Kokkonen was already seeking to implement his focal idea of building a whole work out of a limited number of embryo cells: the entire motivic material is presented in the very first bars with everything thereafter based upon it. Herein lies the cornerstone of his organic, symphonic thinking.

Even in the neo-classical period Kokkonen was already beginning to employ the chromatic total, for example by filling the 'vacuum' left by a leap in a melody with gradual movement (the *horror vacui* principle he discovered in Palestrina and Bartók). The transition to his second, 12-note, period from the First to the Second String Quartet (1959–66) was not therefore abrupt. In this second period Kokkonen became established as a symphonist and one of Finland's leading composers. His Symphony no.1 (1958–60) displays a characteristic formal dramaturgy and coherence, the material presented first in fragmentary form among the various sections of the orchestra; and subsequently coming together to form melodic lines which centre on the strings, all the notes of the row in the same instrumental voice. In this work and others which followed, the conventional four-movement scheme is replaced by more individual forms, often ending with a slow movement. The Second Symphony and the *Sinfonia da camera* – Kokkonen's first international success – are regarded as his most orthodox serial works, yet also his most radical. Kokkonen did not as a rule observe the serialist convention to forbid triads and octaves, but whereas the final cluster of the First Symphony opens out on to a chord of E major, the Second remains on a 12-note chord. The stimulus behind *Opus sonorum* (1964) was more conservative: a desire to write absolute music without any percussion.

Symphony no.3 (1967) heralded Kokkonen's neo-Romantic period: instead of the somewhat hollow sound of the previous symphonies he now used rich orchestral timbres, and the systematic use of 12-note technique fell away. The music gradually became simpler and more accessible with the Fourth Symphony greeted as a highly approachable work, a triumphant return to tonal clarity and melody. The motifs once used primarily as abstract combinations of intervals now became melodic germs. The Romantic impression is further enhanced by the fact that even the 12-note melodies in the symphony are accompanied by chorale-like progressions of major chords, often in mediant combinations (e.g. C–E–A♭). By contrast, the homophonic texture, the regular pulse dictated by barlines and the narrow range of melodic intervals tends to create a sense of classical restraint. One of the most popular compositions of this period is the Cello Concerto, Kokkonen's only foray into the genre, and an exceptionally idiomatic, extrovert work.

From the beginning, many of Kokkonen's pieces had an 'Adagio religioso' movement, at times restrained and devout, at others triumphant and hymn-like, with quite a few ending on an E major triad. This remained typical of his major late works, '*. . . durch einen Spiegel . . .*' (Metamorphoses) for 12 strings and harpsichord, and the *Requiem* for soloists, chorus and orchestra. Also religious in theme is Kokkonen's largest composition, the opera *Viimeiset kiusaukset* ('The Last Temptations'), on the subject of the Finnish Revivalist leader Paavo Ruotsalainen. In 1975 the opera initiated a stream of successes in Finnish opera. It has been staged in a number of European cities (Stockholm, London, Wiesbaden) and in New York.

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Stage: Viimeiset kiusaukset [The Last Temptations] (op, 2, L. Kokkonen), 1973–5, Helsinki, Finnish National Opera, 2 Sept 1975

Orch: Music for Str, 1956–7; Sym. no.1, 1958–60; Sym. no.2, 1961; Sinfonia da camera, 12 str, 1962; Opus sonorum, 1964; Sym. no.3, 1967; Sym. Sketches, 1968; Vc Conc., 1969; Inauguratio, 1971; Sym. no.4, 1971; '. . . durch einen Spiegel . . .', 12 str, hpd, 1976–7; Interludes, 1977 [from op Viimeiset kiusaukset]; Il paesaggio, chbr orch, 1986–7

Choral: Missa a cappella, 6-pt chorus, 1963; Sammakon virsi sateen aikana [Psalm of the Frog in the Rain] (P. Mustapää), male chorus, 1963; Laudatio Domini, S, chorus, 1966; Erekhteion (cant., A. Kivimaa), solo vv, chorus, orch, 1969–70; Requiem, S, Bar, chorus, orch, 1981; 'Sormin soitti Väinämöinen' [Väinämöinen Plucked the Strings] (Kalevala), male chorus, 1985

Solo vocal: Illat [The Evenings] (K. Vala), song cycle, S, pf, 1955; Lintujen tuonela [The Hades of the Birds] (song cycle, Mustapää), Mez, orch, 1958–9; Sub rosa (E. Manner), 1v, pf, 1973; 2 Monologues, B, orch, 1975 [from op Viimeiset kiusaukset]

Chbr and solo inst: Pf Trio, 1948; Pf Qnt, 1953; Pf Sonatina, 1953; Duo, vn, pf, 1955; Religioso, pf, 1956; Str Qt no.1, 1958–9; Str Qt no.2, 1964–6; Hääsoitto [Wedding March], org, 1968; 5 Bagatelles, pf, 1968–9; Surusoitto [Funeral March], org, 1969;

Wind Qnt, 1973; Lux aeterna, org, 1974; Sonata, vc, pf, 1976; Str Qt no.3, 1976; Iuxta crucem, org, 1979; Improvvisazione, vn, pf, 1982

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J. Aromäki: *Elämäni on musiikki* [My life is music] (Porvoo, 1980)
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M. Heiniö: 'Joonas Kokkonen's Opera The Last Temptations', *Finnish Music Quarterly*, xii/3 (1991), 10–13
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MIKKO HEINIÖ

Ko Ko, Ù [Gita Lulin Maung] (*b* Bogale, 11 Nov 1928). Myanmar composer and pianist. He studied *pat-talà* (bamboo xylophone) and voice at the School of Music and Art, Rangoon (Yangon), in 1939; by 1941 he was performing weekly classical broadcasts for the Burma Broadcasting Service with his teachers Myanmar Nyunt Ù Chit Maung and Daw Aung Kyi. During these programmes he became known as a singer and *pat-talà* (bamboo xylophone) player. In this same year he began recording Burmese traditional and 'modern-traditional' music for Columbia Records. In 1942 he began playing Burmese piano and formed a group that provided live music for silent films and later also for plays. His interpretations of the Burmese classical repertory and his light classical compositions are virtuoso and improvisatory and many of his modern compositions are influenced by American musical theatre from the 1930s and 40s. He has composed music for over 1000 films, earning awards from the Myanmar Motion Picture Academy for his scores for *Me thida lo mein kha lay* ('A Girl like Ma Thida') (1992) and *Tike pwe khaw than* ('Call to Battle') (1996). He is a leading figure in government sanctioned efforts to revitalize and preserve the traditional music of Myanmar, holding posts including chairperson of the committee for the standardization of Myanmar classical music (1997–9), head judge of the national music competition (1993–9) and consultant for the University of Culture (established in 1993).

RECORDINGS

Piano birman/Burmese piano, Société Radio-Canada UMM 203 (1995)

GAVIN D. DOUGLAS

Kokyū (from *ko*: 'foreign', 'barbarian'; *kyū*: 'bow'). Japanese spike fiddle. It is about 69 cm long, with a soundbox measuring 14 x 12 x 7·5 cm; the bow is about 95 to 120 cm long. This is Japan's only indigenously evolved fiddle (although several others were used in *minshingaku* music). It is smaller than the *shamisen* (*see* JAPAN, §II, 6), but otherwise nearly identical in shape and construction, differing mainly in its long spike, the shape and position of the bridge and the lack of any device to generate the buzzing sound called *sawari*. The *kokyū* is held vertically, its spike inserted between the knees of the kneeling performer or (especially for women) resting on the floor in front of the knees (see illustration). As with the Javanese *rebab* the instrument itself, not the bow, is rotated to select the appropriate string; the bow always follows the same path. There are usually three strings, but certain schools double the highest string (a practice introduced in the mid-18th century).

The *kokyū* had appeared at least by the early 17th century; in early depictions its body is smaller and rounder than that of the modern instrument. It may have developed



Kokyū (spike fiddle) player, Japan

from a marriage of the *shamisen* not with a *jinghu*-type Chinese fiddle but with the European rebec, a hypothesis suggested by organological evidence, by Japan's ties with Europe around the time that the *kokyū* appeared, and by the apparent occurrence of *raheika* (the Japanese word for rebec is *rabeika*) as an early alternative name for the instrument. The *kokyū* was quickly adopted both by low-caste itinerants and by the guild of blind *shamisen* and *koto* players. The blind musicians developed a small repertory of 'basic pieces' (*honkyoku*), a few of which survive. By the mid-17th century the *kokyū* alternated with the *hitoyogiri* as the third member of the *sankyoku* (chamber music) trio. In the *bunraku* puppet theatre it joined the *shamisen* in scenes of extreme pathos. It also came to be used in certain regional folk music. By the late 19th century the role of the *kokyū* in *sankyoku* had been usurped by the *shakuhachi* except in accompaniments to the stately *jiuta-mai* dances. Today it survives mainly as an instrument of worship in the Tenri-Kyō religion. The *kokyū* is usually tuned a 5th above the *shamisen*, in *san-sagari* tuning. It does not change tuning in mid-piece, unlike the *shamisen* and *koto*.

The *kokyū* is similar to the Okinawan *kūchō*, although the relationship has not yet been clarified.

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A Collection of Unique Musical Instruments, CD, King KICH-2030 [two *Kokyū* solos]

Japan: Music of the Koto, CD, JVC VICG-5358 [*Kokyū* with *Koto*]

DAVID W. HUGHES

Kolb, Barbara (*b* Hartford, CT, 10 Feb 1939). American composer. She studied the clarinet, and composition with Arnold Franchetti at Hartt College of Music (BM 1961, MM 1964); she also studied with Foss and Schuller at the Berkshire Music Center (1964, 1968). From 1960 to 1966 she was a clarinettist in the Hartford SO. She was the first American woman to receive the Prix de Rome (1969–71); among many other awards, enabling her to study in Vienna and Paris and at Mills College (electronic music), have been a Fulbright Scholarship, several MacDowell Colony fellowships, two Guggenheim fellowships and the Kennedy Center Friedheim Award (1987, for *Millefoglie*). Major commissions include *Trobar Clus* and a work for chamber orchestra for the Fromm Foundation, *Soundings* for the Koussevitzky Foundation, *The Enchanted Loom* for the Atlanta SO and *All in Good Time* for the New York PO. She was composer-in-residence at the Marlboro Music Festival (1973), the American Academy in Rome (1975) and IRCAM (1983–4), and briefly held teaching positions in theory and composition at Brooklyn College, CUNY, Temple University and the Eastman School of Music. From 1979 to 1982 she served as artistic director of the contemporary music series Music New to New York at the 3rd Street Music School Settlement, and between 1982 and 1986 she developed a music theory course, sponsored by the Library of Congress, for the blind and physically disabled.

Kolb's music is highly eclectic, assimilating diverse styles and exploring different media; contemporary idioms, ranging from serialism to jazz, are uniquely synthesized. Many of her works also respond to a variety of extra-musical sources, including the visual arts (*Grisaille*) and poetry (*Appello* and *Spring River Flowers Moon Night*). *Appello* uses serial techniques, with a note row borrowed from Boulez's *Structures Ia*, but despite this kinship the two works produce highly contrasting effects: unlike Boulez's work, *Appello* features rich sonorities and repeated melodic and harmonic patterns. Jazz elements are incorporated most notably in *Chromatic Fantasy* and *Homage to Keith Jarrett and Gary Burton*.

Besides fusing different styles, Kolb has combined electronic and acoustic media. In *Millefoglie* a computer-generated tape and a chamber orchestra blend diverse colours and interweave contrasting layers of sound. Many pieces in addition to *Millefoglie*, particularly the orchestral works *Grisaille*, *Soundings* and *The Enchanted Loom*, explore the superimposition of multiple harmonic and rhythmic layers. *Soundings*, her best-known work, is based on the technique of depth-measurement and cast in a tripartite, quasi-palindromic form. The first section 'descends' through successive layers to a climax and the last 'ascends' to the surface through different layers with rhythmic acceleration. In the central section the texture is dissipated, and motivic patterns from the opening are isolated and developed.

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Orch: Crosswinds, wind, perc, 1968; Trobar Clus, chbr orch, 1970; Soundings, chbr orch, tape, 1971–2, rev. 1975, 1978; Grisaille, 1978–9; Millefoglie, chbr orch, cptr-generated tape, 1984–5; Yet that Things go Round, chbr orch, 1986–7, rev. 1988; The Enchanted Loom, 1988–9, rev. 1992; Voyants, pf, chbr orch, 1991; All in Good Time, 1993

Chbr and solo inst: Rebuttal, 2 cl, 1965; Figments, fl, pf, 1967, rev. 1969; 3 Place Settings (I. Diamond, C., R. and B. Brown, R. Costa), nar, cl, perc, vn, db, 1968; Solitaire, pf, tape, 1971; Toccata, hpd, tape, 1971; Spring River Flowers Moon Night, 2 pf, perc, tape, 1974–5; Looking for Claudio, gui, tape, 1975; Appello, pf, 1976; Homage to Keith Jarrett and Gary Burton, fl, vib, 1976; Musique pour un vernissage, fl, gui, vn, va, 1977 [withdrawn]; Chromatic Fantasy (H. Stern), amp nar, amp a fl, ob, s sax, tpt, el gui, vib, 1979;

3 Lullabies, gui, 1980; Related Characters, tpt/cl/a sax/va, pf, 1980; Cantico, film score, tape, 1982; Cavatina, vn/va, 1983, rev. 1985; Time ... and Again, ob, str qt, tape, 1985; Umbrian Colors, vn, gui, 1986; Extremes, fl, vc, 1989; Cloudspin, org, tape, 1991; Introduction and Allegro, gui, 1992 [replaces Molto Allegro, 1988]; Monticello Trio, vn, vc, pf, 1992; In Memory of David Huntley, str qt, 1994; Turnabout, fl, pf, 1994; New York Moonglow, fl + t sax, cl + s sax, tpt, vib + perc, va, vc, 1995; Sidebars, bn, pf, 1995–6

Vocal: [7] Chansons bas (S. Mallarmé), S, hp, perc, 1966; [5] Songs before an Adieu (R. Pinsky, e.e. cummings, Stern, V. Popa, G. Apollinaire), S, fl, gui, 1976–9; Poem, chorus, 1980; The Point that Divides the Wind (Franciscan and Gregorian chant), 3 solo male vv, org, perc, 1982; The Sundays of my Life, jazz song, 1982

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DAVID METZER, LAWRENCE STARR

Kolb, Carlmann (*b* Kösslarn, Griesbach, Lower Bavaria, bap. 29 Jan 1703; *d* Munich, 15 Jan 1765). German

priest, organist and composer. He received his education and musical training in Asbach and Landshut. Later he returned to the Benedictine Abbey of Asbach where he had been a choirboy, was ordained priest in 1729 and became the permanent organist of the community. He was under the patronage of the Count of Tattenbach-Reinstein in Munich and tutored his sons.

Kolb left only two works, a Sinfonia in F for harpsichord and strings cited in a Breitkopf catalogue, and the *Certamen aonium* (Augsburg, 1733; ed. R. Walter, Altötting, 1959; another modern edn, Heidelberg, 1960). He originally intended a *secunda pars* but it was never published. Nevertheless this small collection of pieces establishes him as one of the best composers for organ of his time in southern Germany. For each of the eight church modes Kolb wrote a prelude, three verses and a cadenza. They are not firmly grounded in these modes but show many features of the diatonic and chromatic harmony of his day. South German practice implied certain limitations in organ style, particularly in the use of pedals. Kolb's preludes, on the other hand, contain many examples of brilliant passage-work for the manuals, as well as effective rests which heighten tension. In style they sometimes resemble florid harpsichord music. The verses are short fughettas which occasionally share a thematic relationship. They adopt longer and more varied subjects than much German organ music of the south. The cadenzas favour sequential treatment in the Italian style.

Kolb's modal suites owe something to predecessors such as F.X.A. Murschhauser and Gottlieb Muffat. In the fluency of their organ writing, however, his examples are models for his own time.

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HUGH J. McLEAN

Kolb [Kolbanus, Kholbio], **Simon** (*b* c1556; *d* Hall [now Solbad Hall], nr Innsbruck, 1 Sept 1614). Austrian composer, possibly of German birth. He was a choirboy in the Hofkapelle of Archduke Ferdinand II, first at Prague (1564–6) and then at Innsbruck (1566–72); during this period he was taught singing by the Kapellmeister, Wilhelm Bruneau. In 1572 he was given a scholarship for three years' study as well as an allowance to enable him to visit his parents, who were living 'nearly 100 miles away' – a hint as to where he may have been born. By 1577 at the latest he was back at Innsbruck as a tenor in the Hofkapelle, and he held this position until 1591. From 1588 payments are recorded to him for various compositions, and by 1591 he was teaching his fellow singers counterpoint (he may have taught as early as 1577, when one of his former teachers identified him in his diary as a 'colleague'). From the beginning of 1592 until his death he was Kapellmeister of the royal convent at Hall. Under his leadership its Kapelle became famous for its singers, organists and cornett and trombone players. Archduke Maximilian conferred a coat-of-arms on the Kolb family on 19 July 1604. Only four works by Kolb appear to be extant: the *Missa 'Su, su non più dormir'* for six voices (*PL-WRu*) and three five-part motets (RISM 1604[7], *D-As, LÜh*). Another five-part motet, from his time at Innsbruck, is known to have existed, and a set of antiphons is referred to in an inventory at Hall (1611).

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E. FRED FLINDELL

Kolberg. German firm of percussion instrument manufacturers. It was founded near Stuttgart in 1968 by Bernard Kolberg (*b* Oberschliesen, Upper Silesia, 1942), a percussionist and engineer. The firm has been influential in extending the possibilities of existing instruments and in the development of new ones. It has produced extended-range tubular bells (three octaves), crotales (five octaves), bell plates (five octaves), anvils (four octaves), boobams (three octaves) and other instruments, and a mounted tambourine to facilitate the endless thumb trill; it has also developed a number of technical innovations for pedal timpani.

JAMES HOLLAND

Kolberg, Kåre (*b* Birkenes, 24 April 1936). Norwegian composer. He studied the organ and choral conducting at Oslo Conservatory, and has for many years served as an organist. He studied musicology at the University of Oslo (MA 1966). He then undertook a research fellowship at the university, working on the history of contemporary music. He has written several articles on music and society. President of the Norwegian section of ISCM (1970–73), he was also chairman of Artist Action (1974) and of the Norwegian Composers' Union (1979–85). In 1996 he was made an honorary member of the latter organization for his contribution towards improving Norway's musical life.

His first acknowledged work was his String Quartet no.1 (1964) which, together with his first large orchestral piece, *Suoni per orchestra* (1965), shows his modernist side. He later often used softer sounds and more Romantic tones (but in a modern framework), trying to achieve a more direct rapport with his audience. His music has successfully communicated wit, humour and irony, as is also evident in titles such as *Plym-Plym* (1967) and *The Emperor's New Tie* (1973). His choral work *For the Time Being* (1984) was named Norwegian Work of the Year. Kolberg has received commissions for incidental music, for both theatre and television, and his electronic music has earned a reputation for being innovative.

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Orch: Suoni per orchestra, 1965; When the Moon is Smiling, amateur orch, 1971; Aria in aria per orchestra, 1984; Nå da? [Well?], 1991; Bozza per orchestra, 1994, rev. 1995

Chbr: Quartetto per archi, 1964; Ludus, org, 1964; t'aime – banalités pour piano, 1975; Pasticcio per flauti dolci, 4 rec, 1976; A Wind Qnt, 1976; Still There is Hope, fl, cl, vn, vc, perc, pf, 1978; Tonada, org, perc, wind insts, 1978, rev. 1980; Varia, fl, tpt, perc, synth/kbd, db, 1980; Ottoni – a Brass Qnt, 1981; Str Qt no.2, 1989, rev. 1992; A Sax Qt, 1991; Alluso for Chbr Ens, sinfonietta, 1993

Vocal: Plym-Plym – Hommage à Edvard Grieg, SATB, nar, 1967; For the Time Being, SATB, 1984

Elec: The Emperor's New Tie, 1973; Cercare, 1989; Sombre, 1990; Vitrage, 1992

Principal publishers: Norsk musikforlag, Norwegian Music Information Centre

ARVID O. VOLLSNES

Kolberg, (Henryk) Oskar (*b* Przysucha, Opoczno district, 22 Feb 1814; *d* Kraków, 3 June 1890). Polish folklorist and composer. He was educated at the Warsaw Lyceum (1823–30) and studied the piano with Franciszek Vetter. He then worked in a bank, continuing his musical studies with Józef Elsner and I.F. Dobrzyński and later in Berlin (1835–6) with Girschner and Karol Rungenhagen. After returning from Berlin he taught the piano in Warsaw, Mitau (now Jelgava, Latvia) and Homel (Belarus). He was also active as a composer, chiefly of songs and dances whose inspiration he drew from folk music; most of these were published. His cycles of *kujawiak* proved the most popular of his works. Kolberg also composed the music for three one-act stage entertainments on rural themes, J.K. Gregorowicz's *Janek spod Ojcowa* ('Johnny from Ojców'; Warsaw, 1853), Teofil Lenartowicz's *Król pasterzy* ('The Shepherd King'; Warsaw, 1859) and Seweryna Pruszakowa's *Pielgrzymka do Częstochowy* ('The pilgrimage to Częstochowa'), unfinished.

Kolberg was better known as an ethnographer. Beginning in 1838, he systematically collected folktunes, sometimes visiting villages in the Warsaw region in the company of writers, painters and other artist friends. From 1842 to 1849 he published collections of folksongs with piano accompaniment, intended for home music-making. The philosopher Karol Libelt was critical of the 'prettifying' of authentic tunes in the accompaniments, and Chopin was still more so in a letter to his family (19 April 1847), having known Kolberg in his youth. The next stage in Kolberg's output opened with *Pieśni ludu polskiego* ('Songs of the Polish people'; Warsaw, 1857); this contained 41 ballads with many regional variants, and 466 dance-songs in their original unaccompanied form. In 1862 he gave up his bank employment and, living very frugally, devoted all his energies to a series of ethnographic regional monographs under the general title of *Lud, jego zwyczaje, sposób życia, mowa, podania, przysłowia, obrzędy, gusła, zabawy, pieśni, muzyka i tańce* ('The people, its customs, life-style, speech, folktales, proverbs, rites, witchcraft, games, songs, music and dances'), continued as *Obrazy etnograficzne* ('Ethnographic pictures'). 33 volumes appeared between 1861 and 1890 in Warsaw and (from the fifth series onwards) in Kraków. In 1871 he moved to the estate of the Konopkas at Modlnica near Kraków, and eventually settled in Kraków in 1884. He contributed to many journals, wrote articles on the ethnography and history of Polish music, as well as entries for Samuel Orgelbrand's *Encyklopedia powszechna* ('Universal encyclopedia'). Kolberg's scholarly work won him widespread recognition, and he was nominated as a member of numerous Polish and foreign learned societies. Some of his manuscript materials were posthumously published in five volumes between 1891 and 1910, and in 1960 the State Council decreed that his collected works should be published under the aegis of the Polish Academy of Sciences, 90 volumes in all being envisaged; by the 1990s some 69 of these had appeared, containing more than 17 thousand melodies from Poland, Ukraine, Belarus and Lithuania.

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LUDWIK BIELAWSKI

Koldofsky, Adolph (*b* London, 13 Sept 1905; *d* Los Angeles, 8 April 1951). Canadian violinist and conductor. In 1912 he moved to Toronto, where he studied the violin with Harry Adaskin, Luigi von Kunits and Geza de Kresz. He also studied with Ysaÿe in Brussels (1925–8) and with Ševčík in Czechoslovakia (1929–30). In Toronto he was important in musical life as chamber player, soloist and conductor, and from 1938 to 1942 he played in the Hart House Quartet. He became leader of the Vancouver SO in 1944, and in 1946 he moved to Los Angeles where his interest in contemporary music brought him into close association with Krenek and Schoenberg; the latter composed his *Phantasy* op.47 for him. As a scholar Koldofsky was notable for bringing to light several harpsichord concertos (now in *US-BEm*) by C.P.E. Bach, performances of which he conducted for the CBC with Landowska as soloist in 1943. He married the Canadian pianist Gwendolyn Williams, with whom he gave many concerts.

CARL MOREY

Kolęda [*colenda*]. Polish sacred song associated with Christmas, analogous to the carol, noël and Weihnachtslied. The term derives from the Latin *calendae* and has various meanings related to the custom of calling at houses at Christmas with greetings and requests for gifts (accompanied by singing and acting) by a group of boys (*kolędnicy*), or to visits from the clergy. The term acquired musical meaning by the transference of the usual name for a visit and greeting to the song that regularly accompanied it. This probably occurred in the Middle Ages, but written evidence of the name *kolęda* is first found in a reference to music in the tablature of Jan z Lublina (written 1537–48). There, 'colenda' is used to describe several songs with melodies appropriate for Christmas. As the name of a characteristic musical style, *kolęda* is associated primarily with a repertory of melodies and texts composed in Poland in the 17th and 18th centuries under the influence of folk styles, particularly the mazurka and polonaise. It is necessary to distinguish between true *kolędy* – strophic sacred songs sung in churches and homes – and the subgroup of pastorales with texts partly or wholly secular, based on pastoral motifs and performed exclusively outside the church, mainly by carollers and at Christmas folk plays.

Evidence of songs connected with Christmas is found in Poland as early as 1124. These songs developed particularly through the spread of the Franciscan order to Poland after 1237. At first both melodies and texts belonged to an international Latin repertory, which was later supplemented, from the second half of the 14th century, with works by local composers, as shown by the Latin texts of the songs of Bartłomiej z Jasła. In the 15th century the first translations into Polish of Latin *kolędy* appeared. (Often these translations were from Czech; ten texts of this type are extant and some of their melodies have been identified.) Some polyphonic arrangements are known, both local (in *PL-Wn* 8054) and imported (in *Kj* 18, *Pr* 1361, and *Tm* 2015). Many melodies with Polish texts survive from the 16th century, both in manuscript Catholic hymnbooks (primarily Benedictine, in Staniątki, near Kraków, from the end of the 16th century) and printed Protestant hymnbooks (notably those of Walenty

z Brzozowa, 1554 and 1563, and Artomius, 1587 and 1596). Three versions of a single *kolęda* are contained in the tablature of Jan z Lublina, and a large corpus of *kolędy* was published in printed leaflet form around 1550 (including one by Wacław z Szamotuł). The melodies of these pieces were largely derived from an international repertory of medieval songs, and apart from their textual association with Christmas they do not constitute a group of any distinct musical character.

Kolędy in their proper form and pastorales, their secularized variants, proliferated in the 17th and 18th centuries. These *kolędy*, as yet not fully examined, are anonymous and were the result of spontaneous popular creation. A pastoral strain is predominant, combining local rural elements, lyricism and, occasionally, crude humour, often addressed to actual situations or people. Their melodies adopt the popular folk style of their region (e.g. Mazovia or Podhale), or are of particular types like the lyrical lullaby, or, more commonly, the mazurka and the polonaise (common to the whole of Poland). It is also possible to find in them motifs from west European dances, like the moresca, saraband and minuet. In the 17th century the melodies of *kolędy* permeated ambitious artistic works (e.g. *Patrem na rotuły* by Bartłomiej Pękiel) and became the basis of choral works and staged pastorales (by S.S. Szarzyński and Józef Kobierkowicz). In the 19th century the *kolęda* took on a stylized quality. The melody of one was quoted by Chopin in the Scherzo in Bminor ('Lulajże Jezuniu'). Later, attention was concentrated on choral arrangements of *kolędy* (by Stanisław Niewiadomski, J.A. Maklakiewicz, Feliks Nowowiejski). The great popularity of the *kolęda* and the richness of its repertory have led it to its retention as a special feature of Polish Christmas customs.

Ceremonies of various names etymologically related to *kolęda* (such as the Romanian *kolenda*) form an important part of non-Christian winter solstice celebrations throughout eastern Europe, from the Baltic and Russia to Greece. These ceremonies have common characteristics, including the performance of songs wishing luck to the hearers and of rituals by masked dancers to drive away evil spirits; singers and dancers are usually rewarded with food, drink or money by householders. It is possible that the Polish Christian custom originated in the assimilation of Christian symbols into such winter solstice celebrations.

See also BULGARIA, §II, 2(ii); CZECH REPUBLIC, §II, 1(i); ROMANIA, §II, (iii)(b); RUSSIAN FEDERATION, §III, 1(ii); UKRAINE, §II, 2(i); and YUGOSLAVIA, §III, 1(i)(a).

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MIROSŁAW PERZ

Köler [Koler, Colerus], **David** (*b* Zwickau, *c*1532; *d* Zwickau, 13 or 25 July 1565). German composer. He came from a poor family. He attended the famous grammar school at Zwickau and matriculated at the University of Ingolstadt in 1551. From 1554 at the latest, he lived at Schönfeld, near Carlsbad, Bohemia, and probably worked as Kantor at the grammar school at nearby Schlaggenwald, since the *Zehen Psalmen Davids* that he published in June 1554 had doubtless been composed for school use. In 1556–7 he was Kantor at Joachimsthal, Bohemia, in succession to the ailing Nikolaus Herman. He then moved to Altenburg as civic Kantor. There he had to provide music for two town churches and on occasion for the Saxe-Ernestine court too. The projected establishment of a Hofkapelle at Weimar or Gotha, doubtless at his suggestion, came to nothing. In 1563 he became Kapellmeister at the court of Mecklenburg at Schwerin in the service of Duke Johann Albrecht, a post that he had declined on two earlier occasions; Nicolaus Rosthius was one of several singers who went with him from Altenburg. In 1565 he was tempted back to Zwickau as principal Kantor, but he died only four months after taking office. His main importance lies in his contribution to the early history of the Protestant motet to German words. His *Zehen Psalmen Davids*, in the manner of Thomas Stoltzer's German psalms, are the first peak of this kind of composition. Their chief stylistic features are the interplay between polyphony and homophony, and the close relationship between text and music, features that make them particularly significant for their time.

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Kyrie, Gloria, 4vv, inc., *H-Bn*
Non nobis, Domine, 5vv, inc., *H-Bn*; Te sanctum, responsory, 6vv, *D-LEu*; Veni Sancte Spiritus, 4, 5vv, inc., *H-Bn*
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WALTER BLANKENBURG

Köler [Coler], **Martin** (*b* Danzig, *c*1620; *d* Hamburg, 1703/4). German composer. By 1661 he belonged, under the name 'Musophilus', to the well-known poetic academy, the Elbschwanenorden. On 2 May 1663 he succeeded Johann Jakob Löwe von Eisenach as Kapellmeister at the court in Wolfenbüttel, but in April 1667 the chapel was dissolved. He may have been the Coler who was Kapellmeister in Bayreuth in May 1671 and who was succeeded by Johann Philipp Krieger a short time later. In 1675 he was temporary head of the court chapel at Gottorf, Schleswig, following the dismissal of Theile, and he remained in Schleswig until 1681. He possibly served also as Kapellmeister in Brunswick and Lüneburg.

Köler was one of the many minor composers in the Hamburg area who wrote songs to texts by Johann Rist and his disciples. He composed all the music for Rist's *Neue hochheilige Passions-Andachten* and contributed music to Georg Heinrich Weber's *Abgewechselte Liebesflammen*. He may well be the 'M.C.' who composed songs for Caspar von Stieler's *Die geharnschte Venus*; but Vetter thought it possible that two different composers with the initials 'M.C.', one of them Köler, contributed to this work, since while some pieces are subtle, expressive lieder blending text and music satisfactorily, others are simply mechanical declamations. The sacred concertos in *Exercitia vocis* (RISM 1667[7]) are his most important works.

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Songs in Abgewechselte Liebesflammen, ed. G.H. Weber (Hamburg, 1662)
12 psalms in Sulamithische Seelen Harmoni (Hamburg, 1662)
46 songs, 1v, bc, in Neue hochheilige Passions-Andachten, ed. J. Rist (Hamburg, 1664); 18 in *ZahnM*
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JOHN H. BARON

Kolešovský, Zikmund (Michal) (*b* Prague, 2 May 1817; *d* Prague, 22 July 1868). Czech choirmaster, teacher, composer and critic. He was the son of the distinguished Prague choirmaster František Xaver Kolešovský (*b* Prague, 1781; *d* Prague, 12 June 1839), a pupil of J.A. Kozeluch. He studied the violin at the Prague Conservatory, theory, organ and singing at the Prague Organ School, and theory and composition with Tomášek and others. He was a member of the Estates Theatre Orchestra in Prague from 1835 until 1839, when he succeeded his father as choirmaster of St Štěpána; here, and later at St Ignác he continued his father's practice of presenting music by earlier Czech masters, especially F.X. Brixi. In the 1850s he was director of the Žofín Academy, an important Prague music institution with choir and school, but gave up the post to found his own school of singing and theory, where his pupils included Fibich. He also taught from 1852 until 1855 at the Prague Organ School, and from 1863 at the teachers' training institute. In 1865 he competed unsuccessfully with Smetana and Josef Krejčí for the directorship of the Prague Conservatory. He was a respected composer of songs and sacred music, and contributed to *Dalibor* and *Slavoj*, becoming a member of the latter's editorial board. In contrast to his stylistically conservative compositions, his articles on Brixi and on Czech national style, as well as the progressive outlook shown, for example, in his reviews of Wagner's concerts, made him one of the pioneers of modern Czech music criticism. He also took a progressive stand as a member of the first committee of the Artistic Society, in which Smetana was one of his colleagues.

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MIROSLAV K. ČERNÝ

Kolessa, Filaret (Mykhaylovych) (*b* Tatar Stry region, 17 July 1871; *d* L'viv, 3 March 1947). Ukrainian ethnomusicologist. He studied in Lemberg (now L'viv) and Vienna (PhD 1918); after 1918 he studied Ukrainian folk music outside the USSR. His Western contacts included Hornbostel and Bartók. He was elected a full member of the Ukrainian Academy of Sciences in 1929. Besides several folk music collections he published basic studies outlining historical stages of Ukrainian folk music, its dialects and its relationships with traditional music of neighbouring Slavonic and non-Slavonic countries. He held that western Ukrainian traditional music was part of an all-Ukrainian corpus, that music of the Lemky on both sides of the Carpathians was one music. In 1908 he carried out a monumental expedition to record Ukrainian historical epic songs (*dumy*), published in meticulous musical transcriptions in 1910 and 1913, later laying the basis for asserting their folk origins by showing their relation to folk laments. His work is fundamental for comparative study of Slavonic and east European folk music.

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BARBARA KRADER

Kolessa, Mykola [Nikolay] **Filaretovych** (*b* Sambor, 6 Dec 1903). Ukrainian composer and conductor, son of Filaret Kolessa. Until 1924 he studied at the N.V. Lysenko Higher Musical Institute in L'viv, then from 1924 to 1931 in the philosophy faculty of Prague University, attending the musicology lectures of Ždenek Nejedlý. In 1925 he was accepted onto the second-year course in Vítězslav Novák's composition class. He taught theory and conducting at the Lysenko Institute in L'viv and conducted the L'vovsky Boyan, Bandurist and Studio choirs (1931). From 1939 he was conductor of the regional state SO and the Academic Theatre of Opera and Ballet, and was artistic director of the renowned Trembita chorus (which he directed 1946–8). In 1940 he was appointed senior lecturer at the Lysenko Institute and conductor of the L'viv Radio SO and of the State Philharmonic Society. From 1953 he was the director, from 1957 professor, and finally rector of the Lysenko State Conservatory. He has been a winner of the Shevchenko State Prize, and is an Honoured and a National Artist of the Ukraine. Kolessa's work is many-sided and combines the contrasting activities of composing and conducting, academic and teaching work. Although principally a composer of orchestral and chamber works, he has written a quantity of choral pieces and songs, and has made arrangements of Ukrainian folksongs which themselves have, in turn, influenced his instrumental music. Inclined towards neo-folklorism, he combines the harmonic and rhythmical peculiarities of Carpathian folklore (for example, the harmonic minor and major with augmented 4th, and Galician harmonies peculiar to the Kolomiya regions) with a modern harmonic language. As a conductor he has a broad repertory but has specialized in the works of Ukrainian composers.

As a teacher he is considered to have founded a L'viv school of conducting; among his students are Stefan Turchak, Ivan Gamkalo, Yevgeny Vakhnyak, Bogdan Antkiv, Yury Lutsiv and Ivan Yusyuk. He has written a textbook on conducting – *Osnovï tekhniki dirizhirovaniya* [Foundations of conducting technique] – which was published in L'viv in 1967.

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(*selective list*)

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Chbr and solo inst: Dribnychky, pf, 1928; Pf Qt, 1930; Kartinki iz Gutsul'shchinï [Scenes from Galicia], suite, pf, 1937; Pf Sonatina, 1939; 3 kolomiyki [3 Kolomiya Songs], pf, 1953
Music for organ, acc. to poetry recitals, choral works, songs, folksong arrs., incid music

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L. Mazepa: 'Na yubileynïkh vecherakh N. F. Kolessï' [At the anniversary evenings of N.F. Kolessa], *SovM* (1984), no.6, pp.121–2
Ya. Yakubyak: 'Original' nïy i tonkiy khudozhnik' [An original and subtle artist], *SovM* (1984), no.11, pp.30–32

LESYA LANTSUTA

Kolinski, Mieczyslaw (*b* Warsaw, 5 Sept 1901; *d* Toronto, 8 May 1981). Canadian composer, ethnomusicologist and theorist of Polish origin. He received his early education in Hamburg, and appeared publicly there as piano soloist and in his own compositions (songs, piano works). He later studied the piano and composition at the Hochschule für Musik, Berlin, and musicology, psychology and anthropology at Berlin University, where he took the doctorate in 1930 with a dissertation on Malaccan and Samoan music. After serving as assistant to Erich von Hornbostel at the Staatliches Phonogramm-Archiv in Berlin (1926–33), he moved to Prague, where he transcribed much non-Western music in association with the anthropologists Melville Herskovits and Franz Boas. Forced again to move by the advance of Nazism, in 1938 he went to Belgium where he remained for 13 years, in hiding during much of the German occupation. There he married Edith van den Berghe, daughter of the Belgian painter Frits van den Berghe. In 1951 he settled in New York, and later became an American citizen. He was general editor of the Hargail Music Press and also music therapist in a large hospital for war veterans near New York. He was co-founder (1955), and for a time president

(1958–9), of the Society for Ethnomusicology. From 1966 until his retirement in 1976 he directed the course in ethnomusicology at the University of Toronto; he also participated in the research programme of the Canadian Centre for Folk Culture Studies, National Museum of Man, Ottawa. He became a Canadian citizen in 1974. After his retirement, Kolinski was awarded the title of scholar emeritus, and continued to lecture until his death.

In an essay from his Prague period, *Konsonanz als Grundlage einer neuen Akkordlehre* (1936), Kolinski dealt with questions of consonance and dissonance in modern music and proposed a systematic approach to chord classification; he also patented an ingenious cardboard wheel for use in teaching the rudiments of tonality. In the 1950s and early 60s he established widely applicable methods for analysing tonal and melodic structures, and fundamental problems of rhythm, tempo and tuning. He sometimes wryly quoted a colleague's description of his work as that of an 'armchair ethnomusicologist' (i.e. one who transcribes and analyses material gathered by others), but in fact he made well over 2000 transcriptions from areas as diverse as Samoa, New Guinea, Surinam, West Africa, Haiti and northern-coastal British Columbia (Kwakiutl).

The originality and extraordinarily broad scholarly scope of his work in ethnomusicology has tended to obscure his continuing work as a theorist and composer. He formulated an original method for teaching the reading of music to elementary piano students, and developed a comprehensive notation theory based on a staff of three lines. His ballet, *Expresszug-Phantasie*, first produced in Salzburg in 1935 by a Czechoslovak modern-dance group, had performances in Prague and several other cities in succeeding seasons. In Belgium he studied the carillon and wrote for it, and a concert of his works was given in Brussels in 1947. A number of his later chamber works and solo piano pieces were played, broadcast and recorded in the USA and Canada.

Cross-Cultural Perspectives on Music (1982) was to have been presented to Kolinski as a Festschrift for his 80th birthday, had it not been for his death four months earlier. The contributions to this volume offer testimony to the spirit of rigorous, systematic and comparative investigation of musical sound that characterized Kolinski's research, writings and teaching.

WORKS
(selective list)

Pf Sonata no.1, 1919; Sonata, vn, pf, 1924, rev. 1946; Sonata, vc, pf, 1926; Lyrisches Sextet, S, fl, str qt, 1929; 4 pf suites, 1929–46; Str Qt, 1931; Un jour passe, pf, 1938; 4 danses en forme d'études, pf, 1938; Pf Sonata no.2, 1947, rev. 1967; Concertino (textless), S, str qt, pf, 1951; Dahomey Suite, fl/ob, pf/str orch, 1951; Hatikva, str qt, 1960; Dance Fantasy, str orch, 1968; Encounterpoint, org, str qt, 1973, arr. fl, cl, vn, vc, pf, 1974, arr. 2 pf, 1979; Concertino (textless), S, cl, pf, 1974

3 ballets, music for rec ens, songs, folksong arrs.

Principal publishers: Hargail, Berandol

WRITINGS

Die Musik der Primitivstämme auf Malaka und ihre Beziehungen zur samoanischen Musik (diss., Humboldt U., Berlin, 1930; *Anthropos*, xxv (1930), 585–648)

Konsonanz als Grundlage einer neuen Akkordlehre (Brunn, 1936)

with M.J. and F. Herskovits: *Suriname Folk-Lore . . . with Transcriptions of Suriname Songs and Musicological Analysis* (New York, 1936), 489–740

'La música del oeste africano: música europea y extraeuropea', *Revista de estudios musicales*, i (1949), 191–215

'The Structure of Melodic Movement: a New Method of Analysis', *Miscelánea de estudios dedicados a Fernando Ortiz* (Havana, 1956), iii, 881–918

'The Determinants of Tonal Construction in Tribal Music', *MQ*, xliii (1957), 50–56

'Ethnomusicology: its Problems and Methods', *EthM Newsletter*, no.1 (1957), 1–7

'A New Equidistant 12-Tone Temperament', *JAMS*, xii (1959), 210–14

'The Evaluation of Tempo', *EthM*, iii (1959), 45–57

ed.: *Studies in Ethnomusicology* (New York, 1961–5) [incl. 'The Origin of the Indian 22-Tone System', i, 3–18; 'Classification of Tonal Structures', i, 38–76; 'The Structure of Melodic Movement: a New Method of Analysis', ii, 95–120]

'Consonance and Dissonance', *EthM*, vi (1962), 66–74

'The General Direction of Melodic Movement', *EthM*, ix (1965), 240–64

'Recent Trends in Ethnomusicology', *EthM*, xi (1967), 1–24

'*Barbara Allen*: Tonal versus Melodic Structure', *EthM*, xii (1968), 208–18; xiii (1969), 1–73

'An Apache Rabbit Dance Song Cycle, as Sung by the Iroquois', *EthM*, xvi (1972), 415–64

'An Iroquois War Dance Song Cycle', *Journal of the Canadian Association of University Schools of Music*, ii (1972), 51–64

'A Cross-Cultural Approach to Metro-Rhythmic Patterns', *EthM*, xvii (1973), 494–506

'Co-Ordinated Denomination and Notation of Pitch', *Journal of the Canadian Association of University Schools of Music*, vi (1976), 11–28

'Herndon's Verdict on Analysis: Tabula rasa', *EthM*, xx (1976), 1–22

'Final Reply to Herndon', *EthM*, xxi (1977), 75–83

'The Structure of Music: Diversification versus Constraint', *EthM*, xxii (1978), 229–44

'"Malbrough s'en va-t-en guerre": Seven Canadian Versions of a French Folk Song', *YIFMC*, x (1978), 1–32

'Reiteration Quotients: a Cross-Cultural Comparison', *EthM*, xxvi (1982), 85–90

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M. Schneider: *Geschichte der Mehrstimmigkeit*, i (Berlin, 1934, 2/1969) [incl. 33 transcrs. of folk music from New Guinea and Samoa by Kolinski]

H. Courlander: *The Drum and the Hoe* (Berkeley, 1960), 205–313 [incl. 186 transcrs. of Haitian songs and drum rhythms by Kolinski]

H. Courlander: *Negro Folk Music U.S.A.* (New York, 1963) [incl. 19 transcrs. of Negro folksongs by Kolinski]

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R. Falck and T. Rice, eds.: *Cross-Cultural Perspectives on Music* (Toronto, 1982) [memorial vol.; incl. J. Beckwith: 'Kolinski: an Appreciation and List of Works', xvii–xxiv]

JOHN BECKWITH/GAGE AVERILL

Kolín z Chotěřiny, Matouš. *See* COLLINUS, MATTHAEUS.

Kolisch, Rudolf (*b* Klamm am Semmering, 20 July 1896; *d* Watertown, MA, 1 Aug 1978). American violinist of Austrian birth. An injury to his left hand in childhood, after he had begun violin lessons, compelled him to hold the violin with his right hand and the bow with his left. He studied at the Vienna Music Academy and Vienna University (where he attended Guido Adler's musicology lectures), and after graduating in 1913 continued to study the violin with Ševčík and theory and composition with Schreker and Schoenberg (who married Kolisch's sister Gertrud in 1924).

Kolisch began his career as a conductor and violin virtuoso, and from 1919 to 1921 played a leading role in Schoenberg's Verein für Musikalische Privataufführungen. In 1922 he formed the Kolisch Quartet, which became internationally known. Its membership changed

in the early years, but by 1927 consisted of Kolisch, Felix Khuner, Jenö (Eugene) Lehner and Benar Heifetz. This quartet toured in Europe, Africa, South America and the USA, where the members settled in 1935.

The Kolisch Quartet was the first to insist on playing the standard repertory from memory, and made a still stronger impression as the champion of new music, particularly of works by Schoenberg, Berg and Webern. Among its important premières were Schoenberg's String Quartets nos.3 and 4 and Quartet Concerto (after Handel), Berg's Lyric Suite in its original form, Webern's String Trio and String Quartet, and Bartók's Quartet no.6. Schoenberg dedicated his Fourth Quartet jointly to Elizabeth Sprague Coolidge (who commissioned it) and to 'its ideal interpreters, the Kolisch Quartet', and wrote to the former that they were 'the best string quartet I ever heard', praising 'their virtuosity, their sonority, their understanding, their style'. Tonal richness was helped by their instruments: Kolisch played a Stradivari violin, Lehner a viola by Gasparo da Salò, Heifetz an Amati cello. They disbanded in 1939 after a reorganization of membership proved ineffective. Kolisch was leader of the Pro Arte Quartet from 1942, and from 1953 again appeared in Germany, most often at the Darmstadt summer courses. He taught violin and chamber music at the University of Wisconsin, 1944–67, and was artist-in-residence and head of the chamber music department at the New England Conservatory of Music, Boston.

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M. Steinberg: 'Rudolf Kolisch (1896–1978): Encomium', *Journal of the Arnold Schoenberg Institute*, iv (1980), 7–11

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BERNARD JACOBSON

Kollmann. German-English family of musicians.

(1) **Augustus Frederic Christopher Kollmann** (*b* Engelbostel, Hanover, 21 March 1756; *d* London, 19 April 1829). English music theorist of German birth. His father was the Engelbostel organist; an uncle, Carl Christoph Hachmeister senior, composed and was organist of the Heiligen-Geist church in Hamburg; his brother, Georg Christoph Kollmann (1758–1827), became organist of St Katharinen, Hamburg. A.F.C. Kollmann studied with the Hanover organist Böttner and in 1779 entered the Normal School there, learning 'that methodical, and systematical manner of teaching, which has been very advantageous to him, not only for school instruction, but also in teaching music, and particularly in writing his musical treatises'. On 10 December 1781 he was appointed organist and schoolmaster of the Benedictine convent at Lüne (near Lüneburg) but left and in September 1782 became organist and schoolmaster of the Royal German Chapel in St James's Palace, London, where he remained for the rest of his life (serving also, from February 1784, as chapel-keeper). He was a member, and from 1825 a trustee, of the New Musical Fund. On 26 October 1783 he married Christina Catherina Ruel (1745–1823) at St Luke's, Chelsea; their two children are mentioned below.

As a theorist, Kollmann sought 'to rescue the science of music from the mysterious darkness in which it was wrapped' by providing a simple, natural explanatory system that accounts for each note in a 'regular' musical composition by 'as positive a rule, as it denotes a positive sound'. He divided this system into a grammatical and a rhetorical part and strove to improve each throughout his career. His *New Theory* (1806) replaced the *Essay on Musical Harmony* (1796), and in turn was superseded by the *New Theory* (2/1823), as the statement of the grammatical part; the *Essay on Practical Musical Composition* (1799, 2/1812) presented the rhetorical part.

To make his system more accessible, Kollmann wrote thoroughbass tutors that epitomize the grammatical part and composed 'theoretico-practical works', i.e. 'compositions with theoretical explanations' which illustrate particular aspects of the system. Some of these illustrations are curious (e.g. no.12 of the *Analyzed Fugues* shows that the chromatic complexity of 'regular' music can exceed that of the common practice of 1810). But Kollmann considered that he 'applied himself ... principally to [music's] theoretical department', and it is here that his accomplishments are most noteworthy.

The structure of Kollmann's system may be summarized as follows. Equal temperament is adopted. A 'regular' composition is generable starting from a diatonic fundamental bass upon each note of which is placed, as in Kirnberger's theory, a fundamental concord (i.e. a triad whose root is the bass note) or a fundamental discord (i.e. a 7th chord whose root is the bass note). After a fundamental discord the fundamental bass must descend a 5th or ascend a 4th; between two fundamental concords the fundamental bass interval must not be a 2nd or a 7th. Next, inversions may be substituted for root position chords and notes may be omitted or doubled subject to certain counterpoint rules: the resulting chords are termed 'essential'. 'Accidental' chords now may be introduced by permitting diatonic 'forenotes' and 'afternotes' to be inserted in a portion of the time previously reserved for notes in essential chords; by permitting similar insertion of chromatic 'accidental' notes; and by permitting organ points. (Kollmann refuted Rameau's concept of chords constructed by supposition on the grounds that his explanation was simpler.) The chords thus far generated now may have their notes 'divided' into one or more musical parts, for example as an arpeggio; notes may be tied or repeated; octave doubling or octave transference may be introduced and modulation to the other mode (major or minor) or to different keys may be effected. Thus far the grammatical part. Larger-scale formal structures (as of sonata or fugue) belong to rhetoric, and Kollmann specified constraints upon total length, constituent sections, key relationships, instrumentation, text-setting, rhythm and style, that are implied by a composer's decision to write one or another type of composition.

Kollmann related German and English musical cultures. He corresponded with J.N. Forkel and gathered English contributions for Gerber's *Neues Lexikon*. He persistently advocated the music of J.S. Bach and printed in his treatises a number of Bach's compositions and in 1806 a separate edition of Bach's Chromatic Fantasy. In 1799 he proposed an edition of the '48', but after Forkel remarked on this, three European publishers proceeded to print it and Kollmann withdrew. He provided, however, a manuscript from which the Wesley–Horn edition of this work was prepared and lent other Bach material to Samuel Wesley when the latter's interest in Bach was

roused. Kollmann translated excerpts from Forkel's life of Bach for his magazine the *Quarterly Musical Register* (1812) and may have assisted with the first complete English translation published in 1820.

WORKS

this listing is based on Kollmann's own categorization
printed works published in London unless otherwise stated

PRACTICAL WORKS

op.	
[1]	6 geistliche Lieder mit ... Choralmelodien, 4vv, bc (Leipzig, *c*1784)
2	4 Sonatas, hpd/pf, vn (1788)
–	A Characteristic March, pf/2 fl/band (1791)
–	Charming Sally, S/fl, pf (*c*1792)
4	6 Sonatinas, pf (*c*1792)
–	New March, pf/hp/band (1795)
6	The Shipwreck, pf, with vn, vc acc. (1796)
–	Divertimento, pf, 3/1 players (1799)
–	A Hymn, with Various Harmonies, 1/4vv, pf/org (1803)
8	Concerto, pf, orch (1804); only pf printed
–	The Praise of God, orat, Eng./Ger., 1817, *GB-Lbl*, *Ob*

Minor compositions (songs, waltzes, hymns, etc) in various collections

THEORETICO-PRACTICAL WORKS

op.	
3	An Introduction to the Art of Preluding and Extemporizing in Six Lessons, hpd/hp (1792)
5	The First Beginning on the Piano-Forte ... Containing ... Progressive Lessons and Sonatinas (1796)
7	A Symphony, pf, vn, vc, with Analytical Explanations ['Analyzed Symphony'] (1798)
9	The Melody of the Hundredth Psalm, with Examples and Directions for an Hundred Different Harmonies, 4vv (1809)
10	A Series of [12] Analyzed Fugues ... for 2 players, pf/org (1809–10, 2/1822 as 12 Analyzed Fugues)
–	A Rondo on the Chord of the Diminished Seventh, pf (1810)
11	An Introduction to Extemporary Modulation, in Six General Lessons, pf/hp/vn/vc (1820)

THEORETICAL WORKS

An Essay on Musical Harmony (1796, 2/1817)
An Essay on Practical Musical Composition (1799/*R*, rev.2/1812)
A Practical Guide to Thorough-Bass (1801)
A New Theory of Musical Harmony (1806, rev.2/1823)
A Second Practical Guide to Thorough-Bass (1807; Ger. edn., 1808)

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A.F.C. Kollmann's Vindication of a Passage in his Practical Guide to Thorough-Bass, against an Advertisement of Mr. M.P. King (1801)
'An Essay on Earl Stanhope's "Principles of the Science of Tuning Instruments with Fixed Tones"', *Belle assemblée*, ii (1807), 321–3; iii (1807), 99–101
The Quarterly Musical Register, written and collected by A.F.C. Kollmann, 2 issues (1812)
'Bemerkungen über Hrn. J.B. Logier's sogenanntes *Neues System des Musikunterrichts*', *AMZ*, xxiii (1821), 769, 785, 801; 'Nachtrag zu den Bemerkungen', *AMZ*, xxiv (1822), Intelligenz-Blatt, 9; Eng. trans. of both as *Remarks on what Mr. J.B. Logier Calls his New System of Musical Education* (1824, enlarged 2/1824)
Correspondence with J.W. Callcott, *GB-Lbl*; C.J. Smyth, *Cu*, *F-Pn*; C. Burney, *US-NH*, *B-Br*; proprietors of Biographical Dictionary of Musicians, *US-Eu*, pr. in edited form as 'Kollman', *A Dictionary of Musicians*, ed. J. Sainsbury (London, 2/1825/*R*)

(2) Jo(h)anna S(ophia) Kollmann (*b* London, 20 July 1786; *d* London, 14 May 1849). English musician, daughter of (1) Augustus Frederic Christopher Kollmann. She first appeared publicly as a singer in the New Musical Fund concert on 13 March 1806. She assisted her brother in his piano business and succeeded him as organist of the Royal German Chapel; on her death she was succeeded by Frederic Weber (1819–1909).

(3) George Augustus Kollmann (*b* London, 30 Jan 1789; *d* London, 19 March 1845). English pianist, composer and inventor, son of (1) Augustus Frederic Christopher Kollmann. He was taught by his father, of whose piano concerto he gave the first performance at his début in the New Musical Fund concert on 15 March 1804. In 1805 he accompanied Mrs Sarah Mountain on an Irish tour. In 1811 he was elected to the Royal Society of Musicians where from 1831 and 1836 he had increased responsibility as a member of the Court of Assistants and the House Committee. From 1816 he was an Associate of the Philharmonic Society. He succeeded his father in 1829 as organist, clerk and chapel-keeper of the Royal German Chapel in St James's Palace. His compositions include a set of three piano sonatas, one with violin (op.1; London, 1808), an air with variations (1808) and a set of waltzes (1812), both for piano.

In 1825 Kollmann was granted a patent for a design of pianos possessing down-striking action, an extended soundboard and a novel mechanism for tuning. He advertised grand, square and upright models in the *Musical World* in 1838 and gave a series of concerts in London in 1838–9 to demonstrate his invention. Despite favourable criticism of the instrument and admiration of Kollmann's pianistic skills, he became bankrupt in 1840. Kollmann also received two British patents relating to railways and locomotive carriages.

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H.G. Bohn: 'Kolmann', in W.T. Lowndes: *The Bibliographer's Manual of English Literature* (London, rev. 2/1857–64 by H.G. Bohn)
Catalogue of a Valuable Collection of Music, Including an Important Selection from the Library of the Eminent Theorist A.F.C. Kollman ... which will be Sold by Auction, by Messrs. Puttick and Simpson ... on Tuesday, January 30, 1877 (London, 1877)
'Notes on an Old Music Journal: The Quarterly Musical Register', *MT*, xlviii (1907), 645–8
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M. Kassler: 'Transferring a Tonality Theory to a Computer', *IMSCR XII: Berkeley 1977*, 339–52 [discusses A.F.C. Kollmann's system]

MICHAEL KASSLER

Kollo, René (*b* Berlin, 20 Nov 1937). German tenor. The grandson of Walter Kollo and son of Willi Kollo, both operetta composers, he began his career in light music. After studying with Elsa Varena in Berlin, he made his operatic début at Brunswick in 1965, and was then

engaged at Düsseldorf (1967–71). At first he sang lyrical roles: Froh, Lensky, Vladimir (*Prince Igor*), the Steersman for his Bayreuth début in 1969, Matteo (*Arabella*) at La Scala (1970) and Tamino at Salzburg (1974). Appearing in Munich, Vienna, Hamburg and Berlin, he took on heavier Wagnerian roles, notably Parsifal, Erik and Walther, a part he sang at Bayreuth (1973) and the Salzburg Easter Festival (1974). In 1976 he made débuts at the Metropolitan as Lohengrin and Covent Garden as Siegmund and sang the title role in *Siegfried* in the Bayreuth centenary *Ring*. His other roles included Florestan, Hermann (*Queen of Spades*), Max (*Der Freischütz*), Bacchus, Tristan, Tannhäuser, Siegfried (*Götterdämmerung*), Otello, Canio and Peter Grimes. Kollo's many recordings include Florestan, most of his Wagner and Strauss roles and *Das Lied von der Erde*. He was an intelligent singer, and though his voice inevitably lost the lyrical quality so notable in his 1975 recording of Paul in Korngold's *Die tote Stadt*, it always kept its firmness and characteristic brightness of timbre.

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ELIZABETH FORBES

Kollo [Kollodzieyski], **(Elimar) Walter** (*b* Neidenburg, [now Nidzica] East Prussia, 28 Jan 1878; *d* Berlin, 30 Sept 1940). German composer. He studied music at Sondershausen and took up a position as a theatre conductor in Königsberg. Already known as a composer of popular songs, he moved to Stettin and then to Berlin, where he wrote for cabarets and, from 1908 onwards, composed operettas and other light works, primarily for the Berliner Theater. He later founded his own publishing company and several theatres. His most successful theatrical work was *Wie einst in Mai*, written with Willy Bredschneider, which reached the USA in 1917 as *Maytime*; but it is chiefly as a composer of *Solang noch Untern Lindern* and other popular Berlin songs that Kollo has been remembered. He also composed music for revues and films. His son Willi Kollo, who several times served him as lyricist, was also a composer of light theatre music and film scores; the tenor René Kollo is his grandson. (*GänzlEMT*).

WORKS

(*selective list*)

Operetten and Possen, in order of first performance; first performed in Berlin unless otherwise stated; for fuller list see GänzlEMT, GroveO

Ali ben Mokka 1907; Ein aufgelegtes Geschäft, 1912; Der Liebesonkel, 1912, collab. W. Schütt; Filmzauber, 1912; So wird's gemacht, 1912; Wie einst in Mai, 1913, collab. W. Bredschneider; Der Juxbaron, 1913; Die tolle Komtesse, 1917; Drei alte Schachteln, 1917; Blitzblaues Blut, 1918; Sterne, die wieder leuchten, 1918; Fräulein Puck, 1919; Marietta, 1923

Die Frau ohne Kuss, 1924; Olly-Polly, 1925; Nur Du!, 1925; Der vertauschte Frau, 1925; Drei arme kleine Mädels, 1927; Kitty macht Karriere, 1928; Jettchen Gebert, 1929; Majestät lässt bitten, 1930; Derfflinger, 1933; Ein Kaiser ist verliebt, 1935; Heirat nicht ausgeschlossen, 1935; Mädel ahoi!, 1936; Das Schiff der schönen Frauen, 1940

Music for revues, films

Songs, incl. Solang noch Untern Lindern

ANDREW LAMB

Kollontay (Yermolayev), Mikhail Georgiyevich (*b* Moscow, 21 Aug 1952). Russian composer. In 1977, he graduated from the Moscow Conservatory as a pianist (with V.V. Gornostayeva), and in 1978 as a composer (with Leman). From 1977 to 1979 he took a postgraduate piano course. From 1979 to 1985 and again since 1997 he has taught in the specialist piano department at the conservatory, and between 1989 and 1991 he taught in the equivalent department at the Gnesin Institute. He was awarded the Shostakovich Prize (1981) by the Composers' Union for his Viola Concerto.

Kollontay's creative activity is developing in several directions. He performs as a concert pianist: his repertory includes composers ranging from Bach and Purcell to Chopin and Liszt, along with classical and contemporary Russian music, from Glinka and Dargomïzhsky to works by Butsko and Kollontay himself. He has recorded the complete works of Balakirev and Musorgsky, and made a critical edition of the piano works of Glinka in 1986, under the pseudonym of Ye. Nosenko.

For Kollontay, compositional work has the sense of a spiritually significant existential act. A very important role is played by text, which comes from Russian poetry, the Scriptures and the Orthodox liturgy. However, his are not always vocal compositions in the proper sense of the term. More characteristic of Kollontay is programme music with gaudy, sometimes paradoxical titles, with verbal fragments written in the score but not predestined for performance. Kollontay prefers linear-melodic writing, frequently working from the prototypes of Orthodox liturgy. The pitch basis of his music is the 12-note chromatic collection, although it is not organized according to strict serial principles.

WORKS

(*selective list*)

Orch: Simfoniyetta, op.23, 1974; Sym. no.1 '6 stikhotvoreniy' [6 Poems], op.2, 1974; Sym. no.2, op.16, 1978; Ispanskiye stsenï i passakaliya [Spanish Scenes and passacaglia], op.9a, 1979; Va Conc., op.8, 1980; Pf Conc., op.13, 1984; Malen'kaya tantseval'naya syuita [Small Dance Suite], op.19a, chbr orch, 1986; 2 p'yesï [2 Pieces], op.19d, cl, chbr orch, 1986; Katekhizis [Catechism], sym., op.25a, 1990

Vocal: 4 pesni [4 Songs] (medieval poems of Provence, trans. V. Dïnnik), op.6, T, pf, 1976; Iz poèzii drevnego Yegipta [From the Poetry of Ancient Egypt] (trans. A. Akhmatova and V. Potapova), 5 romances, op.18, S, hp/pf, 1979; Podorozhnik [The Plantain] (Rubtsov), op.10, B, pf, 1981; K vam, moya Donna [To You, My Donna] (Troubadour poems, trans. Dïnnik), 8 songs, op.6a, T, hpd, org, pf, 1988; S podorozhnoy po kazyonnoy nadobnosti [With an Order for Fresh Horses on Account of Fiscal Necessity] (M. Lermontov), op.20bis, T, org, 1989; many choral works incl. several for children's chorus

Chbr: 8 dukhovnïkh simfoniy [8 Sacred Syms.], op.3, 3 vn, 3 va, 3 vc, 1975; Str Qt no.1, op.5, 1975; 4 miniatyurï, op.17, str qt, 1983; Ansambli udarnïkh [Perc Ens], op.21e, 1987; Str Qt no.2 'Pokhvala Presvyatoy Bogoroditse' [Praise to the Most Holy Mother of God], op.22, 1988; 2 pesni i plyaska tsarya Davida [2 Songs and a Dance of King David], op.14c, 11 pfmrs, 1991; 6 bibleyskikh sonat [6 Biblical Sonatas], op.28, vn, org, 1992; Oda predatelya [The Traitor's Ode], op.33, fl, org, 1993; 10 slov Musorgskogo na smert' Viktora Hartmana [10 Words of Musorgsky on the Death of Viktor Gartmann], op.32, vn, vc, pf, 1993; Chuvstva zlodeya v Rozhdestvenskiy sochel'nik [The Feeling of the Evildoer on Christmas Eve], op.35, vc, pf, 1994; Plach na padeniye svyatïkh [A Lamentation of the Fall of the Saints], op.34b, eng hn, str qnt, 1994

Solo inst: 4 letniye derevenskiye kartinki [4 Pictures of Rural Summer], op.4, pf, 1975; Sonata, 8 psalms, op.7, va, 1977; Sonata, op.14a, vn, 1978 [from ps.xvii]; Pf Scherzo, op.11, 1982; Trio-simfoniya, op.20, org, 1986; 3 èkstsentricheskiye p'yesï [3 Eccentric Pieces], op.21c, pf, 1987; 2 klassicheskiye p'yesï [2 Classical Pieces], op.21b, pf, 1987; Schastlivïye grazhdane Tsarstva Nebesnogo . . . [Joyful Citizens of the Kingdom of Heaven ...], 9 preludes, op.29, pf, 1992; Partita-zaveshchaniye [Farewell Testament], op.30, vn, 1993; Truba smerti [The Tpt of Death], op.31, org, 1993; 7 bibleyskikh èpigrafov [7 Biblical

Epigraphs], op.40, pf, 1994; 10 kaprisov na razrusheniye khrama [10 Caprices on the Destruction of the Temple], op.34a, vn, 1994

Cadenzas and reworkings of pieces by L. van Beethoven and W.A. Mozart

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V. Likht: 'Zalog dvizheniya i rosta' [A pledge of movement and growth], *SovM* (1986), no.8, pp.41–4

I. Stepanova and M. Kollontay: 'Tvorchestvo: put' poznaniya ili yarmo?' [Is his work a path to cognition or a yoke?], *MAk* (1995), no.1, pp.20–26 [dialogue]

SVETLANA SAVENKO

Kolman, Peter (*b* Bratislava, 29 May 1937). Austrian composer of Slovak birth. Of Jewish descent, he was interned as a child in Terezín in 1944. After studying composition and conducting in Bratislava at the Conservatory (1951–6) and the Academy of Music and Drama, he worked at Czechoslovak Radio, first as programme editor then as director of the electronic music studio (from 1965). His outspoken criticism of the communist regime led to his expulsion from the Association of Slovak Composers after the Prague Spring (1968), leading to an embargo on the performance of his works. In 1977 he emigrated to Austria, taking citizenship there and becoming an editor at Universal Edition in 1979.

The departure point for Kolman's composition is his study of Berg, Webern and Schoenberg, clearly recognizable in his *Vier Orchesterstücke* (1963, revised 1996). However, also evident are clusters, sound masses and subtle use of polyrhythm, elements reminiscent of Ligeti and present also in the piano toccata, *Nota bene* (1978), and in his Concerto for Orchestra (1995). His writing for keyboard instruments is generally disjunct and harshly rhythmic, while his sense for orchestral colour has been sharpened through working in an electronic studio. Technical considerations and vehement orchestral outbursts are always balanced in his works by an intrinsic poetic voice.

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(*selective list*)

Orch: Vn Conc., 1960; 4 Orchesterstücke, 1963, rev. 1996; Monumento per 6,000,000, 1964, rev. 1996; Movement, wind, perc, 1971; Conc. for Orch, 1995

Chbr and solo inst: 3 Klavierstücke zum Gedächtnis Arnold Schönbergs, pf, 1960; 2 Sätze, fl, cl, vn, pf, 1960; Partecipazioni, fl, ob, cl, hn, tpt, trbn, glock, vib, str trio, 1962; Sonata canonica, cl, b cl, 1963; Panegyrikos, 4 ob, 4 tpt, 4 perc, 4 vc, 1964, rev. 1998; Molisation, Mobile, fl, vib, 1965; Musik für 14 Streichinstrumente, 1978; Nota bene, pf, 1978; Wie ein Hauch von Glückseligkeit, vn, pf, 1978; 3 Orgelstücke, 1982–6; Ausgedehnter Dominantseptakkord zu Ehren Alfred Schlees, vn, va, vc, db, 1991

Elec: Omaggio a Gesualdo, 1970; Lentement mais pas trop, 1972; E 15, 1974; Poliritmica, 1974

Principal publisher: Universal

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H. Gramman: *Die Ästhetisierung des Schrekens in der europäischen Musik des 20. Jahrhunderts* (Bonn, 1984)

JOYCE SHINTANI

Kolmarer Liederhandschrift (*D-Mbs* Cgm 4997). *See* SOURCES, MS, §III, 5.

Köln (Ger.). *See* COLOGNE.

Kolneder, Walter (*b* Wels, 1 July 1910; *d* Karlsruhe, 30 Jan 1994). Austrian musicologist. He was a private pupil of J.N. David (1927–9) and then studied music at the Salzburg Mozarteum (1925–35), specializing in conducting with Paumgartner; he also completed a course in the viola with Max Strub. He taught at Graz Conservatory (1936–9), and, until 1945, at the Staatliche Hochschule für Musikerziehung in Graz-Eggenberg; he was later a conductor at Wels (1945–7). His musicological studies, begun at Vienna University (1934–5), were continued with Wilhelm Fischer at Innsbruck University (1947). He took the doctorate at Vienna in 1949 with a dissertation on vocal polyphony in the folk music of the Austrian Alps. From 1953 to 1959 he was the director of the Conservatoire de Musique de la Ville de Luxembourg and organized the conservatory concerts; from 1956 he was also an external lecturer at the University of Saarbrücken where, in the same year, he completed the *Habilitation* in musicology with a work on Vivaldi. He became director of the Städtische Akademie für Tonkunst, Darmstadt (1959–65), and of the Hochschule für Musik in Karlsruhe (1966–72). In 1966 he became supernumerary professor of musicology at Karlsruhe University and founded the institute of musicology, which he directed until he retired in 1974. He was also the editor of the series Schriften zur Musik.

In addition to his work on music teaching and on the history and repertory of violin playing, Kolneder concentrated on analytical and stylistic studies of Vivaldi and Webern. He was editor of the collected edition of Albinoni's instrumental music (1974–); he also made performing editions of folk music from the Alpine regions, partly based on his own transcriptions, and many performing editions of instrumental music, particularly cello and violin music of the 17th and 18th centuries.

WRITINGS

Die vokale Mehrstimmigkeit in der Volksmusik der österreichischen Alpenländer (diss., U. of Innsbruck, 1949; Winterthur, 1981)

Antonio Vivaldi: neue Studien zur Biographie und Stilistik seiner Werke (Habilitationsschrift, U. of Saarbrücken, 1956); extracts in *Aufführungspraxis bei Vivaldi* (Leipzig, 1955, 2/1973; Eng. trans., 1979) and in *Die Solokonzertform bei Vivaldi* (Strasbourg, 1961)

'Sind Schenkers Analysen Beiträge zur Bacherkenntnis?', *DJbM*, iii (1958), 59–73

Anton Webern: Einführung in Werk und Stil (Rodenkirchen, 1961; Eng. trans., 1968/*R*)

'Evolutionismus und Schaffenschronologie zu Beethovens Righini-Variationen', *Studien zur Musikgeschichte des Rheinlandes*, ii: *Karl Gustav Fellerer zum 60. Geburtstag*, ed. H. Drux, K.W. Niemöller and W. Thoene (Cologne, 1962), 119–32

Geschichte der Musik: ein Studien- und Prüfungshelfer (Heidelberg, 1962, 15/1996)

Musikinstrumentenkunde: ein Studien- und Prüfungshelfer (Heidelberg, 1963, 5/1979)

Singen, Hören, Schreiben: eine praktische Musik-Lehre in vier Lehr- und vier Übungsheften (Mainz, 1963–7)

Antonio Vivaldi: Leben und Werk (Wiesbaden, 1965; Eng. trans., 1970)

ed.: C. Czerny: *Erinnerungen aus meinem Leben* (Strasbourg, 1968)

Georg Muffat zur Aufführungspraxis (Strasbourg, 1970)

Das Buch der Violine: Bau, Geschichte, Spiel, Pädagogik, Komposition (Zürich, 1972, 3/1984; Eng. trans., 1998)

Anton Webern: Genesis und Metamorphosen eines Stils (Vienna, 1974)

Melodietypen bei Vivaldi (Berg am Irchel, 1973)

Die Kunst der Fuge: Mythen des 20. Jahrhunderts, i–iv (Wilhelmshaven, 1977)

'Der Generalbass in den Triosonaten von Purcell', *Heinrich Schütz e il suo tempo: Urbino 1978*, 283–99

Antonio Vivaldi: Dokumente seines Lebens und Schaffens (Wilhelmshaven, 1979)

'Zur Geschichte des Metronoms', *HiFi-Stereophonie*, xix (1980), 152–62

Lübbes Bach-Lexikon (Bergisch Gladbach, 1982)

'Motivische Arbeit bei Stradella', *Alessandro Stradella e il suo tempo: Siena 1982* [*Chigiana*, new ser., xix (1982)], 425–36
Schule des Generalbassspiels, i–ii (Wilhelmshaven, 1983–4)
Harmonielehre für Geiger und Spieler anderer Melodieinstrumente (Wilhelmshaven, 1984)
with K.H. Jürgens: *J.S. Bach: Lebensbilder* (Bergisch Gladbach, 1984)
Lübbes Vivaldi-Lexikon (Bergisch Gladbach, 1984)
with K.H. Schmidt: *Singen nach Noten: praktische Musiklehre für Chorsänger zum Erlernen des Vom-Blatt-Singens* (Mainz, 1985)
'Vivaldi in der Polemik Schreyer-Spitta', *Nuovi studi vivaldiani: Venice 1987*, 33–44
Johann Sebastian Bach (1685–1750): Leben, Werk und Nachwirken in zeitgenössischen Dokumenten (Wilhelmshaven, 1991)

HANS HEINRICH EGGEBRECHT/SIEGFRIED SCHMALZRIEDT

Kol nidrei (Aramaic: 'All vows'). A prayer of the Ashkenazi liturgy sung on the eve of Yom kippur and performed to one of the *Mid-Sinai* melodies. *See* JEWISH MUSIC, §III, 3(ii).

Kolodin, Irving (*b* New York, 22 Feb 1908; *d* New York, 29 April 1988). American music critic. He studied harmony and theory, 1930–31, at the Institute of Musical Art in New York and was music critic of the *New York Sun* (1932–50) and the *Saturday Review* (1947–82). He wrote programme notes for the New York Philharmonic from 1953 to 1958 and taught at the Juilliard School of Music beginning in 1968. Kolodin was, particularly during the 1950s and 60s, one of the most widely read and influential music critics in the USA because of his exposure in a leading national magazine, his many books on music and his position as unofficial historian of the Metropolitan Opera. He was one of the first American critics to give extensive reviews of phonograph records (his first record guide appeared in 1941); jazz, Beethoven, opera and musical life were among his other special interests. His style combined a baroque expansiveness with pithy journalistic acuity, and was informed by a wide knowledge of music and the business of music.

WRITINGS

The Metropolitan Opera, 1883–1935 (New York, 1936, 4/1966 as *The Metropolitan Opera, 1883–1966*)
with B. Goodman: *The Kingdom of Swing* (New York, 1939/*R*)
ed.: *The Critical Composer* (New York, 1940/*R*)
A Guide to Recorded Music (Garden City, NY, 1941, 2/1947 as *The New Guide to Recorded Music*, 3/1950)
Mozart on Records (New York, 1942)
with C.G. Burke and E.T. Canby: *The Saturday Review Home Book of Recorded Music and Sound Reproduction* (New York, 1952, 2/1956)
The Story of the Metropolitan Opera, 1883–1950: a Candid History (New York, 1953)
The Guide to Long-Playing Records, i: *Orchestral Music* (New York, 1955/*R*)
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The Musical Life (New York, 1958)
ed.: *The Composer as Listener: a Guide to Music* (New York, 1958/*R*)
The Continuity of Music: a History of Influence (New York, 1969)
The Interior Beethoven: a Biography of the Music (New York, 1975)
The Opera Omnibus: Four Centuries of Critical Give and Take (New York, 1976)
In Quest of Music: a Journey in Time (New York, 1980)

PATRICK J. SMITH

Kolodub, Levko [Lev] **Mykolayovych** (*b* Kiev, 1 May 1930). Ukrainian composer. In 1954 he completed his conservatory training in Khar'kiv (composition with Tietz, clarinet with G. Rïkov, counterpoint and orchestration with Klebanov). In 1966 he became a lecturer at the Kiev Conservatory; he was appointed professor in 1985. In 1988 he was elected President of the Ukrainian Band Music Workers' Association and in 1994 he assumed the leadership of the Kiev Branch of the Composers' Union of Ukraine. He was made People's Artist of Ukraine in 1993. His creative output encompasses a variety of genres, from opera and ballet, to symphonies, operettas, songs and chamber miniatures, but pieces for wind instruments hold a special place. His symphonic music is, for the most part, very much wedded to Ukrainian folklore and usually carries some kind of a programme. Although he was never part of the avant-garde movement of the 1960s, he was a composer of interesting and colourful music and always a superb craftsman. He gradually assimilated many of the innovations used by his modernist colleagues and in 1980 composed his Third Symphony 'V stili ukraïns'kogo barokko' ('In the Style of the Ukrainian Baroque') which marked a turning-point in his development. This style is essentially neo-romantic, with a strong rhythmic sense and varied orchestration. The primary impulse of the work is timbral experimentation and obsessive rhythm, and to these are added various serial, aleatory and sonoristic elements. Various genres of the 17th century – the suite, concerto grosso and fugue – are used in a distinctly Ukrainian style and brought to life in a series of quasi-stenographic sketches of great theatricality. His subsequent compositions further developed these tendencies. The Fifth Symphony 'Pro memoria', is a work that uses as its sound base the various church bells of Ukraine and represents an attempt to build harmonic and melodic sequences structured on the overtone series that the different bells produce. Throughout his creative life, Kolodub has continued to write for wind ensemble and symphonic band and has also composed light music. In 1975 he edited three orchestral works by Verykivs'ky for Muzychna Ukraïna publishers.

WORKS
(*selective list*)

Stage: Zhovtneva lehenda [The October Legend] (ballet), 1967; Veseli divchata/Gorod vlyublennïkh [The Town of the Enamoured] (musical, D. Kisin), 1968; Ya lyublyu tebya [I Love You] (musical, D. Shevtsov, after V. Rozov: *V den' svad'bï* [On the Wedding Day]), 1975, collab. Zh. Kolodub; Probuzhdyonnya [Awakening] (op, G. Bodykin), 1976; Nezradzhenna lyubov' [True Love] (op, 2, V. Hrypich, after A. Malyshko), 1985; Poèt, Taras Shevchenko [The Poet, Shevchenko] (op, A. Beletsky and Z. Sahalov), 1988
Concs.: Conc. no.1, fr hn, orch, 1972; Conc. no.2, fr hn, chbr orch, 1980; Suoni passati, tpt, orch, 1983; Conc., trbn, orch/brass orch, 1986; Double Vn Conc., 1989; Conc., vn, chbr orch, 1992; Conc., cl, chbr orch, 1995
Other orch: Sym. no.1, 1958; Ukraïns'ka karpats'ka rapsodiya no.1 [Ukrainian Carpathian Rhapsody no.1], 1960; Sym. no.2 'Shevchenko's Images', 1964; Festive Ov., 1967; Hutsul's'ki kartynky [Hutsul Pictures], suite, 1967; Ukraïns'ka karpats'ka rapsodiya no.2 [Ukrainian Carpathian Rhapsody no.2], 1973; Troïsti muzyky [Triple Music], 1979; Sym. no.3 'V stili ukraïns'kogo barokko' [In the Style of the Ukrainian Baroque], 1980; 7 Ukrainian Folksongs, chbr orch, 1982; Ukrainian Concertino, 2 fr hn, orch, 1985; Epic Concertino, tuba, orch, 1986; Festive Ov., wind, 1986; Sym. no.4, str, 1986; Sym. no.5 'Pro memoria', 1990; Postludium, wind, 1995; Fresky starodavnyoho Kyyeva [Frescoes of Ancient Kiev], suite, wind, 1996; Ukraïns'kiy tantsi [Ukrainian Dances], suite, 1996
Chbr and solo inst: Yumoristicheskaya kadril' [Humorous Quadrille], tuba, pf, 1971; Album for Children, 27 pieces, pf, 1981; Concertino, 4 sax, 1985; Little Partita in Swing Style, 2 tpt, 2 trbn, 1994
Many vocal works incl. a cycle of romances (T.H. Shevchenko), 1963
MSS in *UA-Km;* Ukraine Ministry of Culture; Russian Ministry of Culture; Vernadsky Central Library of the Ukrainian Academy of Sciences, Kiev

Principal publishers: Muzychna Ukraïna, Sovetskiy kompozitor

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M. Zahaikevych: *Levko Kolodub, Creative Portrait* (Kiev, 1973)
M. Zahaikevych: 'Nezradzhenna lyubov'' [True Love], *Muzyka* [Kiev] (1985), no.5, pp.10–11
V. Baley and J. Sachs: 'The Young Ukrainians', *Stagebill* [Lincoln Center, New York], xiv/8 (1987)
V. Kuzyk: 'Symphony by Artist who Survived the Horror of 1933', *Rada* (8 June 1992)

VIRKO BALEY

Kolomiytsov [Kolomiytsev], **Viktor Pavlovich** (*b* St Petersburg, 25 Nov/7 Dec 1868; *d* Leningrad, 26 June 1936). Russian music critic, pianist and translator. He studied law at St Petersburg University, graduating in 1894, and worked as a foreign correspondent for the Ministry of Finance. In 1895 he took Ye. Raphof's courses in music and drama, and continued his musical education at the St Petersburg Conservatory until 1900, studying with Herman Laroche. From 1903 he wrote music criticism for a number of newspapers, including *Novaya Rus'*, of which he was head of the music section from 1904 to 1910. He reflected the rich musical life of St Petersburg in his writings, and covered the repertory of the Mariinsky and Conservatory theatres, including Chaliapin's appearance in Gounod's *Faust*, the Ziloti Concerts, Koussevitzky's Tchaikovsky cycle, Nikisch's Beethoven cycle and the visits to the city of Busoni, Debussy and Landowska. His prolific career as a critic continued until 1926. In 1918 he was made a member of the council of the State Academic Theatre (formerly the Mariinsky) and head of Wagnerian repertory. In 1922 he organized the Society of Friends of Chamber Music and became president of the Arts Council, a post he held until 1933. He also worked for the Vsemirnaya Literatura (World Literature) publishing house. He appeared as a soloist pianist and accompanist, and made an important contribution to the training of singers.

From 1910 he worked on Russian translations of the librettos to Wagner's *Parsifal*, *Das Rheingold* and *Die Walküre*; he completed a Russian translation of the *Ring* cycle in 1923. He later made a full equirhythmic translation of Goethe's *Faust* and wrote the preface to a collection of his own translations of texts to Schubert's songs, *Tekstï Frantsa Schuberta* (Leningrad, 1933). He strove to maintain a poetic form in translation identical to that of the original, especially in texts set to music. In addition to operas by Wagner, Bizet, Gluck, Gounod and Boieldieu, he prepared translations of Bach's *St John Passion* and vocal works by Haydn, Mozart, Beethoven, Schumann, Brahms, Liszt, Debussy, Mahler, Richard Strauss, Hugo Wolf and others.

LARISA DAN'KO

Kolophonium (Ger.). *See* ROSIN.

Koloratur (Ger.). *See* COLORATURA.

Kolorieren (Ger., from Lat. *colorare*: 'to ornament'). To introduce COLORATION. A term used in German-speaking lands during the late Middle Ages and Renaissance to describe the use of commonplace melodic figures to generate musical textures. During the 15th century, standardized coloration formulae were the starting point for many compositions, especially those which elaborated upon a cantus firmus (*see* TACTUS, (2)); during the 16th century, the term 'kolorieren' was applied especially to the art of ornamenting intabulations at the organ. Practitioners ('Koloristen') included Bernhard Schmid the elder, E.N. Ammerbach and Jakob Paix.

During the first decades of the 20th century, German musicologists controversially applied the term *Kolorierung* to several late-medieval vocal repertories, including early 15th-century mass settings and the repertory of English Ordinary tropes, in the belief that such works had been composed from a storehouse of pre-existing melodic formulae.

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R. Ficker: 'Die Kolorierungstechnik der Trienter Messen', *SMw*, vii (1920), 5–47
J. Handschin: 'Zur Frage der melodischen Paraphrasierung im Mittelalter', *ZMw*, x (1927–8), 513–59
H. Besseler: 'Von Dufay bis Josquin', *ZMw*, xi (1928–9), 1–22
C.W. Young: 'Keyboard Music to 1600', *MD*, xvi (1962), 115–50; xvii (1963), 163–93

CLAUS BOCKMAIER

Kolozsvár (Hung.). *See* CLUJ-NAPOCA.

Koltai, Ralph (*b* Berlin, 31 July 1924). British stage designer of Hungarian descent. He was educated in Berlin and, after working with British Intelligence in World War II, studied at the London School of Arts and Crafts (where he was later head of the theatre department, 1965–73). Koltai has been a prolific designer, active in the spoken theatre as well as opera. The first opera he designed was Ibert's *Angélique* (1950, London, Fortune Theatre), but his long, fruitful association with Sadler's Wells began in 1957 with *Samson et Dalila*. His most important productions include *Aufstieg und Fall der Stadt Mahagonny* (1963), *Volpone* (1964), *From the House of the Dead* (1965), *Bluebeard's Castle* (1972) and *Anna Karenina* (1981). His *Ring* (1970–73) was admired for its 'moonscape', with attractive textures and a strictly controlled palette of colours. For Covent Garden he has had two notable successes: the designs for the premières of Peter Maxwell Davies's *Taverner* (1972) and Michael Tippett's *The Ice Break* (1977). In 1976 he designed memorable sets for the WNO production of Tippett's *The Midsummer Marriage*. Koltai has designed many productions for Scottish Opera, beginning with the first British staging of Dallapiccola's *Volo di notte* (1963) and including *Boris Godunov* (1965), *The Rake's Progress* (1967), Henze's *Elegy for Young Lovers* (1970), *Tristan und Isolde* (1973) and a controversial *Macbeth* (1976).

Internationally, Koltai has designed for opera houses in Buenos Aires (*A Midsummer Night's Dream*, 1962), Amsterdam (*Wozzeck*, 1973), Munich (*Fidelio*, 1974), Sydney (*Tannhäuser*, 1974), Hong Kong (*Der fliegende Holländer*, 1987) and Tokyo (*Madama Butterfly*, 1995).

Koltai is a most individual designer, combining powerful theatrical images with the practicalities of the stage. Always looking for a new direction, he frequently uses contemporary materials and technology in his spacious and often futuristic decor. He was made a CBE in 1983.

DAVID J. HOUGH

Kolyada, Mykola Terentiyevich (*b* Berezovka, Poltava province, 22 March/4 April 1907; *d* 30 July 1935). Ukranian composer. He graduated from S.S. Bogatïryov's class at the Kharkiv Institute of Music and Drama in 1931, then worked with workers' youth theatre and became a member of the Ukrainian Association of Proletarian Musicians. An enthusiastic sportsman, he was

also a climbing instructor; he died tragically in a climbing expedition in the Caucasus and was buried in Kharkiv. A representative of the Komsomol youth organization of the 1920s, he was fired with the idea of creating a proletarian art. His once-popular mass songs recall poster art in their garishness; he included his song *Partizanskaya* ('The Partisan Song') in his most significant orchestral score *Shturm traktornogo partizanami* ('The Storming of the Tractor Factory by the Partisans') which, with its theme concerning the construction of a major Kharkiv factory, is typical of the industrially inspired urbanized art of the period. His treatment of the subject is distinctive and draws – as do his chamber works – on folksong sources; his arrangements of folksongs are among the most original of the era and are notable for the detail in the piano accompaniments and independence of spirit. Characteristic of his music as a whole is a subtle and highly original sensitivity to mode along with an impressionistic tendency to employ harmonies built from fourths and fifths. Despite his early death he exerted a profound influence on many Ukrainian musicians and almost single-handedly changed the course of the country's musical development.

WORKS

Ov., 2 pf, 1925; Syuita na ukrainskiye temï [Suite on Ukrainian Themes], orch, 1927; Shturm traktornogo partizanami [The Storming of the Tractor Factory by the Partisans], vocal-sym. poem, 1933; Pf Qnt; Sonata, vn, pf; incid. music, songs

NINA SERGEYEVNA SHUROVA

Kölz, Matthias. *See* KELZ, MATTHIAS (i) or (ii).

Komadina, Vojin (*b* Karlovac, 8 Nov 1933; *d* Belgrade, 9 Feb 1997). Bosnian-Hercegovinan composer. He studied composition with Logar in Belgrade before attending Božidar Trudić's class at the Sarajevo Music Academy. After graduating in 1960 he continued his training at Darmstadt, under Stockhausen and Ligeti, and in Cologne, under Kelemen. He began his working life in Tuzla before moving to Sarajevo, where from 1975 to 1986 he was professor of composition at the Academy. He then joined the staff of the Podgorica Academy (Montenegro) and from 1992 taught in the Serb Republic in Bosnia. He was elected to the Bosnian Academy of Arts and Sciences (1977) and received numerous awards, among them the City of Sarajevo 6 April Prize (1972) and the Bosnian 27 July Prize (1980). His 300 or more works encompass a variety of styles including neo-classicism, a vocabulary derived from folksong, and minimalism. Themes from the Serbian Orthodox tradition are common in his works.

WORKS
(*selective list*)

Ballets: Satana [Satan], 1972; Hasanaginica, 1975; Zita Pesah, 1978; Derviš i smrt [Death and the Dervish], 1991

Orch: Pf Conc. no.1, 1960; Sinfonietta, str, 1960; Simfonija most [The Bridge Sym.], 1970; Preludij za modru rijeku [Prelude for a Blue River], 1977; Pf Conc. no.2, 1978; Beli Anđeo [The White Angel], 1987

Vocal: Rukoveti, 7 songs, SATB, 1952–72; Mikrokantate, 1v, pf, 1967; Gorčin, 3 SATB, 1983

Chbr and solo inst: Str Qt no.2 'Epeisodies', 1967; Refren IV, pf, 1974; Sonata da chiesa, vn, pf, 1974; Pf Sonata no.4, 1981; Refren VI 'Lindjo', pf, 1981; Partita Bosniensis, vn, 1982; Folk sonoris, pf, 1985

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IVAN ČAVLOVIĆ

Komariah, Euis (*b* Majalaya, Bandung, Indonesia, 9 Sept 1949). Sundanese singer. She began her career as a singer of *kawih* (song form; *see* INDONESIA, §V, 1(vii)(a)); in 1968, after winning several competitions and performing regularly with an all-female *gamelan degung* group, she began to focus on *tembang Sunda* (genre of accompanied sung poetry, *see* INDONESIA, §V, 1(ii)(c)) and studied with Mang Engkos, a noted master. Her *tembang* credentials became firmly established when she won first prize in the Galura Sunda competition the following year. She has made countless recordings, beginning in 1969; between 1971 and 1975 she recorded traditional music for Asmara Record, a pioneer in the Sundanese cassette industry. In 1975, she and her husband, composer-arranger-choreographer-producer Gugum Gumbira Tirasondjaja (*b* 1945), established their own recording studio and label, Jugala. Her Jugala recordings reshaped the sound of *tembang Sunda* in the 70s and 80s. Her vocal timbre, tessitura and *senggol* (ornamentation) are much imitated. Many of the *runtuyan* (suites of independent pieces) on her recordings have become standard, as have many of the new *panambih* (metred songs) that she introduced. One experimental cassette using a new tuning system called *mandalungan* has arguably established this as a fourth tuning system in *tembang* performing practice. She is also active in teaching; her *latihan* (coaching sessions) are always well-attended.

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HENRY SPILLER

Komeda [Trzciński], **Krzysztof** [Christopher] (*b* Poznań, 27 April 1931; *d* Warsaw, 23 April 1969). Polish composer, jazz pianist and bandleader. He studied the piano at the Poznań Conservatory in the late 1930s and the 40s along with medicine at the Poznań Medical Academy. In 1954 he took part in the first unofficial jazz festival in Kraków and formed his first group. In 1956 he formed a sextet which achieved success at the Sopot Jazz Festival (1956 and 1957), and in 1958 Komeda appeared in the first series of Jazz at the Philharmonic concerts, Warsaw. He wrote the music for Polanski's short film *Dwaj ludzie z szafą* ('Two People with a Wardrobe', 1958), and subsequently wrote his first score for a feature film, *Do widzenia, do jutra* ('Goodbye, until Tomorrow', 1960). He took part in performances of jazz and poetry and, from 1960, frequently toured Europe. His recording *Astigmatic* (1965) was a great commercial success, and the following year he was commissioned to record *Meine süsse Europäische Heimat* (Elec., 1966), a cycle of works to the words of Polish poets. In 1967 he moved to Hollywood under a three-year contract to Paramount and wrote music for films that included *The Riot* and *Rosemary's Baby* (both 1967–8).

Komeda's varied output includes songs, musicals and music for theatre and ballet as well as 68 film scores, with jazz as his main inspiration. His major jazz works, such as *Kattorna* (1964) and *Astigmatic*, make use of forms related to rondo, sonata allegro and variation; smaller pieces such as *Crazy Girl* and *Ballad for Bernt* have become standards.

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(*selective list*)

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Przerwany lot [Interrupted Flight] (L. Buczkowski), 1964; Bariera [Barrier] (J. Skolimowski), 1966; Cul-de-sac (Polański), 1966; Le départ (Skolimowski), 1966 [incl. title number]; Niekochana (Nasfeter), 1966; Sult (Carlsen), 1966; The Fearless Vampire Killers (Polański), 1967; Klatki (M. Kijowicz), 1967; Laterna magica [Magic Lantern] (Kijowicz), 1967; Wiklinowy kosz (Kijowicz), 1967; Menesker modes og sod musik opstar hjerted (Carlsen), 1967

People Meet … , 1967 [incl. Ballad, Bossa nova no.1, Bossa nova np.2]; Ręce do góry [Hands Up] (Skolimowski), 1967; The Riot (B. Kulik), 1967–8; Rosemary's Baby (Polański), 1967–8

Jazz works: Kattorna, 1964; Astigmatic, 1965; Nighttime, Daytime Requiem, 1967 [in memory of John Coltrane]

Jazz tunes: Blues in the Corner, 1956; Memory of Bach, 1956 [after J.S. Bach; collab J. Milian]; Blues for Sopot, 1957; Gillespie's Memory, 1957; Dwórjka rzymska, 1958; I greet you, 1959; Fourths, 1960; Moja ballada [My Ballad], 1960; Etiudy baletowe [Ballet Etudes], 1962; Alea, 1963

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ROMAN KOWAL

Komenský, Jan Amos [Comenius, Johann Amos] (*b* Nivnice, nr Uherský Brod, 28 March 1592; *d* Amsterdam, 15 Nov 1670). Czech educational reformer, theologian, and hymnologist. He was made a priest of the evangelical church of the Bohemian Brethren in 1616, and in 1632 became its last bishop. He studied at the school of the Bohemian Brethren in Přerov from 1607, at the academy in Herborn from 1611 and at Heidelberg University from 1613. In 1614 he became administrator of the school in Přerov, and in 1618–21 he was spiritual guide of the community of German Brethren in Fulnek, north Moravia. In 1628 he left for Leszno in Poland to escape from Catholic persecution, and he returned there several times after visits to England (1641–2), Prussia (1642–8) and Hungary (1650–54). From 1656 until his death he lived in Amsterdam.

Komenský's principal contribution to hymnology is his *Kancionál, to jest kniha žalmů a písní duchovních* (Amsterdam, 1659; partly ed. O. Settari, Prague, 1992), a new edition of the hymnal of the Bohemian Brethren, issued in 1618. Komenský provided his edition (containing 606 texts to 406 tunes) with a new and substantial introduction, revised the 150 psalms and 310 hymns of the earlier edition and added 146 new items, mostly his own texts (including 62 translations of older German and Polish evangelical songs). Komenský's texts (14 more were issued separately) represent a valuable contribution to Czech Baroque poetry, but the tunes were taken from other sources. Komenský also edited the German hymnal *Kirchen-, Haus- und Hertzens-Musica* (Amsterdam, 1661), the fourth issue of the German selection from the Czech hymnal of the Union of Bohemian Brethren, which had been published under the title *Kirchengesänge*, beginning in 1566. His Czech hymnal of 1659 reached a wide readership and was re-issued several times, even into the 19th century.

Although Komenský wrote no treatise dealing specifically with music, there are countless comments on music, singing, musical instruments and terminology scattered among his numerous writings. These comments are based partly on the medieval mathematical concept of music, and partly on a newer viewpoint, taking into account the links of music with grammar, rhetoric and poetics. In Komenský's system of education an important role is performed by singing and playing musical instruments at all stages.

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JAN KOUBA

Komitas Vardapet [Gomidas Vartabed; Soghomonian, Soghomon] (*b* Kütahya, Turkey, 8 Oct 1869; *d* Paris, 22 Oct 1935). Armenian composer, ethnomusicologist, choral conductor, singer and teacher. One of the first Armenians to have a classical Western musical education, as well as instruction in the music of his own people, he laid the foundations for a distinctive national style in his many songs and choruses, all of which are deeply influenced by the folk and church traditions of Armenia. His work on Armenian folksong is also of musicological importance.

1. LIFE. Both of his parents (his father Gevorg Soghomonian was a cobbler) had gifts for music and poetry; in 1881, however, the boy was orphaned and sent to Armenia to study at the Gevork'ian Theological Seminary in Vagharshapat (now Edjmiadzine), and was ordained as a celibate priest in 1894, being given the name Komitas (a 7th-century Catholicos who was also a hymn composer). There his beautiful voice and his musical talents attracted notice, and under Sahak Amatuni's guidance he mastered the theory and practice of Armenian liturgical singing. He also made decisive contact with folksong, to the collection and study of which he gave himself wholeheartedly. When he had only just learnt Armenian modern notation he set about recording the songs of the Ararat valley peasants and immigrant Armenians of other regions. Although he had no knowledge of European music theory, he harmonized these songs for performance with a student choir at the academy. His earliest surviving collection of folk melodies dates from 1891, in which

year the journal *Ararat* published a choral ode by the self-taught composer. In 1893 he made arrangements of medieval *tagh* songs, graduated from the academy to become a music teacher and conductor of the cathedral choir; he published his research on Armenian church melodies in 1894. The following year he obtained the degree of *vardapet* (doctor of theology). His transcription of folk songs from Akn region were published in 1895.

The next year Komitas went to Berlin where, on Joachim's advice, he entered the private conservatory of Richard Schmidt and enrolled at the university. Apart from Schmidt his teachers included Fleischer, Bellermann and Friedlaender. He remained a student for three years, during which time he produced a setting of Psalm cxxxvii, several lieder and Armenian folksong arrangements, all far above the level of apprentice work. In Berlin he was also one of the first to join the International Musical Society, and he lectured on Armenian music; the first issue of the society's journal includes an article by him (under the name of 'Komitas Gevorgian) on the ekphonetic transcription of Armenian church music.

On his return to Vagharshapat, Komitas continued to collect songs, eventually accumulating several thousand. He also established the relationship between folk and church music, worked on deciphering the ancient *khaz* (neumatic) notation and made arrangements of folk and sacred songs. Some of these he recorded, and with the seminary choir he gave concerts in Vagharshapat, Yerevan and Tbilisi. Of his pupils at this time, Melik'ian was to become an outstanding Armenian musician of the next generation. Already Komitas's various activities were becoming extremely important to the development of music in Armenia.

In 1906–7 Komitas gave concerts in Paris and Switzerland with other Armenian singers and with a French choir he had trained, gaining enthusiastic recognition in musical circles and from the press. He returned to Vagharshapat in autumn 1907, but the emphatically worldly nature of his activities created animosity within the conservative clergy and he was obliged to leave. From 1910 he lived in Constantinople, then one of the largest centres of Armenian culture, where he founded a large choir, Gusan. He also organized choirs in Izmir, Alexandria and Cairo, and his concerts and lectures helped to encourage a feeling of national identity among the scattered Armenians of the Near East. In 1912 he completed his last version of the *patarag*, the Armenian liturgy, besides continuing to produce lectures and articles. One of his sayings, 'The people are a great creator, learn from the people!', became something of a catch phrase.

Komitas took part in the International Musical Society congress in Paris in May–June 1914. His papers on Armenian music and a concert in the Armenian church, given under the auspices of the congress, again created great interest in Armenian music. The next year his creative work was interrupted when, on the orders of the Ottoman government, the great majority of western Armenians were annihilated. He, along with other intellectuals, was deported into the interior of the country. The experience brought about a breakdown, and from 1919 until his death he lived in a mental hospital in the suburbs of Paris. In 1936 his body was transferred to Erevan and interred in the Pantheon of Armenian Artists. His manuscripts, however, remained scattered and several are lost. The complete musical works, including original compositions and song collections, have been published (edited by R. At'aian). The publication of his musicological works, of which six volumes have been produced by the Arts Institute of the Armenian Academy of Sciences, is being continued by other publishers.

2. Works. Komitas's folksong collections are remarkable for their precision and variety; all the poetic forms, many dialect types and all the modal and rhythmic species are represented. One of his most valuable discoveries was that, apart from ancient folk melodies such as the improvisatory agricultural tunes, the *hayren* songs of the early *gusan* (professional minstrels) tradition and variations on medieval *tagh* songs are to be found among Armenian folksongs. Therefore, his collection includes not only a survey of folk music but also reconstructions of Armenian music from the past. He also made the first transcriptions of Kurdish melodies.

His own vocal works can be divided into two categories: those based on folk or sacred melodies and those that are freely composed. The latter, a much smaller group, are not so characteristic of Komitas, but they do show compositional mastery and directness; they include such songs as the popular lyric *Kak'avi erg* ('Song of the partridge') and choruses such as the patriotic and dramatic *Ur es gali, ay garun* ('Where are you coming, spring?'), comic scenes in recitative and the opera fragments *Anush*. The folk-based pieces are more numerous because Komitas believed a national art with popular origins could assist in arousing the national conscience of the Armenian people. His songs of this type with piano fall into many genres: love-songs and dance-songs, lullabies and pieces on the hard lot of the peasant, monologues of the expatriates (*antuni*), ancient ballads and folk parables. Emotional and picturesque, they are at the same time economical in thought and laconic in vocal narration; the harmony is fresh, the textures novel and the piano parts are unusually expressive.

Komitas's choral pieces are similarly varied in subject, including work songs, scenes of religious rites, a lament, epic-heroic pieces, landscape pictures, dance suites, comic numbers and love-songs. Here the abundance of tuneful cantilena is matched by the power of choral recitative, and emotional clarity is combined with strict narration. Unaffected in manner, Komitas was able to express joy and triumph with nobility, or to plumb grief and sorrow with dignity. Speech intonations are often directly imitated, so that the music contains the grandeur typical of Armenian folksong and its echoes of heathen antiquity. Moreover, his choral technique shows great variety and originality.

Also important in Komitas's output are the sacred pieces, the arrangements of ancient *sharakan*, *meghedi* and *tagh* songs. Outstanding here are certain numbers of the chants for unaccompanied male voices which, with some of the secular choruses, are his greatest contributions. Other works include arrangements of urban songs, often on the theme of national liberation, and popular dance-tunes for piano. Taken as a whole, his oeuvre is a vast gallery of Armenian images and a musical epic of national life.

In technique Komitas followed folk style but added original features; above all, he brought polyphonic development to a music which is essentially monophonic. He did this by subordinating conventional rules of harmony and polyphony to methods originating in the

folk material. In polyphony he used Armenian intonations in melodically independent voices, freely allowing the occurrence of polymodality and polytonality. He also took advantage of national forms and rhythms, and the Armenian genius for antiphonal singing. Harmonically the modes proved a rich source, and Komitas also used original chords (in 4ths, 5ths etc.) relating to the modes. In piano accompaniments he effectively used the pedal to shade the colour of his modal harmonies.

Komitas's work came as a culmination of the efforts of earlier Armenian composers and as a supreme expression of the yearnings of his contemporaries. Basing his work on Armenian material, he wrote music in line with contemporary developments and raised the standard of Western art music in Armenia to a level where it would create international interest.

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sacred

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secular

Aṙovôt lusaber [Morning star], 1890–?96, Fiv
Mayreni lezu [Mother Tongue], 1890–?96, Fiv
Ov ter astvads [Oh, Lord God], 1890–?96, Fiv
T'e t'ew unei (Ighdz hay pandkhti) [If I had Wings], 1890–96, Fiv
Mi geghetsik parz gisher ēr [It was a Beautiful, Clear Night], 1890–?97, Fiv
Mayr Arak'si ap'erov [On the Shores of the River Araks], 1890–?1906, Fiv
Azgayin ôrhnerg [National Hymn of Praise], 1891, Fiv
Hayrenyats sirov vaṙvads [Love of the Fatherland], 1891–?4, Fiv
Arewn idjav sari glkhun [The Sun Descended the Mountain], 1891–?6, Fiv
Hayrik, Hayrik, k'o hayrenik' [Father, Father, your Fatherland], 1891–?8, Fiv
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An den Wassern zu Babel / Aṙ gets Babelatsvots [On Babel's Waters], 1896, Fiv
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Handen gas gegh mtnes [When You Return from the Field], 1899–1901, Fiii
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Kot u kes korek unim [I Have a Measure a Half of Grain] (1899–1903), Fv
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Andzrewn ekav [Rain Has Come], 1902, Fv
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Djan gaṙnuk [Dear lamb], 1902, Fv
Garun (Ur es gali, ay garun) [Where are you Coming, Spring?], 1902, Fii
Gnatsek' tesek' ov ē kerel aydsə [Go, See what has Eaten the Goat], 1902, Fv
Lepo-ho le, le [Dance Song], 1902, Fv
Na lus ēr, inch lus elav [She Was Radiant, What a Light Shone!], 1902, Fv
Alagyaz (sarn ampel a) [Alagyaz is Covered with Clouds], 1902–6, Civ, E, Fii; 2nd setting, 1907–10, Fii; 3rd setting, 1910–11, Fii, G
Dsirani dsaṙ [Apricot Tree], 1902–6, Civ, D, Fii
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Kuzhn aṙa [I Took a Jug], 1907–10, B, E, Fii, G
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Nanik-nanik [Lullaby], 1907–10, Fiii
Oror, Adino [Lullaby], 1907–10, B, E, Fii
Saren elav [He Went up the Mountain], 1907–10, B, Fii
Shorora, Anush [Step Lightly, Anush], 1907–10, B, E, Fii
Sona ear [Beloved Sona], 1907–10, B, Fii, Fv
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Hoy, Nazan im [Hey, My Dear Nazan], 1908, Cv, Fii, G
Kak'avi erg [Song of the partridge], 1908, Cv, Fii
Mez nor arew dsage [Let the Sun Rise and Refresh Us], 1908, Fiv
Akh, Maral djan [Ah, Dear Maral], 1909, Fii, G
Ekek' tesek' inchn ē keri zinch [What has Eaten What?], 1910–11, Fiii
Es gisher, lusnak gisher [This Night, Moonlit Night], 1910–11, Civ, Fiii
Kaynel es kanchum ēl chēs [You Stand but do not Call], 1910–11, Fiii
Hing eds unem [I have Five She-Goats], 1910–11, Fiii
Mer baghum nṙeni dsaṙ [There is a Pomegranate Tree in our Orchard], 1910–11, Fiii
Zar, zïng [Ritual Dance Song], 1910–11, Fiii
First Suite of Peasant Songs and Dance-songs, 1912: 1 Ampel a kamar-kamar [The Clouds have Formed Arches]; 2 Erewan bagh em arel [A Garden was Planted in Yerevan]; 3 Tun ari [Come home]; 4 Hoṙom-hoṙom [Comic Song]; 5 Arew kayne kesor [When Midday Comes]; all Fiii, 1, Fv, 2, 5, Civ
Kalerg ev saylerg [Threshing and other Songs], 1912, 2nd setting, Fii
Pandsa du Hay miut'yun [Be Proud of the Armenian Union], 1912–?14, Fiv

Second Suite of Wedding Songs, 1912: 1 Mer t'agvorin inch piti [Offering for the Groom]; 2 Gatsek berek'tagvoramer [Presentations to the Groom's Mother]; 3 Orhnyal barerar astvads [Consecration of the Wedding Tree]; 4 Mer t'agvorn er khach [Extolling of the Groom]; 5 En dizan [Comic Song]; 6 Dun halal merik [The Bride's Farewell]; 7 Vard, zk'e chem siri [From the Bride's Songs]; 8 Eghnik [The Fawn]; 9 T'agvori mer, dus ari [Addressing the Bridegroom's Mother]; all Fiii, 4, Fv, 1–5, 9, Cvii
Songs of Girls Fortune-telling, 1912: Erknk'i astgher (Skla, skla) [Stars in the Sky]; Hey, gyul em [I am a Flower]; Dsaghik unem narndji [I have an Orange Flower]; all in Fiii
Ov medsask'anch du lezu [Oh, you Marvellous Language], 1913, Fiv
Chinar es, keřanal mi [You are Tall like a plane tree, do not Bow Down], 1913–14, Fiii, G
Es ařun djur ē gali [Water Flows Down This Stream], 1913–14, Fiii, Fv
Hov arek', sarer jan [Send a Breeze, dear Mountains], 1913–14, Fiii, Fv
Inchu Bingyol mtar [Why did you Come to Bingyol?], 1913–14, Cvi, Fiii, Fv
P'ap'uri [Dance-Song], 1913–14, Cviii, Fiii, Fv
Sandi erg (Dzarvardseds) [Mortar Song], 1913–14, Fiii
Second Suite of Peasant Songs and Dance-songs, 1913–14: 1 Yaris anun Palasan [My Beloved's Name is Palasan]; 2 Aghchi, anund Shushan [The Girl Named Shushan]; 3 Kaleri tjambin ketsa [I Stopped on the Road]; 4 Baghi pat ddum a [Along the Wall Grows a Pumpkin]; 5 Putjur aghdjik sevavor [The Dark-Eyed Little Girl]; 6 Vard a yars [My Beloved is like a Rose]; 7 Hoy im nazani yar [O my Gracious Beloved]; all Fiii, 7, Fv
Third Suite of Peasant Songs and Dance-Songs, 1913–14: 1 Alagyaz acherd [Your Eyes are like Mount Alagyaz]; 2 Sew a chobani shun [The Shepherd has a Black Dog]; 3 Mi yar unem [I have a Sweetheart]; 4 Elek' tesekdus [Go Out and Look]; 5 Ay tgha mer geghedsi [Hey, the Fellow from our Village]; 6 Shakhkr-shukhkr; all Fiii, 6, Cviii
Fourth Suite of Peasant Songs and Dance-Songs, 1913–14: 1 Saren kuga djukht-m ghoch [Two Rams are Coming down from the Mountain]; 2 Ervum em [I'm Burning]; 3 Yar djan, ari [Come, my Beloved]; 4 Esôr urbat'ē [Today it's Friday]; 5 Djur kuga verin saren [From the Mountain Streams Water]; 6 Djaghats mani-mani [The Windmill Turns]; 7 Ařnem ertam ēn sar [I will go up to the Mountain with my Sweetheart]; all Fiii, 1–3, Cviii, 4, Fv, 4–5, 7, Cvi
Fifth Suite of Peasant Songs and Dance-Songs, 1913–14: 1 Kanach art ban eka [She Worked on the Green Cornfield]; 2 Nor em nor madsun merel [I have just Prepared Fresh Yoghurt]; 3 Haray, elli yar [Rise, my Sweetheart]; 4 Lusnak bak a břnel [A Full Moon Came Up]; all Fiii, 2, Fv
Sixth Suite of Peasant Songs and Dance-Songs, 1913–14: 1 Ekan Mokads harsner [Brides came from Moks]; 2 Mer bagh dsař a [There are Trees in the Orchard]; 3 Im chinar yarin [To my Beloved like a Plane Tree]; 4 Hovn anush (Araratyan gisher) [The Breeze is Sweet]; all Fiii, 1, 3–4, Cviii
Susan smbul [The Lily and the Daffodil], 1913–14, Cvi, Fiii

SONGS
for 1v, pf unless otherwise stated

Gishererg [Night Song], 1896–9, Fv
Dsedseřnak [The Swallow], 1898, D, Fi, H
Dards latsek, sari smbul [Weep for my Pain, Hyacinth of the Mountains], 1898–9, Fiv
Akh, Maral djan [Ah, Dear Maral], 1899, D, Fi
Lorik [The Quail], 1899, Fv
Zulo [Zulo], 1899, Fv
Aygepan, inch es anum [Gardener, whatever You Do], ?1899–1903, Fv
Vay ēn azgin [Alas, that Nation] (1899–1903), Fv
Bam, p'orotan [Boom goes the thunder], 1900–?07, Fiv
Hayastan [Armenia], 1900–?11, Fiv
Dzayn tur, ov dsovak [Speak Out, Little Sea], 1901, Fiv
Matnik'ə matovs chēr [The Ring was not my Size], 1901, Fv
K'un eghir palas [Sleep, my Child], 1901–2, Fv
Siro dsagumn urkits ē [From Whence comes Love's Blossom], 1901–5, Fv
Al dzin naln inch kane [What Good is a Horseshoe], 1905, Fv
Dsaghik asem [I Will Tell Flowers], 1905, Fv
Mani asem [I Will Tell Fortunes], 1905, Fv
Maron a kayne [There Stands Maro], 1905, Fv
Orôr [Lullaby], 1905, Cii, D, Fi
Antuni [Song of the Homeless], 1905–6, A, D, Fi, H
Chinar es, keřanal mi [You Are Tall like a Plane Tree, do not Bow Down], 1905–6, Cii, D, Fi, H
Dsirani dsař [Apricot Tree], 1905–6, Civ, D, Fi, H
Erkink'n ampel ē [The Sky is Cloudy], 1905–6, A, D, Fi, H
Garun a, dzun a arel [It is Spring, but Snow has Fallen], 1905–6, A, D, Fi, H
Habrban, S, T, pf, 1905–6, A, D, Fi, H
Hov arek', srer djan [Send a Breeze, dear Mountains], 1905–6, A, D, Fi, H
Garun [Spring], 1907, Cii, D, Fi
Chem křna khagha [I Cannot Dance], 1907–8, Civ, D, Fi, H
Kak'avi erg [Song of the Partridge], 1908, Cv, Fi, H
Alagyaz (bardzr sarin) [On High Mount Alagyaz], 1908–11, B, D, Fi
Alagyaz (sarn ampel a) [Alagyaz is Covered with Clouds], 1908–11, B, D, Fi, H
Es ařun djur a gali [Water Flows Down This Stream], 1908–11, B, D, Fi, H
Es saren kugayi [I Returned from the Mountain], 1908–11, B, D, Fi
Hoy, Nazan [Oh, Nazan], 1908–11, B, D, Fi, H
Kanche, křunk [Crane, Sing!], 1908–11, B, D, Fi
K'ele, k'ele [March, March], 1908–11, B, D, Fi, H
K'eler, tsoler [He Walked, Radiant], 1908–11, B, D, Fi, H
Khnki dsař [Incense Tree], 1908–11, B, D, Fi, H
Kuzhn ařa [I took a Jug], 1908–11, B, D, Fi, H
Sar, sar [Mountains, Mountains], 1908–11, B, D, Fi
Zinch u zinch [What, oh What], 1908–11, B, D, Fi
Al aylukhs [My Scarlet Kerchief], S, T, pf, 1908–11, B, D, Fi, H
Ampel a kamar-kamar [The Clouds Formed Arches], 1911, Cvii, Fi
Ervum em [I'm Burning], 1911, Civ, D, Fi
Es aghchik em [I am a Girl], 1911, Cvii, Fi
Es gisher, lusnak gisher [This Night, Moonlit Night], 1911, Fi
Gut'an hats em berum [I am Bringing Bread to the Field], 1911, Cvii, Fi
Křunk [The crane], 1911, Civ, D, Fi, H
Lusnak sari takin [The Moon Behind the Mountain], 1911, Cvii, Fi, H
Oghberg [Mournful Song], 1911, Cvii, Fi
Tun ari [Come Home], 1911, Cvii, Fi, H
Djur kuga verin saren [Water Streams Down the Mountain], 1912, Fi
Shogher djan [Dear Shogher], 1912, Fi, H
Mokads Mirza [The Prince of Mok], 1914, Cvii, Fi, H
Le, le yaman [Love Song], Fi
Shakhkr, shukhkr, Fi

PIANO

Dances: Erangi, Unabi, Marali, Shushiki, Et-arach, Shoror, Ci
Unpubd dances: Manushaki, Shoror

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ROBERT AT′ AYAN/ARAM KEROVPIAN (text, bibliography), ARMINEH GRIGORIAN (work-list)

Komlós, Katalin (*b* Budapest, 1 Feb 1945). Hungarian musicologist and fortepianist. She took a diploma in music history at the Liszt Academy of Music in Budapest, and the doctorate at Cornell University in 1986, with a dissertation on the Viennese keyboard trio in the 1780s. She was also awarded a doctorate from the Hungarian Academy of Sciences in 1998. She joined the staff of the Liszt Academy of Music in 1973. As well as teaching, she has given fortepiano recitals and chamber concerts throughout Hungary, Europe and the USA. The history, literature and repertory of the fortepiano in the 18th century are central to her career, both as a scholar and as a performer.

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AGNES GÁDOR

Komma, Karl Michael (*b* Asch [now Aš], Bohemia, 24 Dec 1913). German musicologist and composer. From 1932 to 1934 he studied musicology with Becking at the German University in Prague and composition with Fidelio Finke at the German Academy of Music; he also studied the piano and conducting. At Heidelberg University (1934) he studied musicology with Besseler, and took the doctorate in 1936 with a dissertation on Johann Zach. Writing in the heady political climate prior to the German annexation of the Sudetenland, Komma tried to show in his dissertation the strong German musical presence in 18th-century Bohemia. He then became an assistant lecturer in the musicology department and from 1940 to 1945 he was head of the music school at Reichenberg (now Liberec), Bohemia, during which time it became the State Music School. After the war he settled at Wallerstein in Bavaria where he had a successful concert career as an accompanist. He became a lecturer at the Stuttgart Musikhochschule in 1954, and was professor of music history and composition there from 1960. He was the founder and co-editor of the *Zeitschrift für Musiktheorie* (1967). Komma specialized in the musical history of Bohemia, Baroque and pre-classical music, Hölderlin and settings of his poetry, and musical iconography. His later compositions include a requiem (1969), *Drei Gesänge nach F. Hölderlin* (1970), *Pfingstdiptychon* for organ (1972), *Ballade* for percussion (1972) and *Tre pezzi tipici 1971/73* for piano.

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HANS HEINRICH EGGEBRECHT/PAMELA M. POTTER

Komorous, Rudolf (*b* Prague, 8 Dec 1931). Canadian composer of Czech birth. He studied the bassoon at the Prague Conservatory (1946–52) and at the Prague Academy of Musical Arts, where he also studied composition with Pavel Bořkovec (1952–9). During the latter period he was the principal bassoonist of the Prague Opera orchestra while still a student. In 1957 he won the Concours internationale d'exécution musicale at Geneva. This award led to an appointment at the Beijing Conservatory (1959–61) where he taught the bassoon and chamber music. Upon his return to Prague he co-founded the contemporary music ensemble Musica Viva Pragensis. In 1969 he emigrated to Canada, although he taught in the USA for two years before being appointed professor of composition at the University of Victoria, British Columbia, where he also served as director. From 1989 until his retirement in 1996 he was director of the School for the Contemporary Arts at Simon Fraser University in Burnaby, British Columbia.

Komorous's involvement with the Czech avant garde in the 1950s and 60s led to a close association with some painters and sculptors. This circle, known as the Smidra group, was strongly influenced by Dada and surrealism; their artistic motto was the 'aesthetic of the wonderful', through which common materials could be transformed into things sublime, mysterious or magical. In response to these early influences, Komorous's music often displays a marked juxtaposition of ideas. Moments of seriousness or extreme tenderness, waltz tunes and boogie woogies are placed side by side. A careful and deliberate collage of seemingly disparate materials is characteristic of much of his music.

His later music (from the early 1980s onward) appears at first to be more conservative than his earlier style. This conservative quality is somewhat of a misconception, however; even though the basic materials may sound familiar, the context is totally unpredictable, so that even common chords often sound otherworldly. In other works he pays homage to the past more directly, through the use of quotation. The folk tune 'She's Like the Swallow' appears in his Sinfony no.2 ('Canadian') (1990) and Hoagy Carmichael's 'Stardust' in his Sinfony no.1 (1988).

An interest in Eastern philosophy and art has influenced several of Komorous's more recent works, among them *Twenty-Three Poems about Horses* (1978), based on the poetry of Li-Ho, the opera *No no miya* (1988) which uses elements of traditional noh theatre and the *Li Ch'ing Chao Madrigals* (1985). While the texts are translations or adaptations of Eastern poets, the music remains Western in its conception. The influence of the East however does suggest itself in the simple elegance of the melodic lines and the economy and purity of the harmony and texture.

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(*selective list*)

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Orch: Bare and Dainty, chbr orch, 1970; Rossi, chbr orch, 1974, rev. 1975; Serenade, str, 1982; Sinfony no.1 'Stardust', 1988; Demure Charm, bn, fl, str orch, 1990; Sinfony no.2 'Canadian', 1990; Chbr Conc., bn, orch, 1995; Sinfony no.3 'Ex C', str orch, 1995; Sinfony no.4 'The Fortune Teller', 1997

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CAMILLO SCHOENBAUM/JOAN BACKUS

Komorowski, Ignacy Marceli (*b* Warsaw, 13 Jan 1824; *d* Warsaw, 14 Oct 1857). Polish composer. He studied the piano with W. Szanior, the violin with Stefan Bułakowski and J. Hornziel and the cello with Józef Szabliński and A. Herman. He was private music teacher to the Kretkowski family at Kamienna in the Kujawy district (1848–50), after which he returned to Warsaw, where he was cellist in the Wielki Theatre orchestra; at the same time he studied harmony and counterpoint with August Freyer and composition with Karol Kurpiníski. In November 1856 he went to Italy for health reasons and lived for some time in Florence. At the beginning of July 1857 he returned via Paris and Ems to Warsaw, where he died of tuberculosis. Komorowski was known above all as a composer of songs, a genre in which his lyrical talent was fully evident; the most popular was *Kalina* to words by T. Lenartowicz (1846). In many of his songs he introduced Polish folkdance rhythms, for example the polonaise, mazurka and krakowiak. He also composed patriotic songs, sacred music (e.g. Mass and Te Deum, chorus, orch, lost) and several piano miniatures.

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JERZY MORAWSKI

Komorzynski, Egon, Ritter von (*b* Vienna, 7 May 1878; *d* Vienna, 16 March 1963). Austrian musicologist. He studied musicology and German philology, graduating from the University of Vienna in 1900. From 1904 until 1934 he was professor of German language and literature at the Vienna Handelsakademie, and for 40 years music critic of the *Österreichische Volkszeitung*. The great majority of his published writings are concerned with Mozart, and especially with *Die Zauberflöte*. His studies of Emanuel Schikaneder, which contain the essence of his long life's work, demonstrated against current opinion Schikaneder's authorship, and the nature and worth of the *Zauberflöte* libretto. He also published many journal articles on Mozart, and on Weber and Wagner. Komorzynski's greatest virtue was his tireless search for new facts, though his writings are not free from errors.

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PETER BRANSCOMBE

Kōmos [comus]. In Greek and Roman antiquity, a festive procession through the streets (e.g. in honour of a god or a victor, or to the house of a friend) accompanied by music, carousing and other merrymaking. Songs were sung, such as the ENCOMIUM, which was originally the song of praise to escort a victor home. Some official *kōmoi* took place in daylight; private *kōmoi* might occur at night, following a SYMPOSIUM. A famous depiction of a *kōmos* is that of the Brygos cup at Würzburg (see illustration). References to a *kōmos* appear in *The Shield of Heracles* (dating from the late 6th century BCE), and the *kōmos* may have developed from the increasingly important cult of Dionysus. Singers in the *kōmos* were called *kōmōidoi*, a term that later came to be applied to actors, singers and poets of comic lyrics, to the comic chorus as a whole, or to the performance itself. The *kōmos* continued until late antiquity; attacked by St Paul (*Romans* xiii.13, *Galatians* v.21), it declined under the influence of the Church.

In late antiquity the name 'Comus' was also given to the leader of a band of revellers, and in this guise is well known through *A Maske presented at Ludlow Castle, 1634* (also known as *Comus*) by Milton, which has been set to music several times (Henry Lawes, 1634; Arne, 1737–8; Hugh Wood, *Scenes from Comus*, 1965).

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GEOFFREY CHEW/THOMAS J. MATHIESEN

Komponium. (Ger.) *See* COMPONIUM.

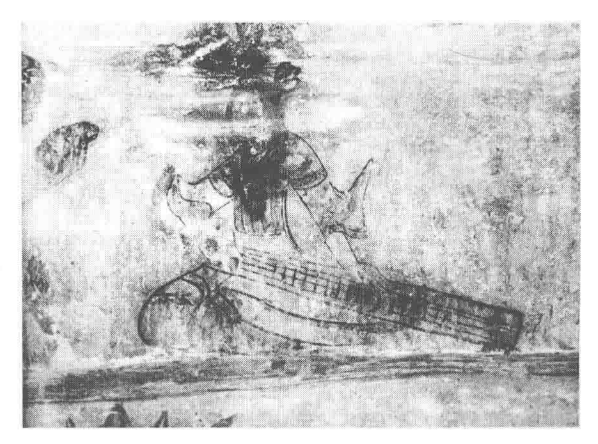
Kŏmun'go (from *kŏmun*: 'black'; *go*: 'zither'). Korean six-string, fretted, plucked long zither . In Chinese-character texts it is referred to as *hyŏn'gŭm*. The *kŏmun'go* is about 150 cm long (though somewhat smaller instruments exist for folk music) and its slightly tapering width is 20 cm at the widest point. The body is made of two main pieces, the slightly curved front of paulownia wood and the back of chestnut; the interior is hollow. Six strings of twisted silk run from a broad, curved bridge on the performer's right to moorings looped through holes at the far end; reserve string is kept in coils near the moorings. Glued perpendicular to the body are 16 thin wooden frets, nearly rectangular in shape and ranging in height from about 6 cm down to only 6 mm. The frets are only wide enough to lie under the second, third and fourth strings, the tallest fret acting as a bridge which suspends these three strings just above the remaining frets. The first, fifth and sixth strings are held up with small movable wooden bridges ('wild-goose feet'). The strings are plucked with a wooden plectrum (*sultae*), and the face of the instrument is protected in the plucking area by a leather cover.

The *kŏmun'go* has several tunings, a typical one for court music being *E♭–A♭–D♭–B♭–B♭–B♭′*. Its compass is quite wide, from the open B♭′ up to b♭′ on the 16th fret. The instrument is played propped slightly up on the edge and angled away from the performer so that the bottom lies against the left knee and the right end is supported on his right knee; as a result, only a single corner rests on the floor (see illustration). The performer plucks the string, both downwards and upwards, with a plectrum held in the right hand between forefinger and middle finger, being secured by thumb and forefinger. The left hand is positioned by keeping the ring finger pressed on the second string (normally on the fourth or seventh fret) and the middle finger on the third; the forefinger and thumb move about freely, the melody normally being played on the second and third strings. Shading and vibrato are obtained by pressing the strings laterally along the top of the frets.



Kōmos: detail from an Attic Red-figure cup by the Brygos Painter, c480 BCE (Martin von Wagner-Museum, University of Würzburg)





Kŏmun'go (six-string zither): (a) playing position; (b) detail from a tomb painting, c6th century CE, *at Tonggou, Jilin Province, China*

The sound of the *kŏmun'go* is rather weak, partly as a result of low string tension, and there are intrusive sounds from the performing techniques, such as the plectrum striking the leather guard or the rubbing of wound strings against the frets. But the *kŏmun'go* is considered a noble and masculine instrument, as distinct from the more feminine KAYAGŬM, and its player is normally the most influential member of an ensemble.

Fretted long zithers, apparently forerunners of the *kŏmun'go*, appear in a number of tomb paintings of the Koguryŏ period (37 BCE–668 CE; see illustration). The richness of the tomb iconography, which extends westward into China, has led to some controversy as to whether the drawings depict proto-*kŏmun'go* or ancient Chinese *wo-konghou* ('horizontal harps').

The *kŏmun'go* was one of the three main string instruments, together with the *kayagŭm* and *pip'a*, during the Three Kingdoms (57 BCE–668 CE). A legend in the *Samguk sagi* ('History of the Three Kingdoms', 1145) recounts how a man named Wang Sanak of Koguryŏ modified a Chinese *qin* and made a new instrument; when he played it black cranes flew in and danced, so he named the instrument *hyŏnkakkŭm* ('black crane zither'), the name later being shortened to *hyŏn'gŭm* ('black zither') or, in pure Korean, *kŏmun'go*.

The *kŏmun'go* has a long and continuous performing tradition. The *Akhak kwebŏm* (1493) devotes to it the longest single instrumental entry, with detailed modal and technical information, and the descriptions apply to the modern instrument in nearly every detail. At about the turn of the 16th century an efficient and precise tablature notation system (*hapchabo*) was devised, based in part on Chinese *qin* tablature, and numerous volumes in this notation survive from 1572 onwards.

The *kŏmun'go* is used in many court and folk ensembles, as well as in the solo virtuoso genre *sanjo*, in which it is particularly effective.

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ROBERT C. PROVINE

Komzák, Karel (i) (*b* Netěchovice, nr České Budějovice, 4 Nov 1823; *d* Netěchovice, 19 March 1893). Czech conductor, bandmaster and composer, father of KAREL KOMZÁK (ii). He spent his youth in Koloděje, Weittertschlag and Český Krumlov, then studied at the Prague Organ School (1839–40) before completing a teacher's course at the College of St Jindřich in Prague (1841–2), during which time he was supported by Tomášek. He became a teacher and organist in Koloděje (1842–7), and later a clerk and organist at an institute for the mentally insane in Prague and organist at the church of St Kateřina (1847–66). At the same time he directed a rifle corps band (1847–65). Komzák achieved his greatest fame through the orchestra which he founded and conducted in Prague (1854–65), and in which Dvořák played viola. After playing for the Prague Provisional Theatre from 1862, Komzák's orchestra finally became the official theatre orchestra (1865). He then became a military bandmaster, giving concerts throughout the Austrian Empire.

Komzák was fiercely nationalistic and displayed this in his use of Czech folk music and in his choice of song titles. Partly as a result of the government's forbidding him from playing Czech songs, he retired in 1882, only to return shortly thereafter to Austrian army service for another six years. He composed over 200 dances, marches, suites and fantasies on Czech folk songs including *Zvuky česke* (Czech Sounds) and *Čech a němec* (The Czech and the German).

WORKS
(selective list)

some works published in Prague (1857–71)

pfr – *polka française*
Ma – *Marsch*

Polkas: Rabin Ličějicer, op.8; Má otčina (Mein Heimatland; Herzblume), pfr, op.20; Nusler-Polka, pfr, op.22; To-To!, pfr, op.23; An die Heimat (Mein Heimat; Na Vlast); Arkadien, polka-mazurka; Auf Wiedersehen; Casino-Polka; Damen-Corso, pfr; Elektrisch, pfr; Faschingspost (Masopustní pošta), pfr; Freie Wahl, polka tremblante; Hamburger, pfr; Libuša; Mai, pfr; Polka, E; Rosetten-Polka; Veteránská, pfr; Wintergarten, pfr; Zum Tanz, pfr

Marches: 88er Regiments-Ma; Abschieds-Ma; An Prag Ma; Auf Wiedersehen (Na shledanou); Avantgarde Ma; Feldzeugmeister 'von Kuhn' (Warfare Masters); Gruss an die Heimat; Horrak Ma; Nach Prag; Schüzenfest-Ma; Soldaten-Abschied Ma; Urlauber-Ma

Quadrilles: Camalien-Quadrille, op.18; Quadrille à la cour sur des airs bohèmes (Čtverylka z českých národních písní [Quadrille on Czech folk songs]), op.21; Kovařská (Shmiede-Quadrille

[The Blacksmith Quadrille]); Sousedská Quadrilla na české národní písně [Sousedská Quadrille on a Czech folksong]
Galops: Narrenabend, op.24; Angélique; Laufschritt
Waltzes: Amalien-Walzer (1884); Moldauwellen (Vltaván)

Principal publishers: Buchholz & Diebel; Ad. Christoph & W. Kuhé; Julius Chmel; J. Hoffman; V. Kratochwill; Rebay & Robitschek; C.F.W. Siegel; Em. Starý; Wernthal

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PAUL CHRISTIANSEN

Komzák, Karel (ii) (*b* Prague, 8 Nov 1850; *d* Baden, nr Vienna, 23 April 1905). Czech composer and bandmaster, son of KAREL KOMZÁK (i). He was taught first by his father and then attended the Prague Conservatory (1861–7), studying violin with Mildner and Bennewitz. He played in his father's orchestra, became a theatre conductor in Linz in 1867, and two years later joined the Austrian 11th Infantry Regiment Band. In 1871 he became the bandmaster of the Seventh Infantry Regiment in Innsbruck as well as conductor of the local *Liedertafel*. He stayed the longest in Vienna (from 1884) and in 1893 went to Baden, where he conducted the spa orchestra. In 1904 he directed his Vienna Farben Orchestra at the Louisiana Purchase Exposition in St Louis, USA. He probably composed the *St Louis Marsch* and *March America* especially for that occasion.

Like his father, he introduced Czech folksongs into his band arrangements, thereby incurring the hostility of the German press. Despite the use of folksongs in his music, however, Komzák did not share his father's strong nationalist inclinations. He was a prolific composer, and his compositions include dances (81 polkas, 66 marches, 21 waltzes), songs and suites, and the operetta, *Edelweiss*, first performed at the Stadttheater in Salzburg in 1891. Many of his dance compositions were written in collaboration with his father, and for each genre most are comparable in form and force to those of his contemporaries. He died in 1905, run over by a train.

Komzák's son, Karel Komzák (iii) (1878–1924) also became a composer and bandmaster, contrary to his father's wishes. His works, consisting of an estimated 360 compositions few of which were ever published, are now mostly unknown.

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(*selective list*)
Ma – *Marsch*

Stage: Edelweiss (operetta), Salzburg, Stadt, 28 Nov 1891
Marches: Nieke Ma, op.103; Thun-Hohenstein Ma, op.104; Ta-Ra-Ra-Boom-De-Ra Ma, op.109; Für Kaiser und Vaterland Ma, op.125; Vindobona Ma, op.127; Wassergigerl Ma, op.128; Erherzog-Albrect-Ma, op.136 (1887); Habts a Schneid Ma, op.143 (1887); König-Ma, op.147 (1887); Bavaria Ma, op.151; Wiener Leider-Ma, op.171 (1890); Echtex Wiener Blut Ma, op.189; Prager Jubiläums-Ma (1891); Schluter a Schluter Ma, op.194 (1892); Guldenzettels Abschied Ma, op.203; Lustiges ma potpourri, op.220; Bruder Martin Ma, op.221; Caraffa Ma mit Benutzug des Caraffa Fanfare von 1672, op.243 (1897); Erherzog-Rainer-Ma, op.261; Kaiser-Josef-Ma, op.265 (1905); March America (1905); St Louis Ma (1905); The Francis Ma (1905); Andreas Hofer Ma, op.279; 84er Regiments-Ma; Barataria-Ma; Major General Ma; Oberst-König-Ma; Oberst-von-Stingl-Ma; Toros Ma; Weana Chic n Weana Schan Ma; Windisch-Graetz Ma; Youp-La Ma
Waltzes: In Sturm und Drang, op.135a (1887); Fidles Wien, op.190 (1894); Neues Leben, op.210 (1893); An der schönen grünen Narenta, op.227 (1896); Mein Baden, op.228 (1896); Elisabeth-walzer im spanischen Style, op.239 (1897); Bad'ner Madl'n, op.257 (1898); In die weite Welt, op.289 (1903); Maienzauber, op.306 (1908); In the Highland Freedom Dwells; Love and Life in Vienna
Polkas: Adonis Liebestod, polka française, op.139; München-Wien, ein Sinn, polka française, op.154; D'Helenthaler, polka schnell, op.273
Galops: En Carrière Galop, op.141; Sturm Galop, op.156 (1885)

Principal publishers: Josef Blaha; Bosworth & Co; Julius Chmel; August Cranz; P. Fischer; Hawkes & Son; V. Kratochwill; Louis Oertel; Rebay & Robitschek; Em. Starý

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PAUL CHRISTIANSEN

Kon, Yuzef(-Al'bert Geymanovich) (*b* Kraków, 17 March 1920; *d* Petrozavodsk, 12 Nov 1996). Russian musicologist of Polish birth. After first studying the piano, he began his musical education in the humanities faculty at Warsaw University (1938–9), continuing at the conservatories of L'viv (1940–41) and Leningrad (evacuated to Tashkent during World War II, 1944–8). His teachers included Yu. Khominsky, Sofiya Lissa, A. Khïbinsky and Yu.N. Tyulin. He taught and was head of the theory department at the Tashkent Conservatory (1947–63) and also at the conservatories of Novosibirsk (1963–70) and Petrozavodsk (1970–96). After gaining permission for entry into Leningrad, he taught at the Leningrad Conservatory (1967–9). He was made an Honoured Artist of Karelia in 1980 and was awarded the B.V. Asaf'yev Prize in 1990.

Kon has studied the musical language in terms of theory and technology, and semiotics, using as a basis for his work an analogy between musical and verbal language. His study of music is distinguished by his culturally logical approach and application of concepts and methodologies drawn from a wide variety of disciplines, including linguistics, philosophy, psychology and mathematics; it is at the intersection of musicology and other fields of research that his most original ideas have arisen. His doctoral dissertation (1987) explored the role of choice and combinaton principles as foundations of order and logic in 20th-century tonal music. He introduced the concepts of modal depth as a characteristic of the degree of complexity of its organization and vertical density as a regulator of dynamic processes in atonal music. Using probability statistics in his analysis of rhythm, he discovered the means of dynamic creation of form in irregular metric conditions. He has analysed the original ideas in modern musical theory and musical semiotics of Asaf'yev, Boulez, Hindemith and Xenakis, among others and, by considering music as a specific manifestation of human culture in general, has revealed some unexpected parallels and analogies in the work of major composers

and practitioners of other arts and sciences (for example, Stravinsky and the poet Khlebnikov). Kon has studied the music of a variety of composers, including Bach, Beethoven and Liszt, but has devoted particular attention to music of the 20th century, especially Schoenberg and Stravinsky. He has also undertaken research on the Uzbek, Finnish and Karelian, Polish, and Czech and Slovak national musical cultures.

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KIRA YUZHAK

Konbit music. *See* HAITI, §II.

Kondakion. *See* KONTAKION.

Konde, Fundi (*b* Waa, nr Mombasa, 1924). Kenyan popular musician. Konde has travelled widely in eastern Africa for over 50 years. Born in colonial Kenya, he absorbed the local *nomba* dance rhythms from an early age. He attended St George's Catholic School where he learned clarinet, flute and trumpet, and Western notation. In 1940 he joined the colonial Department of Health but continued to play acoustic guitar, occasionally entertaining at weddings and parties. Konde's early groups featured guitars, accordions and drums, and played original compositions in Swahili that combined traditional Sengenya rhythms with African American blues and Cuban SON, styles that were accessible at the time and were now influential in the bustling port of Mombasa.

At 19 years old he enrolled in the King's African Rifles (Entertainment Unit), and began entertaining in Burma with musicians from Tanganyika and Uganda; he made his first recordings at that time in a Calcutta studio. After World War II, Konde's unit returned to Kenya under the guidance of the film producer and director of East African Records, Peter Coleman. He was encouraged to play an electric Gibson (the first in East Africa) and from then on became the featured guitarist in Peter Coleman's African Band. From there his career flourished, as he became one of the three most sought after entertainers in the region.

In 1954 he joined the African Broadcasting Service, and in 1956 he joined HMV Records as A&R manager. He retired in 1963 but returned twice both as a sound engineer, producer and performer. In 1994 Konde joined the Shikamoo Jazz Band in Dar Es Salaam, a band that was reviving the glory days of East African pop while raising the profile of older people in Tanzania. He is now retired in Nairobi, leaving a legacy of hundreds of well-loved melodies.

RONNIE GRAHAM

Kondo, Jo (*b* Tokyo, 28 Oct 1947). Japanese composer. He studied composition at the Tokyo National University of Fine Arts and Music with Yoshio Hasegawa and Hiroaki Minami (1968–72). After a year in New York on a Rockefeller Foundation grant (1977–8) he was invited to lecture at the University of Victoria, Canada (1979). He has been a lecturer at the University of Fine Arts and Music to teach composition since 1986, and in 1987 he was composer-in-residence at the Hartt School of Music, Connecticut, and taught at Dartington. In 1988 he became professor of composition at the the Elizabeth University of Music in Hiroshima.

The influence of American experimental music, evident in his early works, led to his devising a post-Cagean style of 'Sen no ongaku' (linear music) in the early 1970s, in which the whole structure is derived from a single melodic line, with each constituent sound recognizable as an individual entity. *Standing* and *Sight Rhythmics* typify this style, which at the end of the 1970s Kondo began to enrich by adding vertical elements. Among his many

commissions are those from Music Today, Tokyo (1970, 1976), and the Maggio Musicale Fiorentino (1984). Between 1980 and 1990 he directed Musica Practica Ensemble, a chamber orchestra devoted to contemporary music. He became an associate editor of Contemporary Music Review in 1989.

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Orch: A Shape of Time, pf, orch, 1979; Pastoral, 1989; Sleeping Venice, mand orch, 1995; To the Headland, 1995
6 or more insts: Breeze, 2 fl, 2 cl, vc, db, 3 perc, 1969; Strands I, fl, eng hn, banjo, perc, va, db, 1978; Threadbare Unlimited, 8 str, 1979; Left bank, 14 insts, 1981; Still Life, 8 vn, 1981; Hunisuccle, 14 insts, 1984; Isthmus, 7 insts, 1985; Res sonorae, ob, va, 12 insts, 1986; Serenata secca con obbligato, fl, 13 insts, 1991; Dots and Lines, cl, bn, vn, va, vc, pf, 1993
1–5 insts: Str Qt, 1969; Orient Orientation, any 2 insts of the same kind, 1973; Standing, any 3 insts of different families, 1973; Sight Rhythmics, vn, tuba, banjo, elec pf, steel drum, 1975; Under the Umbrella, 5 perc, 1976; Ritard, vn, 1977; Diptych, vn, hn, trbn, pf, glock, 1983; Yokohama, 2 vn, b fl, pf, 1989; 3 Songs of the Elderberry, vn, opt. perc, 1995; Dithyramb, fl, gui, 1996
El-ac: Summer Days, cl, tape, 1970; Riverrun, tape, 1977
Vocal: New Buds on the Elderberry Tree (T. Kinoshita), S, 1982; Jō-ka, Buddhist chanting chorus, 20 Jap. gagaku insts, 1985

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SUSUMU SHONO

Kondracki, Michał (*b* Połtawa, Ukraine, 5 Oct 1902; *d* Glen Cove, NY, 27 Feb 1984). Polish composer. He studied composition with Statkowski and Szymanowski at the Warsaw Conservatory (1923–7) and then with Dukas and Boulanger at the Ecole Normale in Paris (until 1931). In Paris he was secretary to the Society of Young Polish Musicians. He returned to Warsaw and then moved to Rio de Janeiro (1940) and New York (1943), where he remained as a composer and teacher; he contributed articles on American musical life to *Ruch muzyczny*. His reputation as a composer was first established with the ballet *Metropolis* (1929) and the *Mała symfonia góralska* ('Little Highlander Symphony', 1930). Other early works (most of them unpublished) include a Partita for orchestra (1928), *Żołnierze* (*Parade*) ('Soldiers') and the Piano Concerto (1935) – dissonant and percussive compositions, often containing Polish folk themes; their rhapsodic expansiveness and rich romantic harmony were enriched by the influences of Roussel, Ravel and Prokofiev. During this period Kondracki was regarded as one of the most interesting younger Polish composers. In such later works as *Hymn do Afrodyty* for strings (1957) and the *Nokturn* for harp and strings (1951), however, he leaned towards a certain simplification of texture. After 1957 he almost gave up composing.

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(selective list)

Stage: Metropolis (ballet), 1929, lost; Popieliny (op, after J. Kasprowicz: *Marchott*), 1934, lost; Legenda czyli baśń krakowska [The Legend, or fair tale of Kraków] (ballet), 1937
Orch: Partita, 1928, lost; Mała symfonia góralska [Little Highlander Sym.], 1930; Żołnierze (Parade) [Soldiers], 1932; Suita kurpiowska, 1933, lost; Nokturn, 1935; Pf Conc., 1935, lost; Conc. for Orch, 1936; Mecz [Match], 1937, lost; Toccata, 1939; Epitafia, small orch, 1940; Concertino, pf, small orch, 1944; Sym. 'Zwycięstwa' [Victory], 1944; Taniec brazylijski, 1944; Psalm, 1944; Nokturn, hp, str, 1951; Groteska, 1952; Pastorale, 1955; Kolęda [Christmas carol], fl, str, 1955; Hymn do Afrodyty, str, 1957
Choral: Cantata ecclesiastica, chorus, orch, 1937; Hymn olimpijski, chorus, orch, 1954

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BOGUSŁAW SCHÄFFER/R

Kondrashin, Kirill (Petrovich) (*b* Moscow, 6 March 1914; *d* Amsterdam, 8 March 1981). Russian conductor. Born into a family of orchestral musicians, he began piano lessons at the age of six, and later studied music theory under Nikolay Zhilyayev, who had a great influence on his artistic development. His conducting career began in 1931 at the Children's Theatre, Moscow. From 1934 he was assistant conductor at the Nemirovich-Danchenko Music Theatre, making his début with Planquette's *Les cloches de Corneville* (25 October 1934). He studied conducting at the Moscow Conservatory with Boris Khaykin (1932–6), and was then conductor at the Maliy Theatre, Leningrad (1936–43), where he gave promising performances of Pashchenko's *Pompadour*, Puccini's *La fanciulla del West* and Cheremukhin's *Kalinki*. At the First All-Union Competition of Conductors in 1938, he was awarded an honorary diploma for his high professional skill and virtuoso technique. A Soviet music critic of the time wrote 'I was particularly impressed by the young conductor's ability to work with the orchestra. Eschewing wordiness, Kondrashin achieves understanding by precise gesture rather than oratory'. In 1943 he moved to the Bol'shoy Theatre, where contacts with Samosud, Pazovsky and Golovanov helped to improve his opera performances and widen his practical experience; he also staged a number of new productions. During this time he also appeared frequently with the country's leading symphony orchestras with programmes which included Myaskovsky, Prokofiev, Shostakovich, Rachmaninoff, Tchaikovsky, Liszt and Wagner.

After leaving the Bol'shoy in 1956 Kondrashin won recognition as an outstanding concert conductor and as a frequent partner of such soloists as David Oistrakh, Richter, Rostropovich, Gilels and Kogan. At the 1958 Tchaikovsky Piano Competition in Moscow he performed with Van Cliburn, and in the same year made his American and British débuts. He was artistic director of the Moscow PO (1960–75), and this period can be regarded as his most important contribution as a performer. His experience as an opera conductor had defined his basic attitude, instilled in him a preference for programmatic interpretation of symphonic music, and given him a sound approach to musical performance; and during his years with the Moscow PO these qualities were consolidated. From 1960 he abandoned the baton, demanding that the orchestra appreciate the fluctuations of mood revealed only by the slightest movements of the

hand or fingers, by mime, and mainly by the expression of the eyes. His finest work during the 1960s was his conducting of Mahler's symphonies, in which a notable restraint, characteristic of Kondrashin's interpretations, underlined the expressive tensions of the orchestra's performances. Kondrashin's repertory broadened steadily. He conducted the first performances of Shostakovich's symphonies nos.4 and 13, and the premières of other works by Shostakovich, Khachaturian, Sviridov, Shchedrin, Boris Chaykovsky, Weinberg and others; his repertory also included works of the Classical period and works by Bartók and Hindemith. Under Kondrashin's leadership the Moscow PO achieved a high standard of performance and toured many countries. Kondrashin was the first to conduct all of Shostakovich's 15 symphonies in two concert seasons. He received many honours from his native country and in 1972 was named People's Artist of the Soviet Union, the nation's highest artistic title.

In December 1978, after a series of concerts, he requested and was granted residency in the Netherlands on the grounds that the Soviets were stifling his artistic freedom. In 1979 he was appointed conductor of the Concertgebouw, Amsterdam. He unexpectedly died of a heart attack two years later Kondrashin saw himself in the same tradition as the great conductors of the past, who strove to produce their own unique sound and style with their orchestras. He was a brilliant interpreter of Russian music, always showing an immense panache and commitment to the music. He was equally at home in the music of Mahler, Beethoven, Brahms and Hindemith. His interpretations showed an extraordinary balance of texture of the orchestral sound, an acute dynamic control, and a warmth and kinship with the music not often found in interpretations of Western music by Russian conductors. Some of his articles on conducting were published as *O dirizhyorskom iskusstve* ('On the art of conducting', Leningrad and Moscow, 1972).

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I.M. YAMPOL'SKY/V. LEDIN

Konen, Valentina Dzhozefovna [Konin, Valentine Victoria] (*b* Baku, 29 July/11 Aug 1909; *d* Moscow, 9 Dec 1991). Russian musicologist. After receiving her schooling in New York, she graduated from the piano class of Bergolio at the Juilliard School of Music in 1929; she also attended evening classes in literature at New York University, 1927–9. In 1931 she moved to Russia and enrolled at the Moscow Conservatory, where she studied with Ivanov-Boretsky (music history), Yudina (piano), Mazel' and Zuckermann (analysis), 1933–8. Both during and after her studies she was Moscow correspondent for the New York *Musical Courier* (1933–7) and music critic for the English-language paper *Moscow News* (1932–4; 1943–5). In 1938 she joined the faculty of the Moscow Conservatory, where she took the *Kandidat* degree in 1940 with a dissertation on the antecedents of the Viennese classical symphony. She gave lectures on music history at the conservatory (1939–41, 1943–9), and in 1945 was appointed senior lecturer; she also taught at the Gnesin Institute for Musical Education (1944–9). She completed her doctoral degree in 1946 with a study on American music, on which her later monograph (1961) was based. After working as a professor at the Musorgsky State Conservatory of the Urals in Sverdlovsk (1949–51), she became a senior research fellow at the Institute for the History of the Arts in Moscow in 1960.

The legacy of Konen's writings dominates Russian studies in music history. Her work is characterized by an elegant synthesis of perspectives from different fields of musical scholarship, including music theory, history and aesthetics. She investigated a broad repertory of music ranging from the English Renaissance to the 20th century, and her combined publications constitute a general history of music in Europe and the USA. Her studies usually placed their subject in a cultural context and she tended to draw historical parallels between developments in music and other fields; this method sprang from her belief that stylistically similar phenomena are part of a single dialectical historical process. Author of nearly 150 works, her most important publications remain her history of European music and her monographs on individual composers.

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VIKTOR VARUNTS

Konetzni(-Wiedmann), Anny (*b* Vienna, 12 Feb 1902; *d* Vienna, 6 Sept 1968). Austrian soprano, sister of HILDE KONETZNI. She studied at the Vienna Conservatory with Erik Schmedes and made her stage début at the Volksoper in 1925 as a contralto. After provincial engagements and guest appearances in the *Ring* at Paris (1929) she joined the Berlin Staatsoper in 1931. In 1933 she appeared at Buenos Aires and soon after became a member of the Vienna Staatsoper. In 1935 she sang Brünnhilde under Beecham at Covent Garden, then returned to London in three of the next four seasons, and was invited back to sing in *Die Walküre* in the 1951 *Ring*. She also appeared at Salzburg, New York, Rome and at other leading houses. Her voice, in its prime a strong, pure dramatic soprano, was not supported by a particularly impressive stage presence. She retired in 1955 and illness obliged her to give up teaching at the Vienna Music Academy in 1957. Her singing is preserved in various compilations of recordings originally made between the 1930s and 50s; of these the most impressive are excerpts from *Tristan* and *Parsifal*.

PETER BRANSCOMBE

Konetzni, Hilde (*b* Vienna, 21 March 1905; *d* Vienna, 20 April 1980). Austrian soprano, sister of ANNY KONETZNI. She studied at the Vienna Conservatory and made her début at Chemnitz in 1929 (Sieglinde to her sister's Brünnhilde). In 1932 she joined the German Theatre in Prague, and after a successful guest appearance as Elisabeth in *Tannhäuser* in Vienna she joined the Staatsoper in 1936. That year she first sang at Salzburg (Donna Elvira). Her Covent Garden début was in 1938 (First Lady in *Zauberflöte* and Chrysothemis in *Elektra*); she is remembered especially for stepping into the Marschallin's clothes at a moment's notice to save a *Rosenkavalier* performance when Lehmann fell ill. She appeared in *The Bartered Bride*, *Tannhäuser*, the *Ring* and *Don Giovanni* the following season at Covent Garden, and was heard as Leonore (*Fidelio*) during the 1947 Vienna Staatsoper season. She also sang at Glyndebourne (Donna Elvira in 1938) and in the USA, and in 1955 returned to sing Sieglinde and Gutrune in the Covent Garden *Ring*. Although she and her sister both sang the Marschallin, Hilde Konetzni tended to prefer the more lyrical roles. Towards the end of her career she added to an extensive repertory a number of small character parts of the kind beloved of Viennese audiences. Her Leonore survives in an incandescent Vienna concert performance under Böhm from 1944. She recorded Strauss songs with the composer as accompanist, while her Sieglinde and Gutrune in Furtwängler's La Scala *Ring* (1950) and Sieglinde in the RAI relays of 1953 are worthy mementos of her Wagner.

PETER BRANSCOMBE

Kongsted, Ole (Dan) (*b* Copenhagen, 22 Sept 1943). Danish musicologist. After a period as a professional jazz musician playing tenor saxophone (1962–7), he studied musicology at the University of Copenhagen with Nils Schiørring, Henrik Glahn and John Bergsagel, and privately with Heinrich Schwab at the University of Kiel. From 1976 to 1980 he held a research grant, following which he was appointed assistant director at the Museum for the History of Music in Copenhagen. He had extended leave from this position between 1994 and 1999, from 1996 as a Senior Research Fellow of the Danish Royal Library, during which time, among other things, he made valuable investigations in once more accessible libraries of Eastern Europe. Kongsted's chief interest is in the music of the Renaissance period, especially in Denmark. He has made important contributions to this field of research and some of the music he has discovered has been performed and recorded with the ensemble Capella Hafniensis, which he formed in 1990. In 1983 he became musical director of a Catholic church in Copenhagen, following which he was awarded the Otto Købke Memorial Prize in 1992 in recognition of his services to both the cultivation of plainchant in Denmark and Danish musical history. From 1990 to 1992 he was president of the Danish Musicological Society.

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JOHN BERGSAGEL

König. German family of organ builders. They were active for three generations in the region of the Eifel, the electorate of Cologne, and in the northern Rhineland. Balthasar König (*b c*1685; *d c*1760), founder of the family firm, was resident in Münstereifel from 1711 and moved to Cologne in 1735. He established his own type of organ, and this was taken up and continued by his sons and grandsons without any significant modifications; this 'König type' remained a standard model in the German part of the Rhineland up to the second half of the 19th century. It gave prominence to the *Hauptwerk*, which was often the only manual. The second manual was a *Positiv*, and wherever possible a *Rückpositiv*. The third manual served as the 'Echo', and was equipped with flute stops. Free as well as coupled pedals frequently reached only as far as *f*, although larger instruments would extend to *c'* or *d'*. Balthasar König also showed a liking for mixture stops featuring the interval of a 3rd; the solo stops were generally distributed between the bass and the treble.

Christian Ludwig König (1717–89), son of Balthasar, studied with his father but subsequently also with Christian Müller (1690–1773) and was resident in Cologne from 1744. He frequently added to his organs characteristic stops in imitation of other instruments (e.g. Viola da gamba, Flûte traversière and Hautbois).

Johann Kaspar Joseph König (1726–63), another son of Balthasar, worked mostly with his father and is on record as an independent organ builder in only five places. Johann Nicolaus König (1729–75), also a son of Balthasar, is similarly seldom mentioned as an independent organ builder. He studied with his father, and as they shared the same house in Cologne it may be assumed that he eventually took over the business from him.

Balthasar Franz Joseph König (1744–66), a son of Johann Kaspar, was considered his father's successor; he died young, however. Carl Philipp Joseph König (1750–95), a son of Christian Ludwig, worked at first with his father and later independently. Adolph Daniel König (*b* 1768), a son of Johann Nicolaus, was the last organ builder of the König family, and is last known to have been active in 1803.

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FRIEDRICH JAKOB

König, Johann Balthasar (*b* Waltershausen, nr Gotha, bap. 28 Jan 1691; *d* Frankfurt, bur. 2 April 1758). German composer. As a boy he joined the Stadtkapelle in Frankfurt, singing first under the direction of G.C. Strattner. When Telemann succeeded the latter in 1712 König began to work for him as a copyist and also learnt to imitate his style; presumably he took lessons with him. In 1718 Telemann acted as godfather to König's son. When Telemann left for Hamburg in 1721, König took over from him the post of music director at the Katharinenkirche, then the second principal church in Frankfurt, while remaining a member of the Stadtkapelle, now directed by G.C. Bodinus. The fact that he also played the cello and sang with the choir at the Barfüsserkirche without payment suggests that he acted as 'Kapellmeister-Adjunkt' (assistant to be promoted) to Bodinus, whom he did in fact succeed in 1727. Working at the two principal churches and as civic music director, he had risen to the same position as Telemann and tried successfully to re-establish, after a decline under Bodinus, the former quality of musical performances. Among the works he directed were Telemann's oratorio *Der königliche Prophete David* (in 1733 and 1739) and one of Telemann's Passions (1739).

More deeply concerned than his paragon with the basic duties of a Protestant church musician, König took great care to improve congregational singing. He had already submitted his proposals to the city council as a memorandum, *Unmassgeblicher Vorschlag wie dem übel-Singen in den Frankfurther Kirchen abzuhelfen sey* (*D-F*, 1724) before he gained his influential position. His most important contribution was the publication of the *Harmonischer Lieder-Schatz* (1738), the most comprehensive hymnbook of the 18th century, containing nearly 2000 melodies with figured bass. He adapted many of the older tunes to the fashion of his time by smoothing irregular rhythms or imposing major–minor contours and harmonies on modal melodies. About 290 tunes which appear for the first time in this collection are probably by König himself. Three of them are still sung in Germany, and three are known in Anglican hymnbooks as 'Tempest', 'Evangelists' and 'Franconia'. König's church cantatas are still to be catalogued; their similarity to Telemann's works and König's activity as a copyist have given rise to misattributions concerning both composers. Further confusion has been caused by König's custom of copying single arias or choruses from Telemann's cantatas and re-using them, sometimes with different words, in a new context.

WORKS

Harmonischer Lieder-Schatz, oder Allgemeines evangelisches Choral-Buch, welches die Melodien derer … alten als neuen … Gesänge … in sich hält … dergestalt verfasset … dass … mit der Orgel oder Clavier accompagnirt werden können; ferner … die Melodien derer hundert und funffzig Psalmen Davids (1913 chorale melodies), 1v, bc (Frankfurt, 1738, enlarged 2/*c*1750, 3/1767) [incl. *c*290 probably by König]

Cants.: Ach, Jesus geht zu seiner Pein, 4vv, chorus 4vv, 2 fl, 2 ob, 2 vn, va, vle, org, ed. A. Adrio (Berlin, 1947) [attrib. Telemann in Süss]; Alle die gottselig leben wollen; Auf zur Lust, ihr frohen Thöne; Beglücktes Begegnen; Dancket dem Herren; Die Wahrheit ist ein himmlisch Licht; Ehen sind beglückt zu nennen; Gleichwie ein Hirsch; Gott ist unsre Zuversicht; Halleluja! er lebt; Halleluja, laudate servi Domini; Herr Jesu, der du wunderbar; Herr sende den Schöpfer der Tugend; Ich fürchte mich nicht; Ich hebe meine Augen auf; Ich schreye, Gott, zu dir; Ihr Lieben lasset uns untereinander; Kommt her zu mir; Kommet zum Mahle des Herren; Lasset uns doch den Herrn; Mein Glaubenslicht ist schwach; Meines Jesu Passion; O heilige Zeit; So schallt der neuen Orgel Thon; Vater unser im Himmelreich; Vergeblich suchet man die Ruh; Wer mich liebet: all *D-F*

Dies ist der Tag, motet, *F*; Gott wird mich erhalten, cant., *Bsb*; Ruhe sanfft in deiner Gruft, funeral aria, *F*; Vitae vivunt quam pastores, pastoral play, *F*

18 Kaiserliche Trauer- und Freudenkantaten (occasional cantatas), mostly 1740–47, music lost

March, 3 insts (? 2 ob, bn), 1728, *F*

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DOROTHEA SCHRÖDER

König, Johann Mattheus [Matthias] (*fl* 1778–90). German composer. He was active at least from 1778 as a Prussian chamber chancellor in Ellrich (near Nordhausen) and as an amateur musician. He published three lied collections to texts mainly by his friend, the poet L.F. Günther von Göckingk; König was also in contact with two literary circles (J.W.L. Gleim's Dichterkreis in Halberstadt and L.C.H. Hölty's Hainbund in Göttingen), although he set only a few of their poems. His lieder are written in the simple folklike style of the first Berlin lied school. He also wrote two Singspiele, other lieder and a few instrumental pieces.

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Singspiele: Lilla, oder Die Gärtnerin, vs (Berlin, 1783); Die Execution, 1790
Lieder: [60] Lieder mit Melodien (Berlin, 1778–80); 1 in Sammlung verschiedener Lieder von guten Dichtern und Tonkünstlern (Nuremberg, 1780–82); Lieder verschiedenen Inhalts (H.W. Lawätz) (Altona, 1790); 3 in *D-Bsb*
Inst: 6 Sonatines, hpd/pf (Berlin, 1784); 12 Suiten, hpd, *Bsb*; Sonata, fl, vn, b, *Bsb*, doubtful

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RAYMOND A. BARR

König, Johann Ulrich von (*b* Esslingen, Swabia, 8 Oct 1688; *d* Dresden, 14 March 1744). German poet, dramatist and librettist. He attended the Stuttgart Gymnasium and subsequently studied theology at Tübingen and law at Heidelberg. After being secretary and private tutor to a young nobleman travelling to Brabant, he settled in Hamburg in 1710. Here he rapidly achieved a leading position in the direction of the opera and began a fruitful career as librettist to many prominent German composers, including Keiser, Melchior Hoffmann, Telemann and, at Brunswick, G.C. Schürmann and C.H. Graun. He became closely associated with Brockes and Richey, with whom he founded the Teutschübende Gesellschaft. In April 1716 he left Hamburg and went first to Leipzig and then to Weissenfels. In 1720 he accepted the position of court poet and private secretary at the Dresden court. He was elected a member of the Berlin Academy of Sciences in 1729, and in 1730 returned to Hamburg. In 1735, having re-established himself at the Dresden court, he was made director of court ceremonies and court librarian. He was ennobled by the Saxon King in 1740.

König occupies an important position in the history of German opera. He was highly respected by composers as a poet and dramatist and extolled by Mattheson, in his *Critica musica* (1722–3), as an 'incomparable poet'. Although several 19th-century writers on German opera condemned him as the untalented creator of tasteless and bombastic Baroque texts, he was, in fact, a gifted experimenter who sought to revitalize the German language and its poetry. Many of his librettos are translated and adapted from French and Italian texts, a not unusual practice for early 18th-century German opera. He subscribed to the taste of the time by retaining large numbers of arias in Italian, which created the curious mixture of languages to be found in the works of Keiser, Telemann and Schürmann. While his librettos rely on many characteristic dramatic stereotypes of the early 18th century and depend heavily on the conventions of stage decoration, machines and ballets, they are often models of straightforward, uncomplicated plot development, excelling in comedy, and with a realistic, natural and frequently folklike language. König also wrote many sacred texts including the Passion oratorio *Der zum Tode verurteilte und gecreuzigte Jesus*, which with the Brockes Passion is one of the most important oratorio texts of the 18th century.

WRITINGS

only those relating to music

Theatralische, geistliche, vermischte und galante Gedichte (Hamburg and Leipzig, 1713) [incl. orat, *Brautmesse: die geistliche Vermählung der Seele mit Christo*]
'Untersuchung von dem guten Geschmack in der Dicht- und Redekunst', *Des Freyherrn von Canitz Gedichte*, ed. J.U. von König (Leipzig, 1727), suppl.
'Von der Vergleichung des Numerus in der Dichtkunst und Musik', *Dess Herrn von Besser Schrifften*, ed. J.U. von König (Leipzig, 1732), suppl.

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GEORGE J. BUELOW

Königsberg (Ger.). *See* KALININGRAD.

Königslöw, Johann Wilhelm Cornelius von (*b* Hamburg, 16 March 1745; *d* Lübeck, 14 May 1833). German organist and composer. He first studied the piano and singing with his father Johann Christoph Burchard von Königslöw, a music teacher in Hamburg. At the age of 13 he went to Lübeck as a boy soprano in the Abendmusiken directed by the organist at the Marienkirche, A.C. Kunzen, with whom he also studied the organ, violin, composition and, perhaps, the cello. Königslöw became Kunzen's assistant (1772), then his successor as organist (1781). From 1773 he was a leading figure in Lübeck's concert life, continuing the Abendmusiken, conducting Good Friday concerts, promoting amateur concerts, performing in chamber music and organ concerts, founding a choral society and directing a series of subscription concerts of large-scale choral works by Beethoven, Graun, Handel, Homilius, Mozart and Rolle.

Most of Königslöw's compositions are oratorio-like works written for the Abendmusiken. They are firmly within the Classical tradition; apart from fugal treatment of the choral parts in passages with biblical verse and frequent tone-painting effects in the manner of Haydn, the part-writing is generally homophonic and the music is infused with Mozartian cantabile. His fugues for organ,

each comprising a slow introduction and a fugue, were probably composed for concert performance. They are not strictly contrapuntal, and are valuable examples of the shift towards Classical stylistic elements in organ music.

WORKS

MSS, mostly in D-LÜh

Orats (Abendmusiken): Des jungen Tobias Verheirathung, 1782; Davids Thronbesteigung, 1785; Der geborene Weltheiland, 1788; Die Rettung des Kindes Mose, 1788; Davids Klage am Hermon, 1793

Cants.: Musik fürs Gymnasium, 1779; Kirchenmusik am Neujahrstage; Lobet den Herrn, *D-STBp*; Johannismusik

Inst: [60] Fugen für Freunde und Liebhaber des Orgelspiels, vols.ii–v, 2 ed. in Lübecker Orgelbuch, vol.1, ed. A. Schnoor (Lübeck, 2000); Introduction und Fuge, G, org; Fuge, C, org; Introduction und Fuge, d, 2 org; Hpd conc., 1781

LOST WORKS

Orats (Abendmusiken): Die Zuhausekunft des jungen Tobias, 1782; Saras Ankunft bey Tobias, 1783; Joseph, 1784; Jojada, der Hohepriester, 1786; Esther, 1787; Die eherne Schlange, 1789; Tod, Auferstehung und Gericht, 1790; Petrus, 1791; Paulus, 1792, collab. M.A. Bauck; Saul und David im Kriege, 1800

Cants.: Musik am Michaelisfeste; Michaelismusik, 1801–2

Inst: Ov., orch; [60] Fugen für Freunde und Liebhaber des Orgelspiels, vol. i

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A. Edler: *Der nordelbische Organist* (Kassel, 1982)

H. Voss: *Orgelmusik in der zweiten Hälfte des 18. Jahrhunderts in Norddeutschland* (Lübeck, 1993)

GEORG KARSTÄDT/ARNDT SCHNOOR

Königsperger, Marianus [Johann Erhard] (*b* Roding, nr Regensburg, 4 Dec 1708; *d* Prüfening, nr Regensburg, 9 Oct 1769). German composer. The son of an instrument maker, he went to the Benedictine abbey of Prüfening as a choirboy. His talent for music proved so great that he abandoned the study of theology in its favour; having entered the Benedictine order, he became organist and choirmaster at Prüfening in 1734, a post he retained for the rest of his life. On entering Prüfening he took the name Marianus, renouncing his baptismal names Johann Erhard which he never used in connection with his musical activities. From 1740 until his death he produced a steady stream of publications, most of which were church music, but which also included symphonies and keyboard pieces. With the considerable profits from the sale of nearly 40 publications Königsperger was able to finance not only the building of a new choir organ for Prüfening, but also the improvement of the main organ, the purchase of books for the abbey library and the publication of scholarly works by his fellow monks.

Königsperger was one of the most popular and prolific composers of his generation in south Germany, and his music had a very wide circulation. The Augsburg publisher J.J. Lotter, who issued most of his works, described them as the foundation stone of his firm's prosperity, and Königsperger was said to have done more than any other composer to improve musical standards in Bavarian village churches. His popularity seems to have been widespread and unusually long-lasting; the last of Lotter's printed music catalogues, of 1820, lists a *Missa pastoritia* of his, when the church music of his contemporaries had long been out of print. He also had a considerable local reputation as an organist.

Königsperger belongs to the second generation of composers to write in the 18th-century Bavarian church style. This style, to be found in countless publications of liturgical music for parish choirs with limited resources, was largely developed by J.V. Rathgeber in his publications of 1721–36. Its chief characteristics were compactness combined with liturgical propriety, tunefulness, non-contrapuntal choral writing and simple solo parts. The normal scoring was solo SATB, chorus, two violins and basso continuo, with optional trumpets and drums. By the mid-1740s the style was beginning to develop in two directions. Some composers began to write more elaborate music, for well-equipped town or monastery churches; those more concerned with the average rural parish church simplified the style even further. In much of his music Königsperger seemed uncertain which of these lines to follow, and in many ways his earliest publications, in which his style is most homogeneous, are his best. The vesper psalms of op.5 show his gift for writing good, broad melodies for chorus as well as soloists, and for applying ritornello principles to a through-composed psalm setting. In his psalms of 1750 the melodic gift is less conspicuous, the sense of form and balance less assured. Expansive settings of the first few verses are often followed by a dull, perfunctory *alla breve* tutti, in which the different voices sing different words simultaneously as was common in the Gloria and Credo sections of contemporary *missa brevis* settings; he made comparatively little use of ritornello techniques, and the touches of word-painting occasionally to be found in the 1743 psalms are absent.

In his masses the dichotomy between the two styles is particularly clear. In his op.15 set (1750) he followed the general trend towards greater sectionalization of the Gloria and Credo; the choral sections are short, and often dull, while the solos are usually fully developed da capo arias which make considerable demands on the singers' technique. The same is true of a much later publication of masses, op.23 (1764), but here the divergence in style is even wider, the solos being more difficult, the choruses relying increasingly on fast repeated chords. After *c*1750, his style seems to have changed little. In these later psalms and in many of his smaller liturgical works, such as offertories, he made little or no use of the principle of solo–tutti alternation that was an important feature of the Bavarian church style in its early days and which he himself employed at the beginning of his career. On the one hand, his offertories of op.12 (1748) are entirely chordal, in a four-part homophonic style of little melodic interest; on the other, the cantatas and offertories of op.22 (1763) each consist of a long, difficult aria, followed by a short chorus (which the composer said may be omitted).

Little of Königsperger's secular music survives. His preludes and fugues on the eight tones suggest that he was a competent contrapuntist, but had little sense of form in instrumental music; they also indicate an interest in chromatic harmony, rare in his works for the church. His enormous reputation as a composer may have been unjustified, yet his music appears to have satisfied public demand, and it is clear that Königsperger was outstanding among south German composers who wrote for parish churches.

WORKS
printed works published in Augsburg unless otherwise stated

SACRED

Odeum sacrum, sive 33 cantilenae sacrae, 1v, 2 vn, org, op.1a (1733)
Decachordon sive 10 missae solemnes, quibus accesserunt . . . 2 missae pastoritiae, una cum hymno Veni Sancte Spiritus, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc, op.1b (Regensburg, 1740)
Philomela suaviter . . . 8 offs, 4vv, 2 vn, 2 tpt/hn ad lib, bc, op.2 (Regensburg, 1741)
Threnodia Davidica et Mariana, seu psalmus Miserere et planctus Stabat mater . . . 4vv, 2 vn, 2 hn ad lib, bc, op.3 (1743)
6 liturgiae canorae sive 6 missae praemissis 10 solemnioribus additae, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc, op.4 (1743)
Sacrificium vespertinum, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc, op.5 (1743)
Sacrae ruris deliciae, seu 6 missae rurales . . . 2 missae de requiem, 2vv, other vv ad lib, 2 tpt ad lib, vc, org, op.6 (1744)
Mariale lauretanum, complectens 6 solemnes lytanias, 4vv, 2 vn, va, 2 tpt/hn ad lib, bc, op.7 (1744)
Cymbala benesonantia, 17 off, 4vv, 2 vn, 2 tpt/hn ad lib, vc, org, op.8 (1744)
Cymbala jubilationis, sive 6 missae solemniores cum . . . Te Deum, 4vv, 2 vn, va, 2 tpt/hn and timp ad lib, bc, op.10 (1747)
Luctus Marianus . . . sive 6 Stabat mater, 4vv, 2 vn, bc, op.11 (1748)
Eucharisticon complectens 4 off de SS Sacramento, 8 . . . Pange lingua, 1 off . . . 1 aria de passione domini, 1 . . . TeD, 4vv, 2 vn, va, 2 tpt/hn and timp ad lib, bc, op.12 (1748)
Sacra ruris laetitia, sive vesperae rurales, continens omnes psalmos per annum . . . antiphonae de BVM, 2vv, other vv, 2 vn, 2 tpt and timp ad lib, vc, org, op.13 (1749)
Cythara Davidica qua psalmi vespertini, 1. pro festis Domini et dominica, 2. de BV Maria, 3. de sanctis apostolis, una cum 4 antiphonis de BVM stylo breviori . . . 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc, op.14 (1750)
Jubilatio lyturgica . . . sive 6 missae solemniores cum hymno Veni Sancte Spiritus, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc, op.15 (1750)
Echo Marialis lauretani resonans 6 lytaniis solemnibus de BVM, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc, op.17 (1753)
Alauda Mariana 6 lytanias rurales et 4 arias laetis modulis, 2vv, other vv ad lib, 2 vn, 2 tpt and timp ad lib, vc, org, op.19 (1755)
Lessus ecclesiae in 2 missis de requiem et 2 Libera, 4vv, 2 vn, 2 tpt ad lib, vc, org, op.20 (1756)
Laudetur Jesus Christus sive offertorium, 4vv, 2 vn, 2 tpt/hn ad lib, vc, org (1756)
Offertorium duplicis textus, 4vv, 2 vn, vc, org (1757)
Sacrificium matutinum 6 missis solemnibus, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc, op.21 (1760)
Philomela benedictina sive 10 cantate de BVM, communi sanctorum et pro omni tempore, 4vv, 2 vn, va, 2 tpt/hn ad lib, vc, bc, op.22 (1763)
Oliva plena fructifera . . . constans 6 missis solemnibus, quarum ultima de requiem, 4vv, 2 vn, va, 2 tpt/hn and timp ad lib, bc, op.23 (1764)
VI missae solemnes quarum ultima de requiem 4vv, 2 vn, va, 2 tpt/hn and timp ad lib, bc (1764)
Psaltes vespertinus . . . seu 2 Vesperae de dominica cum psalmis de BVM . . . quibus accedunt 4 antiphonae Marianae, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc, op.24 (1767)
Sabbathum requietionis . . . seu 2 missae . . . cum offertoriis duobus . . . una cum Te Deum, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc (org), op.25 (1767)
II Vesperae de dominica cum psalmis de BVM . . . IV antiphonae Mariae, 4vv, 2 vn, 2 tpt/hn and timp ad lib, bc (1767)
Missa pastoritia . . . 4vv, 2 vn, 2 tpt, timp, vc, org (1769)
[III Vesperae . . . IV antiphonae], 4vv, 2 vn, org (n.p., n.d.)

SECULAR

Chordae corda trahentes, seu 12 sonatae concertantes pro missis solemnibus, vn obbl, 2 vn, va, bc, op.9 (1745)
Cibus sapidus . . . seu 10 symphoniae, 2 vn, va, 2 tpt and timp ad lib, org, op.16 (1751)
Certamen musicum complectens 6 concerta communia et 2 pastoritia, org, 2 vn, va, 2 tpt/hn and vc ad lib, op.18 (1754)
Praeambulum cum fuga [I to VIII] toni facili methodo elaboratum (1752–6, repr. 1776)
Der wohl-unterwiesene Clavier-Schüler [preludes, versets, arias], kbd (1755)
Finger-Streit oder Clavier-Übung durch ein Praeambulum und Fugen, kbd (1760)
Many Singspiels and inst works, lost

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O. Ursprung: *Die katholische Kirchenmusik* (Potsdam, 1931/*R*)
F. Zwickler: *Frater Marianus Königsperger OSB (1708–1769): ein Beitrag zur süddeutschen Kirchenmusik des 18. Jahrhunderts* (diss., U. of Mainz, 1964)

ELIZABETH ROCHE

Konink [Coninck, Koning, Koninck etc.], **Servaas** [Servaes, Servatius] **de** (*b* Dendermonde, bap. 9 Oct 1654; *d* Amsterdam, bur. 15 July 1701). Dutch composer. He was trained as a choirboy at St James, Ghent, before becoming a student in Leuven. He then lived in Brussels for a few years, and around 1685 he must have moved to Amsterdam, where he lived the rest of his life. During his Amsterdam period he was probably continuously employed by Stadsschouwburg, where a small group had been formed to play incidental music before, during and between the acts of plays. He provided the music for the short Dutch Singspiel *De bruiloft van Kloris en Roosje*, which had its première in 1688 and was performed every Christmas from 1708 to 1772, together with Joost van den Vondel's tragedy *Gysbrecht van Aemstel*.

As a composer De Konink worked within the gamut of French and Italian stylistic elements of his time. His trios, perhaps written for incidental performance at the Stadsschouwburg, are modelled after French examples; they are organized neither as sonatas nor suites, but in groups with common keys. The choral music for *Athalie* is thoroughly French and basically styled after Lully. In his Dutch songs he employed both French and Italian styles, with rondeaux and da capo arias. The recorder sonatas (which were also published as duets) are relatively simple Italian *sonate da chiesa*. The most Italian of all are the Latin concertato motets in his *Sacrarum armoniarum flores*; they follow G.B. Bassani's examples closely and even borrow some of Bassani's texts.

De Konink's son, Servaas de Konink the younger (*b* Brussels, bap. 8 Sept 1682; *d* Amsterdam, bur. 13 Feb 1718), also worked as a theatre musician in Amsterdam. He is not documented as a composer, though he edited three volumes of theatre and other tunes for Estienne Roger (*Hollantse Schouwburg en Plugge Dansen*, 1714–16). He is often confused with his father.

WORKS
all music published in Amsterdam

STAGE

De bruiloft van Kloris en Roosje [The Wedding of Kloris and Roosje] (Singspiel, ? D. Buysero), Amsterdam, 1688, music lost
Music in *Athalie* (play, J. Racine) (1697)

OTHER VOCAL

Hollandsche minne- en drinkliederen, 1–2vv, bc [op.3] (1697)
Sacrarum armoniarum flores (motets), 1–4vv, 2 insts, op.7 (1699)
4 Dutch cont songs, *Verscheide nieuwe zangen* (1697), *Boertige en ernstige minnezangen* (4/1705)
5 Fr. airs, 1697[4], 1697[5]
2 It. cants., *Cantate a I et II voci con tromba e flauti, e sensa* (1702)

INSTRUMENTAL

Trios, rec, vn, ob, insts, op.1 (1696); partially ed. F. Noske (Locarno, 1988)

Trioos, rec, ob, vn, op.4 (1698); partially ed. F. Noske (Locarno, 1988)
XII sonates, 2 rec/vn/ob, op.5 (1698), lost, same music as in op.6
XII sonates, rec/vn/ob, op.6 (1698), lost, MS copy, *D-W*
3 ensemble suites, *W*

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R. Rasch: 'De Dendermondse componist Servaas de Konink (1654–1701)', *Gedenkschriften van de Oudheidkundige Kring van het Land van Dendermonde*, x (1990), 5–35
F. Noske: 'Un caméléon musical: de Konink et la partition d'*Athalie*', *'Athalie': Racine et la tragédie biblique*, ed. M. Couvreur (Brussels, 1992), 145–6
R. Rasch: 'Servaas de Konink et les représentations d'*Athalie* à Amsterdam', ibid., 133–44

RUDOLF A. RASCH

Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis [KVNM; Royal Society for the History of Netherlands Music]. Dutch musicological society. It is the oldest surviving musicological society, founded in 1868 on the initiative of Jan Pieter Heije as a section of the Maatschappij tot Bevordering der Toonkunst; it became independent in 1889. From 1873 to 1911 its name was Vereeniging voor Noord Nederlands Muziekgeschiedenis. At first the society was principally concerned with the publication of music and documents of Dutch music from the 15th century to the 17th; in 1909 the 'Noord' was dropped from its title and by 1959 the scope of the society's activities had broadened to include all periods of music history. In 1993 the society was awarded the epithet 'Koninklijke'.

The society published a yearbook, *Bouwsteenen*, from 1872; it was superseded in 1882 by the periodical *Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis*, now known as the *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*. The society's first music publication appeared in 1869 (Sweelinck's *Regina coeli*, ed. H.A. Viotta). The society undertook the publication (1894–1901) of the complete works of Sweelinck in nine volumes, edited by Max Seiffert, followed by the complete works (1908–21) of Obrecht, edited by Johannes Wolf. In 1921 Albert Smijers started to edit the complete works of Josquin, which were completed after Smijers's death (1957) by Mirosław Antonowycz and Willem Elders.

After the presidencies of D.F. Scheurleer (1885–1927) and Albert Smijers (1934–57), Eduard Reeser was elected; the scope of the society continued to expand. New series of publications were created: Monumenta musica neerlandica (MMN), Exempla musica neerlandica (EMN) and Muziekhistorische Monografieën. For the centenary of Alphons Diepenbrock, Reeser published the first volume of his *Brieven en documenten* (1962). A few years later the society took in hand a second edition of the complete works of Sweelinck. The 1980s saw the start of large new projects: the New Obrecht Edition (general editor Chris Maas) and the New Josquin Edition, in cooperation with the AMS. The society also functions as a meeting-place for Dutch musicologists.

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CLEMENS VON GLEICH

Koninklijke Vlaamse Opera (Flem.: 'Royal Flemish Opera'). Company founded in ANTWERP in 1893; it was known simply as the Vlaamsche Opera until 1920.

Konitz, Lee (*b* Chicago, 13 Oct 1927). American jazz alto saxophonist. In his youth he studied the clarinet with a member of the Chicago SO, which probably helped to form his later 'cool' tone on the saxophone. After taking up the alto saxophone, he played in 1947 with Claude Thornhill's band, which was the source of much of the talent that shaped cool jazz in New York. This established his contact with Miles Davis, and he took a leading part in the latter's famous nonet performances and recordings of 1948–50.
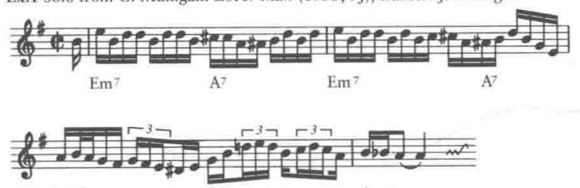
Konitz had by this time already begun his association with Lennie Tristano, under whose influence and tutelage his mature style emerged; among his recordings with Tristano was *Subconscious-Lee* (1949, NewJ). After breaking with Tristano, he toured Scandinavia (1951) and worked in Stan Kenton's big band (1952–3). From this time on he mainly led his own small groups, occasionally touring abroad but generally shunning publicity and exposure. In 1954–5 he recorded again with Tristano.

Konitz withdrew from music in the early 1960s but re-emerged in the middle of the decade to establish links with the experimental jazz of Paul and Carla Bley. Rejecting the premises of avant-garde jazz, he then returned to improvising over chord sequences, probing and deepening his basic style of the 1950s. He was also active as a private teacher, conducting lessons by tape with students throughout the world and issuing a useful duet series for Music Minus One. In 1975–6 he joined up with Warne Marsh, his fellow sideman in earlier sessions with Tristano, to tour Europe and record; also in 1975 he founded his own nonet modelled on that of Davis. He continued to perform regularly in clubs and at festivals in the 1980s.

Konitz is the foremost saxophonist in the cool style of jazz, and one of the few alto saxophonists of his generation to create a viable jazz style outside the dominating influence of Charlie Parker. Unlike Parker, he cultivated a smooth sound with few overtones and no vibrato, much like the French classical approach to the instrument. He also rejected Parker's characteristic rhythmic procedures, preferring to play evenly and smoothly over the full range of the instrument without the sudden cross-accents, counter-rhythms and formulae of bop. This enabled him to create long serpentine lines, rich in harmonic implications, with an almost metronomical precision but with varied subdivisions of the beat and a discreet, urgent sense of swing (ex.1). Konitz's concept ideally coincided with

Tristano's contrapuntal approach to group improvisation, and it is in performances with adherents of the Tristano

Ex.1 Solo from G. Mulligan: *Lover Man* (1953, PJ); transcr. J. Mehegan



school, such as Billy Bauer and Sal Mosca, that Konitz is heard to best advantage, particularly in duet with other like-minded improvisers.

Later Konitz broadened his style to include blues inflections and elements of bop. His influence is immediately apparent in the work of the West Coast alto saxophonists Art Pepper, Bud Shank and Paul Desmond, and also played a decisive role in the emergence of European jazz in the 1950s.

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W. Balliett: 'Ten Levels', *Jelly Roll, Jabbo and Fats* (New York, 1983), 177–86
M. Frohne: *Subconscious-Lee: 35 Years of Records and Tapes: the Lee Konitz Discography, 1947–1982* (Freiburg, 1983)
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Oral history material in *US-NEij*

J. BRADFORD ROBINSON

Konjović, Petar (*b* Čurug, Bačka, 5 May 1883; *d* Belgrade, 1 Oct 1970). Serbian composer and writer on music. After attending the Sombor Teachers' Training College he went to the Prague Conservatory, where he studied composition under Stecker (1904–6). Until World War I he worked as a music teacher and choirmaster in Zemun and Belgrade. He returned to Sombor during the war, and in 1917 he moved to Zagreb where, for the first time, his music was heard in public at a concert devoted to his works. It was also in Zagreb that his first opera, *Ženidba Miloša Obilića, ili Vilin veo* ('The Marriage of Miloš Obilić, or The Fairy's Veil', 1917), had its première. At that time he wrote on music and the theatre for various periodicals. He was director of the Croatian National Opera (1921–6, 1933–5) and of theatres in Osijek, Split and Novi Sad between 1927 and 1933. From 1939 he lived in Belgrade, where he was a professor at the academy of music (1939–51) and twice rector. He was elected to full membership of the Serbian Academy of Sciences and Arts in 1946, and was founder-director of its musicological institute (1947–54). In addition, he was made a foreign member of the Czechoslovak Academy of Sciences and Arts in 1937.

Besides the majority of his compositions, which continued the aesthetic of Mokranjac and Czech music, he composed in a late Romantic style that included Impressionistic elements. His studies in Prague had a decisive influence on his music: acquaintance with the work of Janáček and Musorgsky contributed to his determined orientation towards folk music, a source which he regarded as a 'fertilizer' of art music. Following Janáček, he consistently drew melodies from speech intonation. In the operas that followed the Weberian *The Marriage of Miloś Obilič* he adopted the symphonic music drama form, together with what he described as 'realistic expressive recitatives'; in *Knez od Zete* ('The Prince of Zeta') the lives of Montenegrins and Venetians are portrayed by the contrast of Romantic musical language with Montenegrin songs. *Koštana*, is a powerful psychological study, taking up south Serbian folk motifs in a style of luxurious orchestral brilliance and great melodic richness. As with many of his works, he revised *Koštana* several times, and in 1936 made an independent *Simfonijski triptihon* [Symphonic Triptych], highly various in rhythm and mood. Konjović's songs include 100 folksong arrangements collected as *Moja zemlja* ('My Country') and a set of 24 original songs, *Lirika*, which show an impressionist treatment of voice and piano, and also a characteristically Serbian oriental feeling. His inventive choral pieces, such as *Tri ženska hora* ('Three Female Choruses') and several of the orchestral works, are inspired by folk music. Despite the range of influence to which he was open, there is always strong individuality in Konjović's work. He brought a new depth and contemporary awareness to Serbian music.

WORKS
(*selective list*)

STAGE

Ženidba Miloša Obilića, ili Vilin veo [The Marriage of Miloš Obilić, or The Fairy's Veil] (op, 3, D. Ilić, 1917, Zagreb, 25 April 1917; rev., Belgrade , 4 Oct 1922
Knez od Zete [The Prince of Zeta] (musical drama, 4, after L. Kostić, 1927, Belgrade, 1 June 1929; rev., 29 Dec 1946
Koštana (op, 3, after B. Stanković), 1931, Zagreb, 16 April 1931; rev., Belgrade, 29 May 1940; rev., Belgrade, 4 April 1948
Seljaci [The Peasants] (op, 3, J. Konjović, after J. Veselinović and D. Brzak), 1951; Belgrade, 3 March 1951
Otadžbina [The Fatherland] (solemn sacred spectacle, 3, after I. Vojnović), 1960; Belgrade, 19 Oct 1983
Orch: Serbia liberata, sym. poem, 1906; Sym., c, 1907, rev. D. Jakšić, 1954; Na selu [In the Country], sym. variations, 1915, rev. 1936; Koštana, sym. triptych, 1936; Jadranski kapričo [Adriatic Capriccio], vn, orch, 1937; Makar Čudra, sym. poem, 1944; 3 psalma, str, 1964
Vocal: Lirika, 24 songs, 1v, pf, 1903–22; Moja zemlja [My Country], 100 folksong arrs., 1v, pf, 1903–38; 20 choral pieces, incl. Tri ženska hora [3 Female Choruses], 1917
Chbr: 2 str qts, 1917, 1937; pf and vn pieces
Principal publishers: Edition Slave, Napredak, Prosveta, Srpska Akademija Nauka i Umetnosti, Udruženje Kompozitora Srbije

WRITINGS

Ličnosti [Personalities] (Zagreb, 1920)
Knjiga o muzici srpskoj i slovenskoj [Book of Serbian and Slavonic music] (Novi Sad, 1947)
Miloje Milojević (Belgrade, 1954)
Stevan Mokranjac (Belgrade, 1956)
Ogledi o muzici [Essays on music] (Belgrade, 1965)

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Srpska muzička scena: Belgrade 1993, ed. N. Mosusova (Belgrade, 1995) [summaries in Eng., Fr., Ger.]

STANA ĐURIĆ-KLAJN/ROKSANDA PEJOVIĆ

Kono, Kristo (*b* Korça, 17 July 1907; *d* Tirana, 22 Jan 1991). Albanian composer. After early training in Korça from the composer Thomas Nasi, he obtained a scholarship to attend the Schola Cantorum, Paris, where he studied the clarinet and took harmony lessons with Le Flem (1927–8). He then enrolled at the Conservatorio di Musica G. Verdi, Milan, from which he graduated in 1932. On his return to Albania, he was briefly professor of music at the Pedagogical Institute, Tirana, before taking up an appointment in 1933 at the Shkolla Normale, Gjirokastra. In 1936 he settled as a music teacher and band leader in Korça; after his appointment to the Committee of Fine Arts and Culture in 1945, he divided his time between that city and the capital. He served as director of the Palace of Culture, Korça (1953–62), and from 1962 until his death worked as a 'free professional composer', salaried by the state.

Kono's music played an important role in Albanian musical life in the 1950s and 60s. His stage work *Agimi* (1954), generally acknowledged as the first Albanian operetta, was performed 87 times throughout the country. His music rarely appeared on concert programmes in the 1980s, perhaps partly as a result of the criticism his unperformed opera *Prometheu* (1965) drew from Enver Hoxha on account of its non-socialist subject matter. His songs, like his arias, betray a rich and spontaneous melodic gift, which owes something to his knowledge of Italian opera. Of his many mass songs the best known is *Marsh partizan* ('Partisan March', 1944).

WORKS
(*selective list*)

STAGE

Studenti [The Student] (musical sketch, ?1), Korça, *c*1938; Grua me mjekër [The Bearded Woman] (musical sketch), *c*1938; Agimi [Dawn] (operetta, 3, K. Jakova), Korça, 1954; Së bashku, jeta është e bukur [Life is Beautiful Together] (operetta, 3, A. Mara and A. Skali), Korça, 1957; Lulja e kujtimit [The Flower of Remembrance] (op, 3, Mara and Skali, after F. Postoli), Tirana, 1961, rev. version, Tirana, 1978; Brigadjerja [The Girl of the Brigade] (operetta, V. Ziko), 1964; Prometheu (op, 1, Ziko, after Aeschylus), 1965, unperf.

VOCAL

35 school songs (Asdreni [A.S. Drenova]), mixed chorus, small orch, 1933–6, incl. Vjeshta [Autumn], Mëma [Mother], Mir se na erdhe përseri e bukura pranvera [Once Again, Welcome Fair Spring]
Mass songs (for mixed chorus, orch unless otherwise stated): Kënga e Brigades VIII [Song of the 8th Brigade] (?Z. Mero), 1943; Marsh partizan [Partisan March] (A. Skali), male chorus, band, 1944; Kënga e Brigades II [Song of the 2nd Brigade] (K. Cepa), 1944; Kanali Myzeqesë [The Canal of Myzeqe], ?1945; Shqipëria e re [New Albania]; Ushtarë të popullit [People's Soldiers], male chorus, orch, 1945–8; Me gjak do ta mbrojmë kufinë [With Blood we shall Defend the Frontier], male chorus, orch, ?1945–6; Republikë [Republic], 1945–6; Të mbjellim [Let us Sow], ?1946–7; Udha e dritës [The Way of Light], ?1948–9; Dhuratë Stalinit [A Present to Stalin], *c*1951–2; Enveri na prin ndër beteja [Enver Leads us to the Battle], *c*1951–2; Fëmijve të lumtur të Shqipërisë [Happy Children of Albania], children's chorus, orch, 1952–3
Other choral-orch: Rapsodite korale [Rhapsodies with Chorus], mixed chorus, orch: no.1, 1938, no.2, 1939; Borova martire [The Martyrdom of Borova] (vocal sym. poem, Kono), B, mixed chorus, orch, 1948–53; Labëria (vocal sym. poem, A. Varfi), nar, ?T, ?Bar, mixed chorus, orch, 1950; Rapsodite korale nos.3–4, mixed chorus, orch, 1950–60; Me ty Parti, me ty përherë [With Thee, O Party, with Thee Always], cant., mixed chorus, orch, 1951–3; 3 short cants., mixed chorus, orch, after 1953: Kantat e Partisë [Cant. for the Party], Zemra e maleve [The Heart of the Mountains], Shqipëri e re [New Albania]; Malli për Atdhe [Longing for the Fatherland] (vocal sym. poem, N. Frasheri), nar, male v, mixed chorus, orch, 1956; Lavdi, Tetorit të math [Glory to the Great October], B, mixed chorus, ?orch
Songs: Asnjë shpresë [Hopeless], B, pf, before 1932; Vjollcat/Vjollcave [Violets/To Violets], male v, pf, before 1932; Kthehu [Come back], male v, pf, before 1932; Kënga e prikës [The Song of the Dowry] (K. Cepo), male v, pf, before 1932; Vasha dhe hëna [The Maiden and the Moon], S, pf, *c*1945; Kënga e tallazeve [The Song of the Waves], B, pf, after 1945; Shqipëri, vend trimash [Albania, Land of the Valiants], male v, pf, after 1945; Vëllezerve të rënë [To our Brothers, Fallen in Battle], male v, pf, after 1945; Me këngët e mia [With my Songs], male v, pf, after 1945; Dallëndyshet [Swallows], children's song, 1v, pf, after 1945
Numerous transcrs. of folksongs and popular songs

INSTRUMENTAL

Orch: Rapsodia Shqiptare [Albanian Rhapsody], no.1, perf. 1942; Valle Shqiptare [Albanian Dances], 1947; Mezhgorani, fantasia, 1947; Fantasia Shqiptare [Albanian Phantasy], 1947; Bredhat e Drenovës [Fir-Trees of Drenova], sym. poem, 1947; Kompozitorët në Selitë [Composers at Selitë], ?1951; Rapsoditë Shqiptare [Albanian Rhapsodies]: no.2, 1958, no.3, 1960, no.4, 1969, no.5, *c*1971, no.6, 1980; Ov., 1978; Albanian Rhapsody no.6, 1980; Fantasia, cl, orch; Suite; sym. dances
Other: Settimino, fl, ob, eng hn, cl, bn, hn, db, 1970; 13 pieces for music schools, various insts, pf

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GEORGE LEOTSAKOS

Konotop, Anatoly Viktorovych (*b* Kharkiv, 28 August 1937). Ukrainian musicologist. He was educated at L′viv Conservatory in musicology and the organ (1956–61) and later pursued postgraduate studies at Moscow Conservatory (1970–72) with V.V. Protopopov and M.V. Brazhnikov, gaining the *kandidat* degree (1974) with a dissertation on the Suprasl Heirmologion. He taught at the Kiev and L′viv conservatories (1972–6, 1976–85) and in 1985 began working at the State Institute of Art, Moscow, as a senior research fellow. In 1996 he defended his doctorate thesis on Russian polyphony at the Institute for the History of Art, St Petersburg. The main focus of his study has been early Russian polyphony, style and textology in 17th-century polyphony, and links between professional and folk music of the period. Besides his academic work, he has been concerned with the integration of early Russian choral music into modern culture and has prepared early Russian concert programmes and made recordings of psalms whose notation he has deciphered.

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'Ob odnom muzïkal'no-paleograficheskom priznake "tsarskogo" irmologiya 1680 g.' [Concerning a musical-palaeographic indication of the 'tsar's' heirmologion of 1680'], *Musica antiqua V: Bydgoszcz 1978*, 531–41

'O nekotorïkh printsipakh prochteniya russkikh notolineynïkh rukopisey XVI–XVII vekov' [Some principles for reading staff notation in Russian musical manuscripts of the 16th–17th centuries], *Teoreticheskiye nablyudeniya nad istoriyey muzïki* (Moscow, 1978), 200–24

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NATAL'YA SEMYONOVNA SERYOGINA

Konrad, Ulrich (*b* Bonn, 14 Aug 1957). German musicologist. He studied musicology at the universities of Vienna and Bonn with Kross, Massenkeil and Emil Platen and took the doctorate at Bonn in 1983. He worked as a research assistant (1983–91) and lecturer (1991–3) at Göttingen University, and completed his *Habilitation* there in 1991 with a study on Mozart's autographs and sketches. He was professor of musicology at the Staatliche Hochschule für Musik in Freiburg (1993–6) and in 1996 became professor at the University of Würzburg. His principal areas of research are Mozart, Weber, Nicolai and Schumann, church music and the history of musicology. He is a contributing editor of the new collected editions of Mozart and Schumann, a member of the Zentralinstitut für Mozartforschung der Internationalen Stiftung Mozarteum and an assistant editor of the New Köchel catalogue. He was awarded the Dent Medal of the Royal Musical Association in 1996.

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'"... Mithin liess ich meinen gedanken freyen lauf": erste Überlegungen und Thesen zu den "Fassungen" von W.A. Mozarts "Die Entführung aus dem Serail" KV384', *Opernkomposition als Prozess: Bochum 1995*, 47–64

'Neuentdecktes und wiedergefundenes Werkstattmaterial Wolfgang Amadeus Mozarts: erster Nachtrag zum Katalog der Skissen und Entwürfe', *MJb 1995*, 1–28

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KONRAD KÜSTER

Konrad von Würzburg [Würzburc; Meyster Conrat von Wertzeburc] (*b* Würzburg, *c*1230; *d* Basle, 31 Aug 1287). German poet and composer. He was the most distinguished and successful German poet of the late 13th century. He was of bourgeois origin, and after a thorough education he became an itinerant musician, later settling in Basle and Strasbourg; he was probably the first Minnesinger to earn his living from writing, and, thanks to his city life and clients, counted patricians, noblemen and ecclesiastical lords among his patrons. His work shows him to be the most individual poetic figure from the second half of the 13th century and suggests that his knowledge of Latin and his understanding of theology and the law were considerable. Although he was in the direct line of descent from the classic courtly poetry of Gotfrid von Strassburg, Konrad managed to develop a style that was terse in its language but at the same time exhibited a wealth of images, similes and learned arabesques. His virtuoso poetic talent, brilliant formal skill and masterly originality of formulation transcend the transitional era in which he lived.

Konrad's massive output, totalling some 85,000 lines and including all poetic genres, survives in many manuscripts. This suggests that educated society took a lively interest in his thematic range. He seems also to have had a profound effect on later generations of poets: he was praised by, among others, Boppe, Frauenlob and Heinrich von Mügeln. In particular, the Meistersinger numbered him among their 12 *alte Meister*. His lyric poetry comprises 23 songs: nine summer songs, ten winter songs, two dawn songs, a sacred *Leich* and a secular *Leich* (*Tanzleich*) as well as numerous *Sprüche* (*see* SPRUCH): 51 stanzas are now considered to be authentic. There is also a long allegorical poem, *Die Klage der Kunst*, and the epics *Engelhard* (after a Latin source), *Partonopier und Meliur* and *Buoch von Troye* (unfinished); but his real strength was in the minor epic, especially the *Versnovelle*: *Herzmaere*, *Otte mit dem Barte*, *Schwanritter* and *Der Welt Lohn*. His hymn to the Virgin, *Die goldene Schmeide*, represents the culmination of the florid style.

The music for his poetry raises many questions of authenticity: the only early source for a melody by Konrad (in the Jena manuscript, *D-Ju* El.f.101) contains music for the 'Hofton' which is only very distantly related to that in the source containing most surviving Konrad melodies (the 15th-century Colmar manuscript, *D-Mbs* Cgm 4997). The survival of so much music for a 13th-century poet in a manuscript of 200 years later represents an extreme case of the fundamental problem in German song transmission: the poetic form is Konrad's, but probably not the music even though it is implicitly ascribed to him. The single melody in the Jena manuscript is much more florid and formally free than those in the Colmar manuscript.

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Das Singebuch des Adam Puschman, ed. G. Münzer (Leipzig, 1906/*R*) [M]
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EARLY MELODIES

'Hofton' with text Der nît sîn Vahs vil tunkel verwet, Jena MS (*D-Ju* El.f.101), f.101, ascribed 'Meyster Conrat von Wertzeburc'; T i, 36

MELODIES IN MEISTERSINGER MSS
late and therefore of dubious authenticity

'Hofton' with text Waz in dem Paradys ie wart, *Mbs* Cgm 4997 (Colmar MS), f.531, ascribed 'In Cunrads von Wirczburg Hoff Don'; cf different melodies in *Ju* and *PL-WRu* 356 (lost: Adam Puschman's *Singebuch*), no.63; R 128, M 63, T i, 37
'Abgespitzter Ton', with text Aus der Dieffe schrei ich zu dir; M 64
'Aspislied' with text Hoffart ist worden also gross, *D-Mbs* Cgm 4997, f.506, ascribed 'In meinster Cunrades von Wirczburg Auspis', ? for text An Liuten hât diu Gotes Kraft; R 126, T i, 34
'Morgenweise' with text Ave Maria, kusche Maget stete, *Mbs* Cgm 4997, f.512, ascribed 'In Cunradz von Wirczburg Morgenwyse', ? for text Wart ie bezzer iht vür ungemüete; R 126, T i, 35

MELODIES CONSIDERED SPURIOUS

'Blauer Ton' with text Er mac vil lîhte Witze hân, *Mbs* Cgm 4997, f.541*v*, ascribed 'In Meinster Cunratz von Wirczeburg blawen Ton' but in *PL-WRu* 356 to Regenbogen; R 129, M 45, T i, 116
'Goldene Reihen' with text Wolûff ir Geist, hin über Mêr, *D-Mbs* Cgm 4997, f.43, ascribed 'Meinster Cunrads guldin Reyel'; R 27, T i, 117
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BURKHARD KIPPENBERG/LORENZ WELKER

Konstanz [Constance]. City in southern Germany. It stands on the site of a Roman fort, Constantia (*c*300 CE), named after Emperor Constantius Chlorus. In the 6th century it became the bishop's see of the largest German diocese, and in 1192 the emperor raised it to a Freie Reichsstadt. When the city joined the followers of Zwingli it was outlawed by Emperor Charles V, and in 1548 was annexed to Austria. During the Napoleonic wars it fell to Baden (1805), and with the dissolution of its bishopric (1821) diminished in importance. In the 20th century industry developed in the area and a university was established, and the city again flourished.

The early medieval liturgical music of Konstanz was probably influenced by the neighbouring Benedictine monasteries of St Gallen and Reichenau. Around 1300 the Minnesang flourished; the Weingartner Liederhandschrift, one of the most important sources of Minnesang, is believed to have been written in Konstanz. The Church Council, held in Konstanz between 1414 and 1418, brought musicians to the city from all parts of Europe. Episcopal, municipal and travelling minstrels played a large part in the musical life of the medieval city. In the

early 16th century Emperor Maximilian I visited frequently; his musical entourage included such eminent musicians as Isaac and Hofhaimer (see illustration). In 1508, on one such visit, Isaac was commissioned by the cathedral chapter to compose the cycles of mass propers that appear in the second volume of his *Choralis constantinus*.

During the Reformation the Konstanz reformers Johannes Zwick and Ambrosius Blarer, with others, published the *Nüw gsangbüchle*. Hans Kotter, a pupil of Hofhaimer, went to Konstanz as a teacher in 1538, but after a few months returned to Berne.

For many centuries the cathedral was the centre of the city's musical life. The building was begun in Romanesque style in the 11th century, and was completed in the 16th century in Gothic style. An organ was installed between 1120 and 1134; the new instrument built by Hans Schenker (1517–20) was one of the largest of its time. Its Renaissance case survives. The provision of choral music was originally the duty of the canons; after the end of communal life, probably around 1100, the task fell to the succentors. In the early 16th century the cathedral choir consisted of nine succentors and eight boys, and was one of the leading pre-Reformation vocal groups in Germany. Outstanding members included Johannes Martini in the late 15th century, and, in the early 16th the composers Johannes Taiglin, Virdung, Wolfgang Lausser, Sixt Dietrich and Siess. Hans Buchner, another pupil of Hofhaimer, was an eminent organist there (1512–26). A gradual, supposedly published in Konstanz around 1473, is one of the earliest surviving examples of printed music.



Maximilian I's Hofkapelle in Konstanz Cathedral: miniature from Diebold Schilling the younger's 'Luzerner Bilderchronik', 1511–13 (CH-Lz S.23, f.233v)

With the spread of the Reformation the bishop, cathedral chapter and many of the clergy left the city. The cathedral choir moved to Überlingen in 1527 and Radolfzell in 1542, finally returning to Konstanz in 1549. At the end of the 16th century, following the decisions of the Council of Trent, the Roman breviary was introduced. Outstanding succentors in the late 16th century were Herpol and Geisenhof; in the 17th century the Kapellmeister Spiegler, Megerle, Banwart, Steingaden and Galley were also composers, as were C.B. Tschudi and J.A. Omlin in the 18th century. The Kapellmeister frequently held the post of organist as well. In the second half of the 17th century instruments were increasingly used, and by the 18th century the concertante style predominated in church music. The dissolution of the bishopric of Konstanz resulted in the disbanding of the cathedral choir (1827).

Monasteries and collegiate churches were other important centres of music in Konstanz. The Benedictine monastery of Petershausen, founded by 983, possessed an organ before 1159. In the 17th and 18th centuries the composers Bernard Rauchenstein, Petrus Peterle, Alfons Albertin and Aemilian Kayser were active there. The Capuchin monastery employed such composers as Laurentius von Schnüffis and Theobaldus in the 17th century, and Constantin Steingaden worked at the Franciscan monastery. During the Baroque era the Jesuits, who had gone to Konstanz in 1592, were influential through their presentation of musical dramas, meditations and dialogues. The musical repertory of the collegiate and parish church of St Stephan is typical of sacred music of the period 1750–1850; its collection of prints and manuscripts is one of the largest in south-west Germany, containing sacred music by Joseph and Michael Haydn, Mozart and Rosetti. After the dissolution of the Jesuit college in 1775, the Gymnasium became a theatre, and travelling companies performed operas, melodramas, operettas and plays there. In 1852 the theatre was taken over by the city; in 1949 Henze was engaged as musical director of the ballet, but in the following year musical productions ceased.

Konstanz's regimental band, augmented by both amateur and professional musicians, gave symphony concerts in the 19th and early 20th centuries. Since 1932 the city has had its own orchestra, originally the Städtisches Orchester, and subsequently the Bodensee SO (also known as the Südwestdeutsche Philharmonie). Of the city's choirs the Konstanzer Oratorienchor is outstanding; it originated in the Fidelia choral society, founded in 1842 and later known as the Bürgerverein Bodan.

Music printers in Konstanz have included Leonhard Straub the elder and Nikolaus Kalt (*c*1600); Jakob Straub, Johann Geng, David Hautt, Franz Straub and J.A. Köberle (17th century); and Leonhard Parcus (early 18th century). The city's organ builders include Anton Neuknecht (*c*1600), Michael Schnitzer (17th century), Elias Köberlin (*c*1700), J.M. Bihler (18th century), Melchior Reindl and Gottfried Maucher (*c*1800); in the 19th century, Benedict Grieser, Peter Nägeli and F.X. Hieber built organs and pianos in Konstanz. Violin makers of the 18th and 19th centuries include Joseph Wagner, Rudolf Abel and Conrad Nägeli.

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MANFRED SCHULER

Konstas of Chios, Apostolos [Konstalas, Apostoles; Krystallas, Apostoles] (*b* ?1767; *d* Constantinople, 1840). Romaic (Greek) theorist, scribe and composer. He learnt Byzantine chant from PETROS BYZANTIOS and Georgios of Crete at the Ecumenical Patriarchate in Constantinople, where his father Joannes was a priest and official. Like many other church musicians of his generation, he also became an accomplished instrumentalist in the Ottoman classical tradition. As a scribe, Konstas is known to have copied at least 106 codices, the majority of which are musical manuscripts. In addition to reproducing the works of others verbatim, he produced realizations (*exēgēseis*) in which orally transmitted melodic formulae (*theseis*) traditionally notated in shorthand were transcribed more fully, assembled pedagogical collections of 'difficult *theseis*' and composed many chants for the Byzantine Divine Office and eucharistic liturgies, most of which remain unpublished. Among his chants for Orthros and Hesperinos are 27 Great Doxologies, including a modally ordered series of 16 short and long settings (*GR-An* 1869, ff.265*r*–376*v*), the 11 morning Gospel Hymns of Emperor Leo VI (*An* 1869, ff.205*r*–12*v*), and many *stichēra* for the liturgical year, including three for Hesperinos of 15 August as transcribed by Amphilochios Docheiarites (ed. Euthymiadēs). His eucharistic chants include 11 Cherubic Hymns (nine for the Liturgy of St John Chrysostom, *AOdo* 389, ff.70*r*–79*v*; two for the Liturgy of the Presanctified Gifts, Athens, Benaki Museum 13, ff.601*r*–06*r*), and numerous communion verses for Sundays, weekdays and feasts. (For a full list of works see Apostolopoulos, pp.53–5.)

Konstas's significance today derives from the writings he produced as the last theorist operating within the framework of medieval Byzantine notation before its reform by CHRYSANTHOS OF MADYTOS. A member of the conservative musical faction led by JAKOBOS PELOPONNESIOS, Konstas sought to defend the received tradition through systematized instruction in performing practice, by which he claimed to reduce the training of a cantor to 18 months. In 1800 he opened a chant school in Constantinople and wrote the first of nine known versions (three are now considered lost) of a treatise explaining the realization of Byzantine notation in contemporary performance. The final revision of 1820 (*GR-An* 1867) contains an additional comparative section on Arabo-Persian music. Patriarchal approval for the New Method of Chrysanthos and its subsequent dissemination through printed music books, however, consigned Konstas's work to obscurity.

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ALEXANDER LINGAS

Kont, Paul (*b* Vienna, 19 Aug 1920). Austrian composer. He studied at the Vienna Conservatory (1936–40) and after World War II at the Vienna Music Academy, where his teachers included Swarowsky, Josef Krips and Josef Lechthaler. He also took lessons in analysis with Josef Polnauer, and attended courses taught by Fortner at Darmstadt (1951) and Honegger, Milhaud and Messiaen in Paris (1952). In the years that followed, Kont lived in Vienna, Berlin and Rome, devoting himself primarily to composition, but also remaining active as a writer on music. In 1969 he began to organize a course on composing for audio-visual media at the Vienna Musikhochschule; he became professor in 1980 and continued to teach until 1986.

Kont's enormous oeuvre has made him one of the most versatile of contemporary Austrian composers. Not averse to avant-garde trends, he has nevertheless sought to achieve his aims within traditional means. After initially adhering to a principle of 'captured improvisation', he soon developed a 'comprehensive technique', based 'on a tonal foundation with highly individual part-writing (heterogeneous development)' and anticipating several principles of minimal music. In his serial compositions, he has worked with statistical values, organizing sounds according to principles of frequency and creating dynamic fields with clear inner structures. His vocal works make use of metrical feet and verse forms. His 'new tonality', comprised of 35 notes based on an evolving series of overtones, proposes a conception of relative pitch based on the tension in 'real' (i.e. not equal-tempered) intervals.

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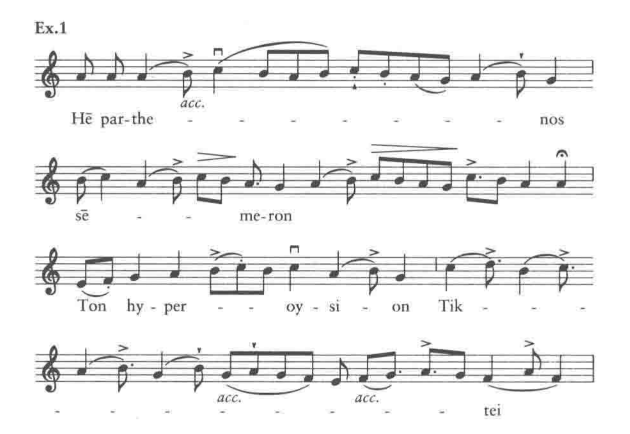
HARTMUT KRONES

Kontakion [kondakion] (Gk.: 'scroll'). A liturgical poem sung mainly at ORTHROS in the Byzantine rite. One of the two most important poetic forms in medieval Byzantine religious poetry (the other being the *kanōn*), the *kontakion* most likely originated in Byzantium, although a strong Syrian influence is evident, particularly the poetry of EPHREM SYRUS (cf Petersen, 1985). It is a kind of poetic homily whose narrative and dramatic content greatly influenced later Byzantine poetry. According to legend, the Blessed Virgin Mary gave to ROMANOS THE MELODIST, a notable 6th-century hymn writer and composer, a scroll on which he wrote, by divine inspiration, a Christmas *kontakion*, *Hē parthenos sēmeron* ('Today the Virgin').

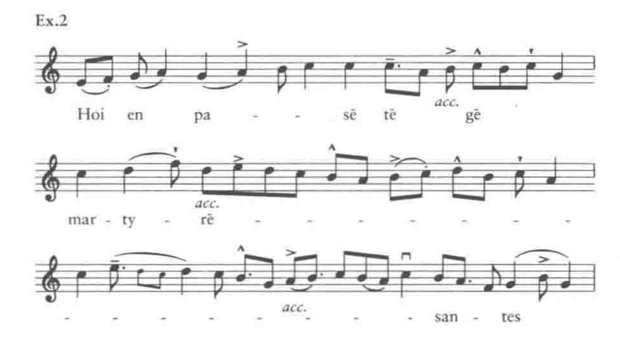
Introduced into the Byzantine Hours during the 6th century, the *kontakion* was originally part of the Constantinopolitan 'cathedral' vigil that later came to be incorporated into Orthros (see Lingas). In its full form it consisted of an initial strophe – the *prooimion* or *koukoulion* – followed by some 18 to 30 strophes – the *oikoi* – whose common metrical structure was different from that of the *prooimion*. Each *kontakion* was recited in a simple manner (for ease of understanding), and the people responded with the *prooimion* and *oikoi* refrain, which underlined the main theme of the hymn. When in the 9th and 10th centuries monastic Orthros began to fuse with the cathedral Office, the full performance of the *kontakion* became optional. It was eventually reduced to the *prooimion* and first *oikos* alone and sung immediately after the 6th ode of the KANŌN. The melodies of the two remaining strophes were often subject to melismatic elaboration and became the showpiece of the *psaltēs* (soloist).

The classical collection of *kontakion* melodies covers the whole of the church year. Two melodic traditions are preserved in the various psaltikon manuscripts: an older, 'short' form (also referred to as 'psaltikon I') and a more recent, 'long' form ('psaltikon II'); they differ from each other to a greater extent than the shorter and longer traditions of the *allēlouïarion* (*see* ALLELUIA, §II) and the PROKEIMENON. The first two lines of the *prooimion* of the Christmas *kontakion Hē parthenos sēmeron* illustrate the 'short' *kontakion* tradition (see ex.1, taken from the 13th-century manuscript *I-Rvat* Ashb.64). In general, however, this festival hymn is not typical of the *kontakion* style but is more akin to the celebrated Akathistos Hymn (the *kontakion* of the Annunciation of the Virgin Mary). Many manuscripts give all the *oikoi* of the Akathistos with neumes, and the performance of this highly elaborate hymn must have lasted at least an hour.

In addition to the psaltikon transmission, there is in manuscripts dating from the 13th century onwards a collection of syllabic *kontakia* melodies that were used for model stanzas (*automela*) for many *troparia* (*see* TROPARION). The relationship between the syllabic tradition



Ex.2
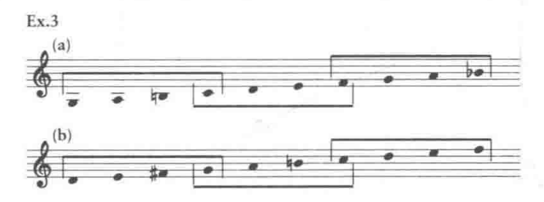


and the two embellished, melismatic, psaltikon traditions is yet to be fully studied (see Raasted, 1989).

With regard to melodic structure, both *kontakia* and *allēlouïaria* use very similar material, especially the initial motifs and cadences. This shows either that *kontakia* depended on the *allēlouïarion* tradition or that the two types developed from the same simple text recitation. Analysis of the *kontakion* melodies makes it possible to identify certain formulae that tend to occur in the same sequence, thus establishing 'melody types'. The *prooimion* and the *oikos* are structurally similar: both are divided into lines that correspond to a restricted number of melody types. The common *kontakion* tradition may be exemplified by the *kontakion* of All Saints for the Sunday after Pentecost (the first line of the *oikos* is given in ex.2).

Although the melodic formulae are shared among the eight modes, there are very few melodies in the 1st and 3rd modes, and with the exception of the Christmas *kontakion* in the 3rd mode (see ex.1), the melodies are without any character of their own. There is not, in fact, sufficient melodic material among the *kontakion* melodies for eight modes. The tonal system tends to be one of conjunct tetrachords, taking the form of either a 'low' (ex.3*a*) or a 'high' system (ex.3*b*). This system is apparent

Ex.3



both from an analysis of formulae and cadences that have the same interval structure but are pitched a 4th apart, and also from an analysis of the 'wrong' medial signatures (i.e. signatures that seem to indicate an abnormal pitch; *see* BYZANTINE CHANT, §3(ii)).

While the psaltikon is the melody book of the *psaltēs*, containing principally *kontakia*, the asmatikon is the choirbook of a *psaltēs* group. In many cases the psaltikon manuscripts include part of the asmatikon repertory (a completely different style from the *kontakion*). The Byzantine sources reveal that part of the psaltikon repertory, the *hypakoai*, also occurs in an asmatikon version. Furthermore, the Slavonic manuscripts from the same period as the Byzantine sources give asmatikon counterparts of the *kontakia*. Only the *prooimia* are delivered in this choral recension – possibly a relic of a practice by which the *psaltēs* choir sang the *prooimion* while one *psaltēs* performed the *oikoi*. The notation of the Slavonic manuscripts remains problematic. At any rate the *kontakion* melodies of this tradition seem to be less melismatic.

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K. Levy: 'An Early Chant for Romanus' "Contacium trium puerorum"', *Classica et mediaevalia*, xxii (1961), 172–5
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C. Thodberg: 'The Discussion of the Psaltikon Tonality', *IMSCR XI: Copenhagen 1972*, 786–90
J. Raasted: 'Zur Melodie des Kontakions "Hē parthenos sēmeron"', *Musica antiqua VI: Bydgoszcz 1982*, 191–204; repr. in *Cahiers de l'Institut du Moyen Age grec et latin*, lix (1989), 233–46
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A. Lingas: 'The Liturgical Place of the Kontakion in Constantinople', *Liturgiya, arkhitektura i iskusstvo vizantiyskogo mira: Moscow 1991* [Liturgy, architecture and art of the Byzantine world], ed. K.K. Akent'yev, i (St Petersburg, 1995), 50–57

CHRISTIAN THODBERG/R

Kontarsky, Alfons (*b* Iserlohn, 9 Oct 1932). German pianist, brother of ALOYS KONTARSKY. He studied at the Staatliche Hochschule für Musik in Cologne with Else Schmitz-Gohr and Maurits Frank (1953–5) and in Hamburg with Eduard Erdmann (1955–7). Since 1955 he has appeared widely with his brother. He held a seminar at the Darmstadt summer courses from 1962 to 1969, when he became responsible for a masterclass at the Cologne Musikhochschule. He was appointed professor at the Munich Musikhochschule in 1979 and professor at the Salzburg Mozarteum in 1983. His *Pro musica nova: Studien zum Spielen neuer Musik für Klavier* (Cologne, 1973) contains original contributions by leading contemporary composers. In the mid-1960s he became more involved with the classics and in 1971 formed a trio with Saschko Gawriloff and Klaus Storck. With his brother he has recorded or given the premières of a number of major works by Boulez (*Structures I–II*), Ligeti (*3 Objekte*), Stockhausen and Zimmermann (*Dialoge*, *Monologe*). His discography includes music for two pianos and four hands (with his brother) by Bartók, Debussy, Ravel and Stravinsky.

RUDOLF LÜCK/ATEŞ ORGA

Kontarsky, Aloys (*b* Iserlohn, 14 May 1931). German pianist, brother of ALFONS KONTARSKY. He studied at the Staatliche Hochschule für Musik in Cologne with Else Schmitz-Gohr and Maurits Frank (1952–5) and in Hamburg with Eduard Erdmann (1955–7). In 1955 he and his brother won the first prize for piano duo at the Bavarian Radio International Festival in Munich.

Since then they have given concerts together throughout the world, winning an international reputation, predominantly in contemporary music. Their repertory includes Mozart, Schubert, Reger and Debussy, and they have given many first performances of works by Berio, Brown, Bussotti, de Grandis, Gielen, Kagel, Pousseur,

Stockhausen (including *Mantra*, 1970) and Zimmermann. At Darmstadt in 1966 Kontarsky gave the first complete performance of Stockhausen's *Klavierstücke I–XI*, which he also recorded and played frequently with great aplomb and precision. Known as an unorthodox interpreter of avant-garde music, he has taken part in many performances with Stockhausen's ensemble, and in the mid-1960s formed a duo with the cellist Siegfried Palm. In 1960 he began taking a seminar at the Darmstadt summer courses and in 1969 he became responsible for a masterclass at the Staatliche Hochschule in Cologne.

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RUDOLF LÜCK/ATEŞ ORGA

Kontrabass (i) (Ger.). *See* DOUBLE BASS.

Kontrabass (ii) (Ger.). A military and brass-band instrument. *See* BASS (iii)

Kontrafagott (Ger.). A double bassoon. *See* BASSOON, §9.

Kontrapunkt (Ger.). *See* COUNTERPOINT.

Kontretanz (Ger.). *See* CONTREDANSE.

Kontskï, de. *See* KĄTSKI family.

Konwitschny, Franz (*b* Fulnek, Northern Moravia, 14 Aug 1901; *d* Belgrade, 28 July 1962). German conductor. After studying at the Leipzig Conservatory he began his career as a string player, and played the viola in the Gewandhaus Orchestra under Furtwängler. He turned to conducting in 1927, working his way up from répétiteur to chief conductor at Stuttgart (1930). He then went to Freiburg, where he was appointed musical director in 1933. He held a similar position in Frankfurt from 1938 (at the Frankfurt Opera and as conductor of the Museum Concerts). Immediately after the war he worked in Hanover. In 1949 Konwitschny was appointed conductor at the Gewandhaus in Leipzig and retained this position to the end of his life, though from 1953 to 1955 he worked simultaneously as the conductor of the Dresden Staatsoper, and in 1955 was appointed musical director at the rebuilt Deutsche Staatsoper in Berlin. Konwitschny's many guest appearances also won him an international reputation. In 1959 he conducted the *Ring* at Covent Garden. He toured widely with the Leipzig Gewandhaus Orchestra, and the orchestras of the Berlin and Dresden Staatsopern. He died while on a tour of Yugoslavia, during a rehearsal of Beethoven's *Missa solemnis*.

His expansive gestures and dislike of an exact beat, as well as the markedly expressive cast of his musical personality, made him a conductor of Furtwängler's type; like Furtwängler, he was most at home with symphonic music from Beethoven to Brahms, and he made fiery, muscular recordings of the complete Beethoven symphonies. As an opera conductor he was outstanding in Wagner, whose works he projected with broad dimensions and infused with great intensity. He also had a strong affinity with the music of Richard Strauss, above all *Die Frau ohne Schatten* and the tone poems *Ein Heldenleben* and *Sinfonia domestica*. He was less drawn to modern music; yet he repeatedly championed such contemporary composers in East Germany as Hanns Eisler, Paul Dessau (of whose *Orchestermusik 1955* he gave the first performance) and Ottmar Gerster.

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WOLFRAM SCHWINGER/R

Kónya, Sándor (*b* Sarkad, 23 Sept 1923). Hungarian tenor. He studied in Budapest and, after the war, in Detmold and Milan. He made his début in Bielefeld in 1951 as Turiddu, moved in 1954 to Darmstadt and then to the Berlin Städtische Oper. His best-known role was Lohengrin, in which he made his débuts at Bayreuth in 1958, at the Metropolitan in 1961 and at Covent Garden in 1963. He sang regularly at the Metropolitan, his roles including Walther, Parsifal, Calaf, Max and Don Carlos. His clear, strong tenor lay between the lyrical and the heroic, and he was a good actor.

ALAN BLYTH

Konyus (Conus), **Georgy Ėduardovich** (*b* Moscow, 18/30 Sept 1862; *d* Moscow, 29 Aug 1933). Russian musicologist and composer. He was the son of Ėduard Konstantinovich Konyus (1827–1902), a well-known piano teacher. Georgy was first taught music by his father; he then studied the piano with Pabst, and composition with Taneyev and Arensky at the Moscow Conservatory. Subsequently he taught theory there (1891–9), leaving as a result of his quarrel with the director Safonov, and was professor of composition (1902–6) and director (1904–5) at the music and drama institute of the Moscow Philharmonic Society; he was also professor of composition (1902–19) and rector (1917–19) at the Saratov State Conservatory, a member of the music department of the National Commissariat of Culture (1919–20) and (from 1920) professor at the Moscow Conservatory, dean of the faculty of composition (until 1929) and director of the department of analysis which he created (the first in Russia). His pupils included Skryabin, Medtner, Vasilenko, Kabalevsky and Khachaturyan.

Konyus's chief work was the creation and partial elaboration of an original theory of musical form, 'metrotectonism' (measured structure), which attempted to apply a sense of spatial symmetry to the temporal relationships of musical form. Konyus saw musical composition as a combination of special metrical units ('musically creative volitional statements') which in general do not coincide with the broader phrase structures; the task of analysis is to reveal these basic units (usually of different lengths) and to explain the order governing their arrangement under the one law which governs all musical styles, the 'balance of temporal values'. He rejected the traditional nomenclature for the theory of forms and often explained his analyses with sketches, reminiscent of architectural drawings. From 1922 he was head of the department of metrotectonism analysis at the State Institute for Musical Research. To popularize his theories he undertook lecture tours in Germany (1923–4) and France (1923–4, 1928–9). Konyus's theories found sharp criticism from traditionalist Russian theorists and Marxist musicologists alike, the latter group impugning him in the 1920s for what they saw as his 'formalism'; after his death, 'metrotectonism' was not taken up or

developed further in either Russia or the West. As a composer Konyus was representative of the Moscow school, one of the offshoots of Russian academicism of the late 19th and early 20th centuries. His works include a series of symphonic pieces, a ballet, songs and instrumental music.

He had two brothers who were musicians. Yuly Ėduardovich (1869–*c*1950), a violinist, teacher and composer, studied at the Moscow Conservatory and in Paris, where he played in the Colonne orchestra and others; in the 1900s he led a quartet and a trio, playing with Rachmaninoff and Brandukov in Moscow. He advised Tchaikovsky in matters of violin technique, and his Violin Concerto (1896) was performed by many violinists, including Fritz Kreisler. He taught at the Moscow Conservatory, 1893–1901; in 1919 he left Russia and settled in Paris, but he returned to Russia in 1939. Lev Ėduardovich Konyus (1871–1944), a pianist and composer, graduated from the Moscow Conservatory, where he was professor of piano, 1912–20. He then left Russia and settled in Paris, moving in 1935 to Cincinnati.

WORKS
(*selective list*)

Iz detskoy zhizni [From a Child's Life], op.1, suite, chorus, orch, 1891; Kantata pamyati Aleksandra III [Cant. in Memory of Alexander III], op.8; Daita, op.11 (ballet, K.F. Walz, after Jap. fairy tale), 1896; Sym. 'Iz mira illyuziy' [From the World of Illusions], sym. poem, c, op.23, chorus, orch, 1902; Db Conc., op.29, 1910, unpubd; Les shumit [The Forest Sounds], op.30, ov. to inc. op, after Korolenko, 1910–11

Principal publishers: Jurgenson, State Publishing House

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Sinopticheskaya tablitsa ėlementarnoy teorii muzïki [Synoptic table of elementary music theory] (Moscow, 1891)
Zadachnik po instrumentovke [Set of exercises on orchestration] (Moscow, 1906–9)
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Kritika traditsionnoy teorii v oblasti muzïkal'noy formï [Criticism of the traditional theory in the realm of musical form] (Moscow, 1932)
Metrotektonicheskoye issledovaniye muzïkal'noy formï [Metrotectonic research on musical form] (Moscow, 1933)
Nauchnoye obosnovaniye muzïkal'nogo sintaksisa [The scientific foundation of musical syntax] (Moscow, 1935)

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G.L. Golovinsky, ed.: *G.Ė. Konyus: stat'i, materialï, vospominaniya* [Articles, materials, reminiscences] (Moscow, 1965)
G.B. Bernandt and I.M. Yampol'sky: *Kto pisal o muzïke* [Writers on music], ii (Moscow, 1974)
G.D. McQuere, ed.: 'Russian Theoretical Thought in Music', *Russian Music Studies*, x (Ann Arbor, 1983), 293–312
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L.A. Kozhevnikova, ed.: *Georgy Ėduardovich Konyus, 1862–1933: materialï vospominaniya, pis'ma (pri uchastii N.G. Konyusa)* [Materials, reminiscences and letters (with the participation of N.G. Konyus)] (Moscow, 1988)

L.M. BUTIR/LYUDMILA KORABEL'NIKOVA

Konzertina (Ger.). *See* CONCERTINA.

Konzertmeister (Ger.: 'concertmaster'). *See* LEADER.

Konzertstück [Concertstück] (Ger.: 'concert piece'). A work for solo instrument or instruments with orchestra, shorter than a Concerto and frequently in one movement (e.g. Weber's *Konzertstück* for piano and orchestra in F minor J282). The term was used by many French composers for one-movement solo works with orchestra. In Germany the term is sometimes applied to works that would elsewhere be called 'concertino'.

□

Kooiman, Ewald (*b* Wormer, 14 June 1938). Dutch organist and musicologist. He studied at the Amsterdam Muzieklyceum with Piet Kee and at the Schola Cantorum in Paris with Jean Langlais. He also studied French literature at the Free University of Amsterdam and musicology at the University of Poitiers. Kooiman is organist and organ professor at the Free University of Amsterdam, taught the organ at the Sweelinck Conservatory (1987–95) and regularly takes part in the International Summer Academy for organists in Haarlem. In his performances and masterclasses he concentrates particularly on the works of J.S. Bach and on Classical French organ music. He has published numerous articles on this repertory and has edited obscure organ music from the 17th to the 19th centuries in the series Incognito Organo. His recordings include the complete organ works of Bach.

GERT OOST

Kool and the Gang. American soul and funk group. Its members were Robert 'Kool' Bell (*b* Youngstown, OH, 8 Oct 1950; bass guitar), Ronald Bell (*b* Youngstown, 1 Nov 1951; tenor saxophone), Dennis 'Dee Tee' Thomas (*b* Jersey City, NJ, 9 Feb 1951; saxophone, flute), Claydes Smith (*b* Jersey City, 6 Sept 1948; guitar), Robert 'Spike' Mickens (*b* Jersey City; trumpet), Rickey Westfield (*b* Jersey City; keyboards) and George 'Funky' Brown (*b* Jersey City, 5 Jan 1949; drums). Originally formed in Jersey City in 1964 as the Jazziacs, by 1969 the group had changed its name to Kool and the Gang and the style from jazz to funk. Released on the band's own De-Lite Records, *Kool and the Gang* (1969) established the sound that characterized their recordings during the mid-1970s. The bass and guitar play hyperactive, syncopated parts, while the drums maintain a steady pattern, with prominently recorded congas adding to the excitement. The horns contribute staccato riffs and fills, and a party atmosphere is created by voices talking, shouting and laughing.

Kool and the Gang enjoyed a string of hits during the period 1973–4 including *Funky Stuff*, *Jungle Boogie* and *Hollywood Swinging*, which featured chanted group vocals in the choruses and complex forms not easily described by the usual verse–chorus–bridge terminology. In the late 1970s the band's popularity declined, but adding the smooth soul-influenced lead singer James 'J.T.' Taylor and the producer Eumir Deodato, the group reached new heights of popularity, notably with their number one hit *Celebration* (1980). In addition to the disco-funk of this record they explored calypso-influenced rhythms in *Let's go dancin' (Ooh La, La, La)* (1982), middle-of-the-road ballads in *Joanna* (1983) and *Cherish* (1985) and hard rock on *Mislead* (1984).

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L. Hildebrand: *Stars of Soul and Rhythm and Blues* (New York, 1994)
R. Vincent: *Funk* (1996)

DAVID BRACKETT

Koopman, Bertha. *See* FRENSEL WEGENER, BERTHA.

Koopman, Ton [Antonius] (*b* Zwolle, 2 Oct 1944). Dutch conductor, organist and harpsichordist. He studied the

organ with Simon Jansen and the harpsichord with Gustav Leonhardt at the Sweelinck Conservatory, Amsterdam (1965–70), while studying musicology at Amsterdam University. As a student he founded the ensemble Musica da Camera (1966) and a Baroque Orchestra, Musica Antiqua Amsterdam (1970), and in 1968 won first prize in both the solo and continuo categories of the Bruges International Competition. He went on to win the Prix d'Excellence for organ (1972) and harpsichord (1974), and the Johan Wagenaar Prize (1978). From 1978 to 1988 Koopman was professor of harpsichord at the Sweelinck Conservatory, Amsterdam, and in 1988 was appointed professor of harpsichord at the conservatory in The Hague; the following year he was made an honorary fellow of the RAM, London, and in 1994 he became principal conductor of the Netherlands Radio Chamber Orchestra. Koopman has also been guest conductor of the Concertgebouw Orchestra, the Rotterdam PO and the Los Angeles Chamber Orchestra. In 1979 he founded the Amsterdam Baroque Orchestra of period instruments, and in 1992 founded the Amsterdam Baroque Choir. As an organ and harpsichord soloist Koopman has performed all over the world and has also formed a duo with his wife, the harpsichordist Tini Mathot. As director of his own choir and orchestra he has made many recordings, including the Bach Passions, choral works by Handel and Mozart and a complete survey of Bach's cantatas. He has also recorded with René Jacobs, Jordi Savall and Hopkinson Smith. Among his many solo recordings are Bach's *Das wohltemperirte Clavier*, harpsichord concertos and complete organ works, and the organ concertos of Handel. Koopman's interpretations, both as a conductor and as a player, are characterized by a lively feeling for Baroque ornament, clear articulation and rhythmic vitality.

NICHOLAS ANDERSON

Kooy, Peter (*b* Soest, 17 Sept 1954). Dutch bass. He started his formal musical studies as a violinist. At the Sweelinck Conservatory in Amsterdam (1977–80) he studied singing with Max von Egmond. He has subsequently performed as a leading bass in the Baroque field for conductors including Ton Koopman, Gustav Leonhardt and, especially, Philippe Herreweghe. His many recordings range from Bach to Kurt Weill. His performances of Bach's cantatas and Passions are unusually sympathetic, assisted by a soft-grained timbre and an eloquent verbal delivery. His recordings in the complete series of Bach cantatas with Masaaki Suzuki and Bach Collegium Japan have received wide acclaim. In 1995 Kooy was appointed a professor of singing at the Sweelinck Conservatory.

JONATHAN FREEMAN-ATTWOOD

Kooy, Simon Jacobus (Jos) van der (*b* Rotterdam, 6 Dec 1951). Dutch organist. He studied at the Sweelinck Conservatory in Amsterdam with Piet Kee and gained prizes for improvisation at organ competitions in St Albans (1977), Bolsward (1978) and Haarlem (1980 and 1981). His favoured repertory includes the works of Max Reger and of 20th-century Dutch composers. He has given first performances of works by Piet Kee (*Bios*, 1993; *Network*, 1996), Daniël Manneke (*Offertoire sur les grands jeux*, 1996) and Wim de Ruiter (*OKS*, 1995). He teaches at the conservatories of Alkmaar (since 1983), The Hague (since 1992) and at the International Summer Academy for organists in Haarlem (since 1996). In 1981 Kooy was appointed director of music at the Westerkerk in Amsterdam, and in 1990 he became organist of St Bavokerk, Haarlem, with its famous Müller organ. Here he gives frequent recitals and has recorded music by, among others, Reger and Manneke.

GERT OOST

Kopelent, Marek (*b* Prague, 28 April 1932). Czech composer. After studying composition with Řídký at the Prague Academy (1951–5) he worked as an editor of modern scores for Supraphon. In 1969 he received a grant from the German Academy of Arts in West Berlin. During the 'normalization' period in Czechoslovakia (the restoration of hard-line communism beginning in the early 1970s) Kopelent was persecuted by the authorities and forced from his post at Supraphon; his works, though performed and published abroad, were boycotted in official circles. After the 1989 revolution he served briefly as adviser to President Václav Havel, and in 1991 he became professor of composition at the Prague Academy. He has been a member of the Prague New Music Group and of the Musica Viva Pragensis ensemble. In 1991 he was made a Chevalier des arts et lettres by the French government.

The music of Webern had a decisive influence on Kopelent when he heard it for the first time in about 1960: as well as embracing serial procedures, he began to use forms and textures of great delicacy. Among Czech composers of his generation, he became one of the best-known in western Europe: his Third Quartet was performed at the 1966 ISCM Festival in Stockholm; *Snehah* received its première in Venice in 1967 and *Zátiší* was first heard at the 1968 Donaueschingen Festival.

WORKS
(*selective list*)

DRAMATIC AND VOCAL

Dramatic: Bludný hlas [Wandering Voice], actress, ens, tape, lights, film, 1970; Musica (singspiel, B. Sobotka), 2 actors, S, fl, ob, hpd, 1978–9; Nářek ženy [Woman's Lament] (melodrama, M. Procházková), actress, 14 female vv, chorus, 7 brass insts, 1980; Vrh kostek [The Casting of Dice] (S. Mallarmé), 4 spkrs, tape, 1980

Choral: Matka [Mother], chorus, fl, 1964; Madlitba kamene [Prayer of Stone] (V. Holan), reciter, spkr, 2 chbr choruses, 3 gongs, tomtom, 1967; Syllabes mouvementées, 1973; Vacillat pes meus, 1973; Legenda 'De passione Sti Adalbert Martyris', spkr, chorus, orch, 1981; Agnus Dei (M. Luther), S, chbr chorus, 1983; Regina lucis (J. Franus: *kancionál*), 1985; Ona skutečně jest [She Really Exists] (cant., V. Holan), spkrs, T, B, children's chorus, chorus, orch, 1985–6; Mon amour (M. Chagall), S, T, female chorus, chbr chorus, 1988; Messaggio della bonta (orat, T. Bosco), spkr, S, Bar, children's chorus, orch, 1994; Holanovská reminiscence [A Reminiscence of Holan] (Holan), spkr, Mez, chorus, cl, trbn, of, 1995; Judex ergo, Bar, mixed chorus, orch, 1995 [movt 4 Requiem der Versöhnung, collab. Berio, Cerha, Dittrich and others]

Other vocal: Snehah (oriental text), S, jazz A, ens, tape, 1967; Il canto de li augei (aria, It. Renaissance poetry), S, orch, 1977–8; Zjitřený hlas [Excited Voice] (J. Hora), Bar, brass qnt, 1983; Alouette (C.B. de Gazstold), 12vv, 1990; Le chant du merle au detenu (J. Zahradnícek), Mez, fl, accdn, pf, 1991; Cantus de nativitate filii, medium/low v, 1997; cantus de dilectione filiarum Dei, Bar, 5 female vv, 3 trbn, 1998

INSTRUMENTAL

Orch: Rozjímání [Meditation], chbr orch, 1966; Sváry [Contentions], 12 insts, orch, 1968; Appassionato, pf, orch, 1970; Plauderstünduchen, a sax, orch, 1974–5; Sym., 1982; Concertino, eng hn, chbr orch, 1984; Pozdravení [A Greeting], ov., 1984; Musique concertante, vc, 12 vc, orch, 1991; Arrijah, sym. song, 1996

Chbr and solo inst: Str Qt no.1, 1954; Str Qt no.2, 1955; Str Qt no.3, 1963; Hommage à Vladimír Holan, 9 insts, 1965; Hra [Play], str

qt, 1966; Bijoux de Bohème, fl, vib, hpd, 1967; Str Qt no.4, 1967; Zátiší [Still Life], va, ens, 1968; Rondo, vor der Ankunft der liebenswürden Henker oder die dreimalige Anbetung der Hoffnung, 5 perc, 1973; Sonata 'Das Schweisstuch der Veronika', ens, 1973; A Few Minutes with an Oboist, ob, ens, 1974; Ťukáta, hp, hpd, cimb/gui, 1974; Capriccio, tpt, 1975; Ballade, pf, 1976; Musica lirica, fl, vn, pf, 1977–9; Triste e consolante, wind qnt, 1977; Toccata, va, pf, 1978; Furiant, pf trio, 1979; Str Qt no.5, 1979–80; Eines Tages, 6 vc, 1987; Etres fins en mouvement, 6 perc, 1987; Karrak, vc, pf, 1991; Le petit rien, pic, perc, 1991; Romance, 2 pf, 1991; Canto espansivo, cl, 1993

Principal publishers: Gerig, Supraphon

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O. Pukl: 'Snehah', *Konfrontace* (1970), no.4, p.19

OLDŘICH PUKL/JAROMÍR HAVLÍK

Kopenhagener Chansonnier (*DK-Kk* Thott 291, 8°). *See* SOURCES, MS, §IX, 8.

Köpfer, Georges-Adam. *See* GOEPFERT, GEORGES-ADAM.

Kopfmotiv (Ger.). *See* HEAD-MOTIF.

Kopfstück (Ger.). *See* BELL (ii).

Kopïlov, Aleksandr Aleksandrovich (*b* St Petersburg, 2/14 July 1854; *d* Strelna, nr St Petersburg, 20 Feb/5 March 1911). Russian composer. He entered the court chapel in 1862, became a singing member two years later, and at the age of 12 became a soloist. During this time he studied the violin with Mayer, and was taught by Kremenetsky, who was attached to the chapel. From 1868 to 1872 he took piano lessons from Ribasov, the conductor at the Aleksandrinsky Theatre. When his voice broke at the age of 18 he tried unsuccessfully to enter the St Petersburg Conservatory. But his piano teacher helped him by obtaining for him the post of violinist and pianist at the Aleksandrinsky Theatre. At this time he studied harmony with Hunke. He also taught singing to the court chapel choir until 1892, replacing Rozhnov. Through his work at the chapel he met Balakirev. Kopïlov's songs (some quite attractive) may owe something to Balakirev, but some critics consider that he was more profoundly affected by Tchaikovsky. During the 1870s he took composition lessons from Lyadov and Rimsky-Korsakov. Through them he became known to Belyayev who published some of his works. Kopïlov wrote a prelude and fugue for string quartet on B–la–F as a tribute to the Russian publisher. He composed orchestral music, several pieces for string quartet (in which his first-hand knowledge of violin technique is used to good effect), piano works and songs.

WORKS

all published in Leipzig

Orch: Scherzo, A, op.10; Sym., c, op.14 (1890); Concert Ov., d, op.31

Chbr: Andantino sur le thème B–la–F, str qt, op.7; Prélude et fugue sur le thème B–la–F, str qt, op.11; 4 str qts, G, op.15, F, op.23, A, op.32, C, op.33; Souvenir de Peterhof, vn, pf, op.29; Feuille d'album, vn, pf, op.45; Polka, C, for 'Les vendredis', str qt, collab. Borodin and others

Pf: 2 Mazurkas, op.3; Valse, op.6; Mazurka, op.8; Etude, op.9; 3 Fugues, op.12; 4 petits morceaux, op.13; Polka de salon sur le thème B–la–F, op.16; 4 Miniatures, op.17; 5 morceaux, op.20; 3 feuilles d'album, op.26; 2 morceaux, op.39; Musikalische Bilder aus dem Kinderleben, op.52; 2 études, op.60; 2 Mazurkas

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M. MONTAGU-NATHAN/JENNIFER SPENCER

Kopït'ko, Viktor Nikolayevich (*b* Minsk, 8 Oct 1956). Belarusian composer. He graduated from the Leningrad Conservatory in 1982 having studied under D. Mnatsakan'yian; since then he has composed full-time, often working with a number of film studios in Belarus' and Russia.

The first works by Kopït'ko to gain public recognition were written at the end of the 1980s and beginning of the 90s. A notable event in Belarusian music was the première of his oratorio *Kurantï* ('The Bell Chimes') based on the composer's own transcriptions of anonymous music and poetry from a manuscript of 18th-century Slavic domestic music of mainly Polish and Belarusian origin. He also attracted attention with his suite *Pesni arbatskogo dvora* ('Songs of the Arbat Courtyard') which is a unique reading of the genre of the Soviet urban popular song (which had never been used before in academic music); also of note are his original interpretations of Belarusian cimbalom style in a number of chamber and instrumental works. The most important work of the 1990s is the Mass in honour of St Francis which he based on a combination of the traditions of Catholic musical culture and modern styles. The non-standard deployment of musical forces in this work is characteristic of his general outlook which embraces a wide range of ideas associated with post-medieval western European, Eastern and Slavic art of both religious and secular fields. His eclecticism and his fascination with oral and phonetic aspects place him among the group of composers who make up the New Belarusian avant garde, and who employ compositional techniques of Lutosławski, Penderecki and Cage.

WORKS

(*selective list*)

Op: Devochka, nesushchaya khleb [The Girl Carrying Bread] (Yu. Borisov, Kopït'ko), 1981, Leningrad TV

Orch: Malen'kaya simfoniya [A Little Sym.], 15 pfmrs, 1985; Igraya Chekhova [Playing Chekhov], 1994

Vocal: Karnavalnaya noch' [Carnival Night] (cant., T. Mann), A, B, inst ens, 1984; Motet, vocal inst ens, tape, 1988; Pesni arbatskogo dvora [Songs of the Arbat Courtyard] (B. Okudzhava), suite, chorus, inst ens, 1988; Kurantï [The Bell Chimes] (orat, anon. 18th-century), Bar, chorus, inst ens, 1990; Severnïy veter [North Wind], Chin. fantasy, 2 performers, spkr, 1992; Simvolï [Symbols] (cant., N. Roerich), chorus, fl, hp, 1992; Messa v chest' Svyatogo Frantsiska [Mass in Honour of St Francis], 1990s; Plach Isoldï [Isolda's Lament], concert aria, S, chbr chorus; settings for 1v, pf, of words by S. Kirsanov, O. Mandelstam, A.S. Pushkin

Chbr: Divertimento, cimb, pf, 1976; Nocturne, cimb, elec org, perc, 1981; Gloria, str trio, 1992; Bibleyskiye stsenï [Biblical Scenes], inst ens, 1994

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A. Garikhavik and V. Kapïts'ko: 'Lyublyu vandrouki w chase i prastorï' [I love to wander in time and space], *Mastatstva* (1995), no.8, pp.33–6

VALENTINA ANTONEVICH

Kopp, Georg (*b* ?Passau; *d* Passau, 24 Aug 1666). German composer, organist and schoolmaster. He is described as a schoolmaster in the register of deaths of the parish of St Paul, Passau. In 1637 he succeeded Urban Loth (who may have been his teacher) as organist at Passau Cathedral,

where he remained until his death. In 1657 he received a warning from the cathedral authorities because he had composed nothing for a long time. After the great fire in the city in 1662, however, he had to 'compose music day and night for the cathedral' because its collection of music had been destroyed. His masses and other liturgical works are rooted in the traditions of vocal polyphony of his time. He is particularly notable, however, for his settings of sacred texts by Procopius von Templin, which account for all his other published music and reveal his imaginative and markedly expressive qualities as a song composer.

WORKS

all published in Passau

Harmonia missarum, 5, 6vv (1642), inc.

Mariae Hülff Ehren Kräntzel, das ist himmelische Lobgesänger (1642)

Der gross-wunderthätigen Mutter Gottes Mariae Hülff Lob-Gesang, 1v, bc (org) (1659); 11 ed. in Ruhland

Eucharistiale, das ist 26 . . . Predigten von Fr. Procopius . . . mit 6 Melodien von G. Kopp, 1v, bc (1661)

Requiem, 10vv, *CZ-KRa*

Benedicite omnia opera, 8vv, formerly in Breslau, Stadtbibliothek, ?*PL-WRu*

1 sonata, 2 vn, 2 va, 2 clarini, bc (org), *CZ-KRa*

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EitnerQ; GerberL; WaltherML

W.M. Schmid: 'Zur Passauer Musikgeschichte', *ZMw*, xiii (1930–31), 289–308

N. Tschulik: 'Procopius von Templin und das deutsche Lied im 17. Jahrhundert', *Mf*, vi (1953), 320–24

A. Scharnagl: 'Geistliche Liederkomponisten des bayerischen Barock', *KJb*, xlii (1958), 81–7

R. Münster and H. Schmid: *Musik in Bayern* (Tutzing, 1972)

K. Ruhland: Introductionto *Georg Kopp: Elf Marienlieder aus 'Der Gross Wunderthätigen Mutter Gottes Mariae Hülff Lob-Gesang' des Fr. Procop von Templin für Singstimme und Orgel*, Musik aus Ostbayern, lviii (Altötting, 1994)

AUGUST SCHARNAGL/DIETER HABERL

Koppel (i) (Ger.). *See* COUPLER.

Koppel (ii) (Ger.). *See under* ORGAN STOP (*Coppel*).

Koppel, Herman D(avid) (*b* Copenhagen, 1 Oct 1908, *d* Copenhagen, 14 July 1998). Danish composer of Polish parentage. The Koppels are among the foremost musical families in Denmark: Herman's younger brother Julius led the orchestra of the Royal Chapel from 1939 to 1979; Herman's daughter Therese, a pianist, became his successor at the Royal Danish Conservatory, Copenhagen; his second daughter Lone (*b* 1938) became a leading soprano with the Royal Danish Opera and the Australian Opera, and his two sons Thomas, leader of the highly successful rock group Savage Rose, and Anders are composers.

Herman Koppel's earliest musical experiences came from the synagogue, and also from the music of Nordic fiddlers. He had begun to study the piano and compose by the age of seven. In 1926 he entered the Royal Danish Conservatory, where he was taught by Simonsen (piano) and Bangert (theory); as a student he also attracted the attention of Carl Nielsen. His début concert in 1930, which included Nielsen's *Theme and Variations*, established him as one of the leading pianists of his generation. In the following year he gave a memorable recital of Nielsen's works, the interpretations of which the composer had sanctioned. Nielsen's music was to be a lifelong source of guidance and inspiration for Koppel, both as a pianist and as a composer. Further studies in Berlin, London and Paris deepened Koppel's knowledge of the 1930s European avant garde, chiefly Bartók and Stravinsky, whose principal works he often performed on tours in Denmark and abroad. His experience as a pianist ranged from being répétiteur for the Royal Theatre and for Danish radio in the 1930s to playing with popular groups; in 1942 he became solo accompanist for the Tivoli Concert Hall. Throughout a long performing life Koppel remained at the forefront of practising musicians, and, until he retired in 1996, his repertory extended from Brahms to Bartók and Boulez, from Nielsen through Schoenberg to Stravinsky and Henze. In 1949 he joined the teaching staff of the Royal Danish Conservatory, where he was a highly regarded professor from 1955 to 1978. His artistic standing, personal integrity and ability as an educator came to be of great significance for numerous younger pianists, both Danish and foreign.

As a composer Koppel was self-taught; like many other classically trained intellectuals, he was attracted by the socially critical, jazz-inspired cultural radicalism of the 1930s, as is shown in the cabaret-like, socio-realistic play *Melodien, der blev vaek* ('The Lost Melody', 1935); on a larger scale he at the same time developed his personal idiom to virtuoso mastery (Second Piano Concerto, 1936–7). His music of this period is characterized by a naive, lyrical melodiousness and frank, slightly ironic motor rhythms clearly reminiscent of Prokofiev. The German occupation of Denmark in 1940 forced Koppel and his family into exile in Sweden (1943–5); this direct encounter with Nazi barbarism left deep marks in his music, and the experience of the shocking frailty of humanity remained indelible, both on his art and in his personal life. Accordingly, a vocal element – the human voice – unfolds in his music with existential necessity as if a corrective to the instrumental music-loving element, and rises around it by virtue of audaciously combined, contrasting Bible quotations and eschatological incantations (*Tre Davids-salmer*, 1949, the oratorio *Moses*, 1963–4 and *Requiem*, 1965–6). In attitude and expression these works approach both Schoenberg's *A Survivor from Warsaw* (1947) and Britten's *War Requiem* (1962). In the debate on modernism that was taking place in Denmark in the early 1960s Koppel did not take sides unambiguously against the Darmstadt avant garde in favour of neo-classicism. On the contrary, in the 1960s and 1970s he increasingly brought dodecaphonic and serial elements into his musical idiom. This is heard as an increased intensity in expression, greater rhythmic differentiation and nuancing of sound, but no actual change of style takes place. Yet despite his great sympathy for the changing currents of the time, Koppel never became purely modernist, let alone post-modernist. His development proceeded organically, although not always without problems. Koppel was an exponent of an intellectual passion and 'aristocratic radicalism' which, without prejudice, cultivates clear forms, sharply outlined melody and pregnant rhythm; this attitude reflected his lifelong loyalty to the decisive impulses of his childhood and youth – the Nordic fiddlers and synagogue singers.

WORKS

(*selective list*)

DRAMATIC AND ORCHESTRAL

Dramatic: Macbeth (op, after W. Shakespeare), op.79, 1967–8, Copenhagen, Royal Opera, 1970; 29 film scores, 15 theatre scores, 12 radio scores

Syms.: no.1, op.5, 1929–30; no.2, op.37, 1943; no.3, op.39, 1944–5; no.4, op.42, 1946; no.5, op.60, 1955; Sinfonia breve (no.6), op.63, 1957; no.7, op.70, 1960–61
Other orch: Pf Conc. no.1, op.13, pf, chbr orch, 1931–2; Pf Conc. no.2, op.30, 1936–7; Cl Conc., op.35, 1941; Conc., op.43, vn, va, orch, 1947; Pf Conc. no.3, op.45, 1948; Vc Conc., op.56, 1952; Pf Conc. no.4, op.69, 1960–63; Ob Conc., op.82, 1970; Fl Conc., op.87, 1971; Conc. for Orch, op.101, 1977–8; Prelude to a Symphony, op.105, 1981; Concertino, op.110, vn, va, vc, orch, 1983; Bn Conc., op.118, 1990

OTHER WORKS

Choral: 3 Davids-salmer, op.48, T, chorus, orch, 1949; Moses (orat), op.76, solo vv, chorus, orch, 1963–4; Requiem, op.78, solo vv, chorus, orch, 1965–6; Anthems (Hymns of Thanksgiving), op.93, solo vv, chorus, orch, 1974; Hexaëmeron, op.112, SATB, 1984
6 str qts: op.2, 1928–9; op.34, 1939; op.38, 1944–5; op.77, 1964; op.95, 1975; op.102, 1978–9
Other chbr: Sextet, op.36, pf, wind, 1942; Ternio, op.53, vc, pf, 1951; Pf Qnt, op.57, 1953; Sonata, op.62, vc, pf, 1956; Variations, op.72, cl, pf, 1961; Capriccio, op.73, fl, pf, 1961; 8 Variations and Epilogue, op.89, pf, 13 insts, 1972; Divertimento, op.91, str trio, 1972; Variazione pastorale, op.94, fl, str trio, 1975; Variazione libere, op.98, 2 cl, b cl, perc, 1976; 15 Miniatures, op.76b, pf, wind, 1977; Patch Work, op.106, fl, va, hp, 1981; Pf Qt, op.114, 1986; Trio, op.115, cl, vc, pf, 1986; Music for Wind Oct, op.123, 1991; Biocattolo, op.125, fl, cl, perc, vn, pf, 1993
Songs: 5 Biblical Songs, op.46, 1949; 4 Love-Songs, op.47, 1949; 4 Songs (Old Testament), op.49, 1949; Ps xlii, op.68, 1960; 3 Songs (Bible), op.96, 1976; 3 Songs (Kristensen, La Cour), op.119, 1989
Pf: 10 Pieces, op.20, 1933; Suite, op.21, 1934; 2 Dances, op.31, 1937; Sonata, op.50, 1950; 15 Miniatures, op.97, 1976; 50 Short Pieces, op.99, 1977; 30 Little Pieces, op.111, 1983–4; Memory, op.126, 1994

Principal publishers: Hansen/Music Sales, Leduc, Samfundet til Udgivelse af Dansk Musik

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V. Kappel, ed.: *Contemporary Danish Composers* (Copenhagen, 1950)
N.V. Bentzon: 'Tradition og fornyelse', *Nordisk musikkultur* (1952), 123–6
H.D. Koppel: 'Davids-salmer', *Modern nordisk musik*, ed. I. Bengtsson (Stockholm, 1957), 137–51 [incl. list of works]
S. Lunn, ed.: *La vie musicale au Danemark* (Copenhagen, 1962)
J. Müller-Marein and H. Reinhardt, eds.: *Musikalske selvportraetter* (Hamburg, 1963)
B. Wallner: *Vår tids musik i norden* (Stockholm, 1968)
N. Schiørring: *Musikkens historie i Danmark*, iii (Copenhagen, 1978)
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'Koppel, Herman D.', *Kraks blå bog 1997*

SVEN ERIK WERNER

Koppelung (Ger.). *See* COUPLING and COUPLER.

Kopřiva. Czech family of musicians.

(1) Václav Jan Kopřiva (*b* Brloh, nr Cítoliby, 8 Feb 1708; *d* Cítoliby, 7 June 1789). Composer and organist. His compositions are often found under the name Urtica (a Latin translation of the Czech word Kopřiva, meaning 'nettle'). He studied music under M.A. Kalina at Cítoliby, and at Prague was an organ pupil of F.J. Dollhopf, organist of the Crusaders' Church. He was then cantor and organist at Cítoliby (from 1730; definitive appointment as cantor in 1742) and Louny (1733–4). He was also secretary to Count Ernest Karl Pachta, the owner of Cítoliby, at least for some time (*c*1754–6). In 1777 he tried to obtain a post as cantor at Louny; although he was recommended as an outstanding musician, he did not gain the post and remained in Cítoliby until his death. Outstanding among his pupils were J.A. Gallina, J. Vent, J. Lokaj and his own two sons.

WORKS

principal sources: CZ-Bm, Cítoliby Church, K, KU, LUa, ME, Pnm, SO

Missa pastoralis, D [Lat. with interposed sections of Cz. text], Gl ed. in Germer; Sacrum pastorale integrum [Christmas mass]; TeD, D; Alma Redemptoris mater, D
Offs: Vox clamantis, ed. in Thesaurus musicae bohemicae, ser. B (Prague, 1989); In omnem terram; 2 pastoral offs, D, A
Lits: C, D, E♭, A, B♭

(2) Jan Jáchym Kopřiva (*b* Cítoliby, 17 March 1754; *d* Cítoliby, 17 Aug 1792). Composer, son of (1) Václav Jan Kopřiva. He studied music with his father and succeeded him as cantor at Cítoliby in 1778; in 1785 he also became church organist there as successor to his brother (3) Karel Blažej. He also taught music to Count Pachta's family. His only extant works are three masses, two *missa brevis* settings and an aria for alto (all in *CZ-Pnm*).

(3) Karel Blažej Kopřiva (*b* Cítoliby, 9 Feb 1756; *d* Cítoliby, 15 May 1785). Composer and organist, son of (1) Václav Jan Kopřiva. After studying the organ and composition (first with his father, later in Prague with J.F.N. Seger), he became church organist at Cítoliby. He also taught keyboard instruments and composition. His first known work, a Requiem in C minor, was performed at Klatovy on 22 May 1774. He suffered from tuberculosis and died at the age of 29.

The three Kopřivas were the outstanding members of a ramified Czech musical family. Thanks to their activity, and in accordance with the artistic interests of Count Ernest Karl Pachta (who had an orchestra of his own), the little village of Cítoliby became a unique centre of musical life in northern Bohemia at that period. Whereas (1) Václav Jan and (2) Jan Jáchym adhered to the traditional type of Czech village music of the late Baroque and pre-Classical period, (3) Karel Blažej used an advanced Classical idiom of Mozartian character. His style is markedly individual and very expressive, with abundant chromaticism. He was also well schooled in counterpoint and his fugues are among the most remarkable of their kind in Czech organ music of the second half of the 18th century. A virtuoso organist himself, he usually treated the organ part of his church compositions in concertante manner. The demanding, florid solo parts in his vocal works are evidence of the high quality of provincial performers in Bohemia at the time.

WORKS

principal sources: Cítoliby Church, CZ-LUa, Pnm, SO

SACRED VOCAL

4 Missa solemnis, E♭, E, F, B♭; 4 masses, C, c, e, E♭; Missa brevis, C, Requiem, c
Motets: Veni sponsa Christi, D, 4vv, ob, orch; Gloria Deo, D; Dictamina mea, E♭
Arias: 2 for S, B♭, E♭; Amoenitate vocum, S, chorus; Quod pia voce cano, B
Salve Regina, F

INSTRUMENTAL

Org fugues and preludes, incl.: Fugue, f, ed. [C.F. Pitsch], *Museum für Orgel-Spieler* (Prague, 1832–4), also ed. in *Ecole classique de l'orgue*, xiii (Paris, 1900), and in MAB, xii (1953); Fugue, A♭, ed. [C.F. Pitsch], *Museum für Orgel-Spieler* (Prague, 1832–4), also ed. in *Ecole classique de l'orgue*, xiii (Paris, 1900); Fughetta, G, 'nach Haendel', ed. [C.F. Pitsch], *Museum für Orgel-Spieler* (Prague, 1832–4); Fuga pastorella, C, ed. in MVH, lvi (1991); Fuga supra

cognomen Debefe, d; Fugue, a: all 3 ed. in *Organistae bohemici* (Prague, 1970, 2/1972)
Concerto, E♭, org [1 of orig. set of 8]
12 syms., lost

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ČSHS; Dlabacž, ii-iii; *EitnerQ; WurzbachL*
G.J. Dlabacž: 'Versuch eines Verzeichnisses der vorzüglichern Tonkünstler in oder aus Böhmen', *Materialien zur alten und neuen Statistik von Böhmen*, ed. J.A. Riegger, xii (Leipzig and Prague, 1794), 225–98, esp. 248
A. Hnilička: 'Z archivalií o hudebnících rodu Kopřivů' [Archival resources relating to musicians of the Kopřiva family], *Dalibor*, xxxvii (1920), 53
J. Němeček: *Nástin české hudby xviii. století* [Outline of 18th-century Czech music] (Prague, 1955)
Letter of J.J. Kopřiva to B.J. Dlabač, 13 Jan 1788, pubd by R. Mužiková, *MMC*, no.3 (1957), 42–4
Z. Šesták: *Hudba citolibských mistrů 18.století* [Music of the Citoliby masters of the 18th century] (Prague, 1968) [disc notes]
Z. Pilková: 'Doba osvícenského absolutismu (1740–1810)' [The age of enlightened absolutism], *Hudba v českých dějinách: od středověku do nové doby* [Music in Czech history: from the Middle Ages to the modern era] (Prague, 1983, 2/1989), 211–84, esp. 246, 248, 255, 272–4
Z. Šesták: 'Citoliby: středisko českého hudebního klasicismu' [Citoliby: a musical centre in the Classical era], *HRo*, xxxix (1986), 43–6
M. Germer: *The Austro-Bohemian Pastorella and Pastoral Mass to c1780* (Ann Arbor, 1989) [appx contains edn of Gloria from V.J. Kopřiva: *Missa pastoralis*]

MILAN POŠTOLKA

Koptagel, Yüksel (*b* Istanbul, 27 Oct 1931). Turkish composer and pianist. She studied the piano with Rana Erksan and composition with Cemal Reşit Rey in Istanbul, then with Rodrigo and Tansman in Spain and Levy, Wissmer, Daniel-Lesur and Aubin in Paris. Her career as a concert pianist has included many radio and TV appearances and concerts in Europe, the USA and the former USSR, as well as in Turkey. Her most important works, Pastorale (1963) and Capriccio (1998), are both for piano and orchestra. One of the leading first-generation women composers in Turkey, Koptagel's compositions have won awards in Turkey and in Europe.

WORKS
(*selective list*)

Pf: Fossil Suite (Suite Antique), 1957, arr. gui, 3 pieces; 3 Pieces, 1957; Schumanniana, 1957; Tamzara (Turkish Dance), 1957, arr. gui; Marcia Funèbre, 1958; Toccata, 1958; Epitafio, 1959; '... et les souris dansent', 1959; Sonata Menorca, 1959; Etude, 1961; Prelude on the Murmur of a River, 1961; Lullaby, 1964; Independence March, 1965; MTA March, 1966, Le carnet du petit Brian, 1973; Sakura, 1993
Other inst: Romance de Castille, vc, pf, 1957; Pastorale, pf, orch, 1963; Cappriccio, pf, orch, 1998
Vocal (1v, pf, unless otherwise stated): 2 Songs of Tchetin, 1958; Hiroshima Lieder, 1960; Lied, 1960–64; 2 spanische Lieder, 1961; Les heures de Prague, 1962; Terezin Lieder, 1962; Vêpres du dimanche, chorus, 1964

Principal publishers: Max Eschig, Bote & Bock

MÜNİR NURETTİN BEKEN

Kopytman, Mark (*b* USSR, 1929). Israeli composer. While practising medicine, he studied composition at the L'viv Academy with Simovitch and at the Tchaikovsky State Conservatory, Moscow, with Bogatïryov. After completing his second doctoral degree in 1958, he taught at music academies in Moscow, Alma-Ata and Kishinau. Several of his compositions, such as *Casa mare* (1966), won prizes in the USSR. After emigrating to Israel in 1972, he was appointed professor of composition at the Rubin Academy of Music and Dance in Jerusalem, where he later served as dean and deputy head (1974–94). He has also taught at the Hebrew University and the University of Pennsylvania (1982–3, 1988–9), and served as composer-in-residence at the Canberra School of Music (1985). He established the Doron Ensemble for 20th-century music in 1991, and became composer-in-residence of the Jerusalem Camerata in 1992. With the political changes in Eastern Europe, Kopytman renewed his activities in the cultural world he had left 20 years earlier. He served as music adviser to the International Festival in St Petersburg (1991), founded the International Summer Courses and the International Composers' Contest in Moldova (1992–3), and lectured at the Tchaikovsky State Conservatory (from 1991), at the Seminar for Young Composers in Kaziemierz Dolny (1992), at the Chopin Academy in Warsaw (1994) and at the Brandenburg Colloquium in Berlin (1995). In 1998 he founded the International Symposium 'The Art of Composition – Towards the 21st Century' in Jerusalem. His honours include a Koussevitzky International Award (1986) for *Memory* and a lifetime achievement award from the Israel ACUM (1992).

Kopytman's early style is best illustrated by the powerful dramatic gestures, ostinatos and meticulous motivic work of his Second String Quartet (1966). With his emigration to Israel he turned to Hebrew poetry and Arabic music, forging a style dominated by sophisticated heterophonic devices and a sensitivity to instrumental timbre. In *Rotations* (1979) a dense cloud of tiny motives is gradually transformed into an unaccompanied vocal melody. In *Memory* (1981) the melody and timbre of an unaccompanied traditional Yemenite song are taken up in rich orchestral heterophony and explored in a series of contrasting sections. A quotation from a traditional Jewish melody is the source of the meditative etheral heterophony of *Beyond* (1997).

Kopytman's concern for political and social issues is expressed in works such as *Fermane* (1999), a Kurdish song of protest against Iraqi atrocities. He has collaborated regularly with performers such as contralto Mira Zakai, viola player Tabea Zimmermann, choreographer Rina Shönfeld, conductor Gary Bertini and folk singers Gila Bashari and Ilana Ilié.

WORKS
(*selective list*)

Stage: Casa mare (op, V. Teleuke), 1966; Monodrama (ballet), 1975; And a Time for Every Purpose (ballet), 1979; Chbr Scenes from the Life of Susskind von Trimberg (op, R. Freier), 1982–3
Vocal: Distance beyond Distance (A. Tvardovsky), SATB, 1960; Songs of Anguished Love (S. Kaputikian), 1v, pf, 1964; Songs of the Woods (Teleuke), SATB, orch, 1965; Shemesh October [October sun] (Y. Amihai), Mez, fl, vn, vc, pf, perc, 1974; Voices, S, fl, orch, 1975; Rotations, Mez, orch, 1979; Memory, Yemenite singer, orch, 1981; Eight Pages (E. Jabes), 1v, 1988; Scattered Rhymes (Amihai), SATB, orch, 1988; Love Remembered (Amihai), SATB, orch, 1989; Fermane, Kurdish singer, 3 cl, 1999
Orch: Sym., 1955; 6 Moldavian Tunes, 1965; Pf Conc., 1971; Conc. for Orch, 1976; Kaddish, vc/va, str, 1982; Cantus III, b cl, orch, 1984; Cantus V, va orch, 1990; Cantus VI, ob, chbr orch, 1995; Beyond, chbr orch, 1997
Chbr and solo inst: Str Qt no.1, 1962; Str Qt no.2, 1966; Str Qt no.3, 1969; For Pf I, 1973; Lamentation, fl, 1973; For Perc, 1975; For Hp, 1976; For Hpd, 1976; About an Old Tune, pf, qt, 1977; Cantus II, str trio, 1980; Dedication, vn, 1986, Chbr Music, cl, pf, 1992; Alliterations, pf, 1993; Discourse I-II, ob, str qt, 1994; Tenero, vc, 1994; Strain, str qt, 1995; Str Qt no.4, 1997

Principal publishers: Israel Music Institute, Theodore Presser

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JEHOASH HIRSHBERG

Kora [korro, cora]. A large 21-string bridge-harp played by the male *jali* or *jeli*, professional musicians of the Mande people of The Gambia, Senegal, Guinea, Guinea-Bissau and Mali (fig.1). The profession, called *jaliyaa*, also encompasses verbal arts such as oratory, genealogy and historical narrative, and women performers (sing. *jali muso*) excel as singers (*see also* GAMBIA).

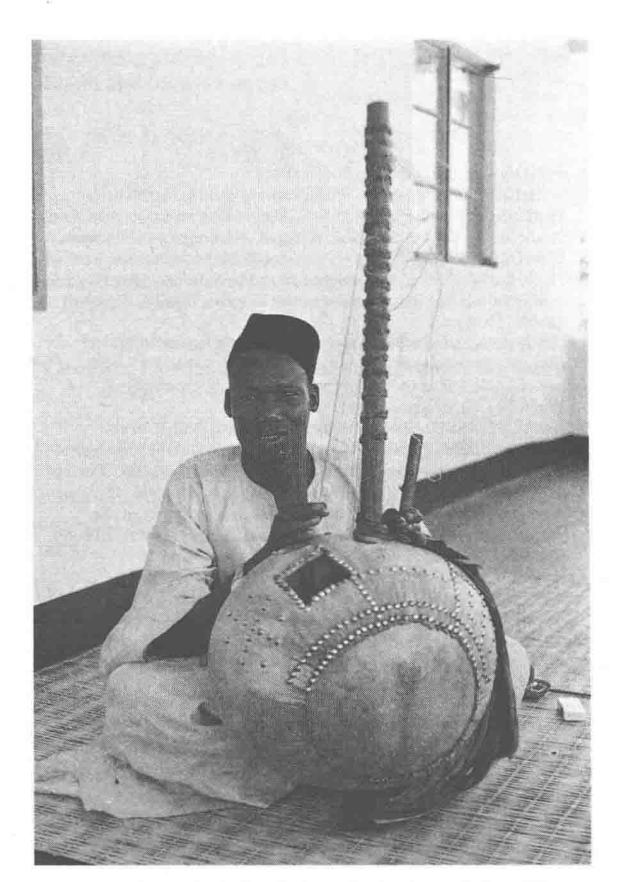
1. Morphology. 2. History and organology. 3. Playing technique and musicology.

1. MORPHOLOGY. The *kora* is similar in size and range to the guitar, but in sound it resembles the Egyptian plucked zither *qanun*. In appearance, it is unique. The body is made of a large half-calabash, about 40–50 cm in diameter, covered with cowhide to form the soundtable. The body is 'spiked' or pierced by a stout wooden pole, about 120–30 cm long, which forms both the neck and tailpiece. The player may sit or stand, but optimum resonance is achieved when the tailpiece rests on the floor. The player holds the instrument with the soundtable facing him, the calabash dome facing the listeners, and the neck towering above him. The cowhide forming the soundtable also extends part way over the gourd, and this portion is studded with decorative chrome tacks and cut with a soundhole to one side of the neck. The strings, extending downwards from collars along the neck, diverge into two planes and pass over notches on either side of a tall bridge mounted on the soundtable. Below the bridge the strings are knotted to anchor strings with a weaver's knot, and the anchors in turn are looped around an iron ring in the tailpiece. From a frontal aspect, the player's hands are barely visible as he holds lightly the dowel-like handgrips parallel to the neck and plucks the strings with forefingers and thumbs.

African rosewood, called *keno* (*Pterocarpus erinaceus*), is the preferred material for the neck (*falo*), the bridge (*bato*) and the handgrips. The *mirango* ('calabash') is the 'kettle gourd' variety of *Lagenaria siceraria*. The collars (sing. *konso*), raised or lowered to tune the strings, are made of cowhide strips wound in a turk's-head knot. *Koras* with tuning pegs have been introduced by monks of the Keur-Moussa monastery in Senegal, but most *kora* players still prefer collars. The strings (sing. *julo*) were once made of thin strips of antelope or cow hide twisted to form a round cross section, but since the introduction of nylon have been made of 40–150 lb-test fishing line. The bright sound and durability of nylon have been factors in the *kora*'s rise as a versatile and popular instrument. A single commercial recording made by Gilbert Rouget of the *seron*, related to the *kora*, preserves the sound of the now archaic rawhide.

A vital accessory in the past was the *nyenyemo*, a leaf-shaped plate of tin or brass with wire loops threaded around the edge (fig.2). Clamped to the bridge, it produced sympathetic sounds, serving as an amplifier since the sound carried well in the open air. In today's environment players usually prefer or need an electric pickup.

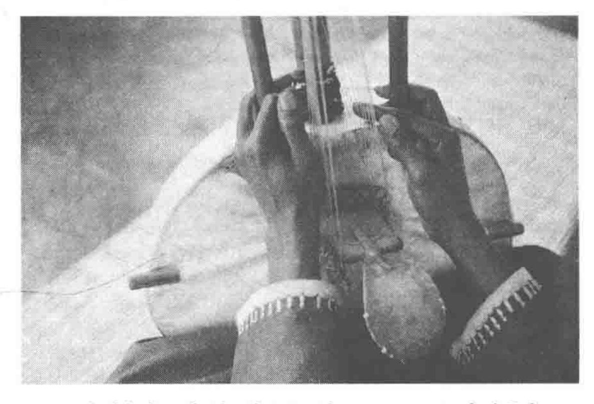
2. HISTORY AND ORGANOLOGY. Ibn Battuta visited the Mande empire of Mali in 1353, about 100 years after its founding by Sunjata. A visitor at the court, Battuta described the xylophone and plucked lute, but not the



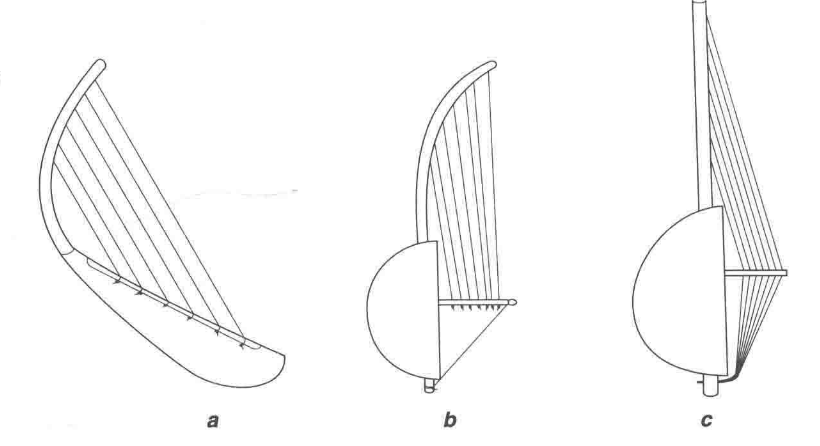
1. Masireng Kuyateh playing the kora (bridge-harp), Bakau, The Gambia, 1970

kora (1939, p.328). The *kora* is often linked to Sunjata's time in the popular imagination, but most *jalolu* recognize it as an instrument of the westernmost branch of the Mande people, i.e. the Mandinka, and the Mandinka only emerged as Mali disintegrated after the 14th century and the Mande spread out to form smaller kingdoms. Mungo Park, living among the Gambia river Mandinka in the 1790s, noted among their instruments 'the korro, with eighteen strings' (1954, p.213). Lacking more data, an origin for the *kora* may be projected back from this first reference to perhaps the 16th or 17th century.

According to legend, the *kora* began with Jali Madi Wuleng. One version of the story relates that while



2. Detail of the kora bridge (bato) with nyenyemo attached, Bakau, The Gambia



3. Some African harp types: (a) arched harp, Central Africa; (b) spike harp with upright string holder (Mande simbingo); (c) bridge harp (Mande kora)

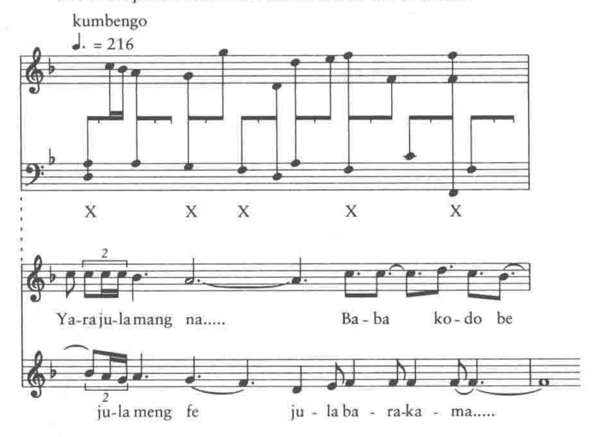
walking in the forest one day he heard beautiful music. Seeking its origin, he found a *jinn* (a genie or spirit) playing the *kora*. The *jinn* agreed to teach him to play if he would marry his daughter and remain in the spirit world forever. Wuleng agreed, but after some years escaped and brought the *kora* to the Mandinka.

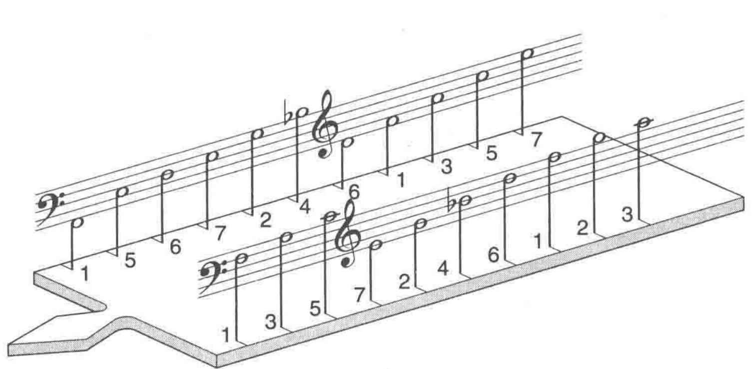
The *kora* was probably created by adding strings to an existing Mande harp, of which there are several with three to eight strings. Known as spike harps, these are a type unique to West Africa (fig.3). The curved neck (a feature shared with other arched harps of the world) spikes the body as on the *kora*, and a string carrier stands upright on the soundtable to hold the strings. Straightening the neck and passing the strings over the holder (making it a bridge) enabled the instrument to accommodate the tension of more strings. Erich Moritz von Hornbostel and Curt Sachs coined the term 'harp lute' to describe the *kora* (1914), implying a 'harp-like lute' (*see* HARP-LUTE (i)). But in ancestry and playing technique, the *kora* is a harp. The term 'BRIDGE HARP' (Knight, 1971; 1973) places it clearly in the harp family as a variety of the spike harp (*see also* HARP, §III, 2(i), fig.13*d*).

3. PLAYING TECHNIQUE AND MUSICOLOGY. With palms facing, thumbs up and forefingers curled down in front of the handgrips, the player plucks 11 strings on the left and ten on the right. The separation is deceptive, for the music does not divide into right and left parts. Instead, the thumbs create a bass line, while the fingers play a treble melody; the instrument is inherently polyphonic. The pitches ascend in 3rds on both sides of the bridge (fig.4). This facilitates the playing of two- to four-note chords, rapid scalar passages (fingers or thumbs in alternation) and octave doubling. Brushed chords (strummed by one finger) and damped notes (*detero*) are also possible.

The traditional role of the *kora* is to accompany praise-songs and songs of commemoration, performed either by the *kora* player himself, his wife or other male or female singers. The *kora* part, the *kumbengo*, is typically derived from the vocal line, *konkilo*. In its simplest form, the *kumbengo* consists of playing the *donkilo* in octaves, but the more idiomatic style is to create a polyphonic ostinato from a fragment of the *donkilo* (ex.1). The layers of polyphony are often rhythmically offset, and hemiola is common. One player's *kumbengo* will differ from

Ex.1 *Jula Faso* ('Merchant's Tune'), in *hardino*, a short *kumbengo* with two offset parts based on the second half of the vocal line.





4. Bridge of the kora with the strings shown as pitches on the western staff; the tuning shown approximates tomoraba or hardino

TABLE 1: The four kora tunings shown graphically aligned under a cents ruler with intervals in cents

Cents (x100) 0 . . . . . 1 . . . . . 2 . . . . . 3 . . . . . 4 . . . . . 5 . . . . . 6 . . . . . 7 . . . . . 8 . . . . . 9 . . . . . 10 . . . . 11 12

Tuning	Pitch 1		Pitch 2		Pitch 3		Pitch 4		Pitch 5		Pitch 6		Pitch 7		Pitch 1
Sauta	1	183	2	223	3	198	4	96	5	183	6	223	7	96	1
Hardino	1	183	2	223	3	96	4	198	5	183	6	223	7	96	1
Tomoraba	1	201	2	184	3	118	4	200	5	201	6	184	7	118	1
Tomora mesengo	1	250	2	97	3	155	4	200	5	250	6	97	7	155	1

another's, but all are compatible, creating further polyphony if several players join. The *kumbengo* is repeated with subtle variations and interrupted occasionally for *birimintingo*, improvisatory scalar and sequential motifs, usually played at dazzling speed. Occasionally the *kumbengo* is punctuated by a knock on the handgrip by the right forefinger in a technique called *bulukondingo podi*. Another type of knock, *konkong*, is more common; it is a time-line pattern tapped on the back of the *kora* by an apprentice or a male singer. *Kora* players compose their own songs to new or modified *kumbengolu* and often develop basic accompaniments into virtuoso solo pieces.

The *kora* spans a range of three octaves and a third. Most of the strings on the *kora* are not named, but the first and third strings on the right are called *timbango* and *timbango a jingkandango* ('*timbango*' and 'the one that answers *timbango*'). The two lowest strings, on the left, reinforce these at the octave. Named for their importance, the right hand strings, a 5th apart and played in alternation, establish the tonal centre for the majority of *kora* pieces.

The precedent for notating the *kora* on F was established prior to 1970 by a book of études produced for the Ecole des Arts in Dakar by Mamadou Kouyaté. *Kora* players, who make their own instruments, pitch them to suit themselves, and the choice may range from a 4th below to a 5th above F. But players like to be able to play together or with fixed-pitch instruments such as the *balo* (xylophone), and studies by Roderic Knight (1971) and A. King (1972) show that a significant number of *koras* are pitched between E♭ and G. Thus F makes a suitable *de facto* standard for notation.

There are four standard tunings for the *kora*, each with a regional association (Table 1). *Tomoraba*, also know as *silaba* or 'main way', is regarded by *kora* players in western Gambia, southern Senegal and Guinea-Bissau, the *kora*'s presumed homeland, as the original *kora* tuning. Pieces in *tomoraba*, such as the well-known *Kelefaba*, are generally songs composed by *kora* players rather than adapted from other instruments. King has observed that *tomoraba* matches the Western major scale in just intonation, with the 3rd and 7th lower by 15 cents than the tempered intervals (1972, p.133).

The other three tunings are prevalent in eastern Gambia, northern Guinea and southern Mali. The first is *hardino*, nearly identical to the tempered Western major scale. The second, *sauta*, is tuned from *hardino* by augmenting the 4th. *Tomora mesengo* ('little *tomora*') is associated primarily with eastern Gambia, where it is simply called *tomora*. It is tuned by lowering the 3rd and 7th another 35 cents from *tomoraba*, making these notes 'half-flat', while raising the 2nd and 6th to within a semitone of three and seven respectively.

Table 1 presents a single octave of the tunings in graphic alignment under a cents ruler and gives intervals in cents. The cents figures were derived from tunings by 20 players studied by King. The figures are representative, not definitive, for although *kora* players agree on tunings, there is much room for individual variation in actual practice.

Generally, *kora* pieces utilize these tunings in what may be termed '*timbango* mode', i.e. with pitch one as the tonal centre. Some songs call for other modes when played on the *kora*. In *tomoraba*, the most common alternates are modes centred on pitches three and seven, the latter including a diminished fifth, unusual in the West but familiar to Mandinka ears through popular *seruba* drumming songs.

In *hardino*, modes three and six are utilized, and *sauta* may be achieved without retuning by placing the tonal centre on pitch four. *Sauta* tuning itself is used only in its principal mode. In *tomora mesengo*, mode three is in fact the most common. The sound of this mode resembles *sauta*, although *kora* players do not equate the two. The versatility of *kora* tunings and their modes enables *kora* players to adapt to performing with the *balo*, *kontingo* (Mande plucked lute), other African instruments and Western instruments.

These collaborations are common today. In the 20th century, *kora* players migrated from the village-based courts of Mande kings and chiefs, seeking the patronage of national governments and the urban setting of African capitals. Today they are increasingly visible on the international music scene, collaborating with African musicians of other cultures, Western jazz and classical musicians and the avant garde.

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RODERIC C. KNIGHT

Korabel'nikova, Lyudmila Zinov'yevna (*b* Odessa, 7 Aug 1930). Russian musicologist. After graduating from the Moscow Conservatory in 1953, she was deputy director of academic work at the Tchaikovsky House-Museum in Klin (1953–7). She was secretary of the 'Glinka, M.I.' Central Museum for Musical Culture in Moscow (1957–68) and in 1968 was appointed the leading scientific officer at the State Institute for Art History (previously the Institute for the History of the Arts). She gained the doctorate in 1968. She is a laureate of the B.V. Asaf'yev Prize for Musicologists and co-chairperson of the Tchaikovsky Society. Her chief area of academic interest is Russian music in the late 19th and early 20th centuries. Her writings include studies of Arensky, Anton and Nikolay Rubinstein, Smolensky, and the history of Russian musical education. She has written reviews of a variety of books and music editions and examined the problems surrounding musical sources and textology. She has edited a collection of the vocal works of Taneyev and is a member of the editorial committees for new editions of the works of both Musorgsky and Tchaikovsky. She is also the editor of individual volumes for the Tchaikovsky edition. Korabel'nikova was one of the first to study the culture of the first wave of the Russian emigration. Her work is characterized by its reliance on documentary sources and the cultural and historical context, and its reference to genres that are new to Russian musicology (e.g. the thematic and bibliographic index). She has also been involved in a number of international conferences.

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MARINA PAVLOVNA RAKHMANOVA

Koran reading. *See* QU'RAN READING.

Körber, Georg (*b* Nuremberg, *c*1570; *d* Amberg, Upper Palatinate, in or after 1613). German composer and music editor. He probably attended the University of Altdorf.

This was close to Nuremberg, where he is next heard of as an assistant at St Lorenz until 1598 at the latest. In that year he is recorded as Kantor at Amberg and remained in that position until the end of his life. In 1613 he held a position of trust as 'alumnorum oeconomus'. Although it could certainly have been used in worship too, he seems always to have pursued educational ends in his music, as can be assumed from his preference for small forms such as bicinia, canons and pieces for equal voices. He made a typical contribution to the small-scale dance-song forms imported from Italy about 1600. To the new edition of Balthasar Musculus's *40 schöne geistliche Gesenglein* he contributed 13 Latin pieces 'ad aequales voces' with biblical texts, and he also included 41 other pieces by various composers. Of these the best represented is Orazio Vecchi with eight pieces, and there are seven each by Gallus Dressler and Jacob Meiland; ten are anonymous.

See also MUSCULUS, BALTHASAR.

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WALTER BLANKENBURG

Korchinska, Maria (*b* Moscow, 16 Feb 1895; *d* London, 17 April 1979). Russian harpist. A student of Xenia Erdeli and Alexander Slepushkin, she was the first harpist to graduate from the Moscow Conservatory with the gold medal (1910). She herself taught at the Conservatory from 1918 to 1924 and before leaving Russia for England she was also solo harpist at the Grand Opera of the Moscow State Theatre. From 1926, having settled in London, she played much contemporary chamber music, with the Harp Ensemble and the Wigmore Ensemble, giving the first performance of Bax's Fantasy Sonata for viola and harp, which is dedicated to her. Conducted by the composer, in December 1943 she gave the first performance of the completed version of Britten's *Ceremony of Carols* with the Morriston Boys' Choir, with whom she subsequently recorded the work for Decca. From 1960 onwards she collaborated with the Dutch harpist Phia Berghout in the organization of the famous harp weeks held at the Eduard van Beinum Foundation's Huis Queekhoven at Breukelen, the Netherlands.

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ANN GRIFFITHS

Korchmaryov, Klimenty Arkad'yevich (*b* Verkhnedneprovsk, 21 Jun/3 July 1899; *d* Moscow, 7 April 1958). Russian composer and pianist. He received his musical education at the Odessa Conservatory, from which he graduated in 1919 with a gold medal (he was a student in G.M. Biber's piano class and in V.I. Malishevsky's composition class). On graduating from the conservatory he went into teaching and also appeared as a concert artist in Ukraine. In 1923 he moved to Moscow, where he became a member of the Association of Revolutionary Composers and Musicians. He worked a great deal in the field of campaign art (at that time he wrote a great number of songs especially intended for the campaign teams). Korchmaryov's first opera *Ivan-soldat* ('The Soldier Ivan') (1924), in which he actively used folklore motifs, was the subject of some lively discussions among music critics. His so-called 'vocal symphonies' scored a great success, especially no.2 *'Gollandiya'* ('Holland'), a large-scale composition for soloists, chorus and orchestra. His investigations into the 'song symphony' ultimately led to the composition of the vocal symphonies which were warmly received in the Soviet musical press. From 1939 to 1947 he worked in Turkmenistan, where he studied the musical folklore, made recordings of more than 200 folksongs, and also wrote the first Turkmen national ballet *Vesyolïy obmanshchik* ('The Merry Deceiver'). In the 1950s he wrote a number of works on Chinese themes including the cantata *Svobodnïy Kitay* ('Free China') which won the USSR State Prize in 1951, and the opera *Ditya radosti* ('The Child of Joy') of 1954. He also worked as a music critic. By contrast with what he produced in the 1920s and 30s, when attempts had been made to renew musical language and efforts made to discover new genres, the works of the 1950s are marked by extreme sterility in harmonic thinking and genre. This can be partly explained by the ideological battle that was being actively waged in the late 1940s and early 50s against so-called formalism. Korchmaryov was made an Honoured Representative of the Arts of the Turkmen SSR in 1944.

WORKS

STAGE

Ops: Ivan-soldat [The Soldier Ivan] (4, D. Smolin), 1924, Moscow, 5 Feb 1927; Molodost' [Youth] (comic op, 4, A. Argo), 1927–30; 10 dney, kotorïye potrasli mir [10 Days that Shook the World] (4, S. Gorodetsky, after J. Reed), 1930–32; Bagtlï Yashlïk [Happy Youth] (3, 4 scenes, A. Afinogenov, L. Cherkashina and R. Seidov), 1940–41, Ashkhabad, 23 Feb 1942; Ditya radosti [The Child of Joy] (4, Cherkashina, N. Klïkov and G. Registan, after Chin. folk drama), 1954, Ulan-Ude, 21 April 1955, rev. (Cherkashina and A.A. Zharov), Minsk, 26 Sept 1959

Operettas: Opasnïy kvartal [The Dangerous Quarter] (3, V. Zak and M. Svetlov), 1934; Ganna rannyaya [An Early Beauty]/Gioconda (3, S. Vetlugin and L. Oshanin), 1938, Khabarovsk, 1939; Panzabiyaka [Mr Trouble-Maker] (3, Ya. Galitsky and Cherkashina), 1945

Ballets: Krepostnaya balerina [The Serf Ballerina] (5, 8 scenes, D. Smolin), 1925, Leningrad, 11 Dec 1927; Aldar-Kose (4, 7 scenes, K. Burunov, N. Kholfin, after Turkmen folklore), 1942, Ashkhabad, 31 Oct 1942; rev. as Vesyolïy obmanshchik: priklyucheniya Aldar-Kose [The Jolly Deceiver: the Adventures of Aldar-Kose] (4), 1949, Moscow, 5 Nov 1949; Devushka morya [The Girl of the Sea] (3, 6 scenes, P. Abolimov, R. Zacharov), 1947, Leningrad, 26 June 1949; Alen'kiy tsvetochek [The Little Crimson Flower] (4, 12 scenes, Cherkashina, after Aksakov), 1948, Novosibirsk, 2 April 1949

Incid music

VOCAL

Vocal-orch: Ivan-soldat [The Soldier Ivan], suite, 1v, orch, 1928 [from op]; Oktyabr' [October] (Vocal Sym. no.1) (S. Gorodetsky, V. Mayakovsky), spkr, 2 solo vv, chorus, orch, 1932; Gollandiya [Holland] (Vocal Sym. no.2) (D. Last, trans. N. Berendgof), 4 solo vv, orch, 1932–3; Svobodnïy Kitay [Free China] (cant., Matusovsky), spkr, Mez, chorus, orch, 1950

Acc. chorus: Levïy marsh [March of the Leftists] (V. Mayakovsky), 2-pt chorus, pf, 1923; Narodï sovetskoy stranï [The Peoples of the

Soviet Land] (Vocal Sym. no.3) (M. Ulitsky, trad.), chorus, fl, ob, cl, bn, vn, 1935
Vocal-chbr: Oneginskiye strofï [Stanzas from Onegin] (A.S. Pushkin), 1v, str qt, 1936

INSTRUMENTAL

Orch: Ov., 1937; Vn Conc. 'Dvadtsatiletiyu Oktyabrya' [For the 20th Anniversary of October], 1937; Simfonicheskiy val's [Sym. Waltz], 1940
Chbr: Sonata, va, db, pf, 1921; Variatsii na temu Skryabina [Variations on a Theme of Skryabin], vn, vc, pf, 1923; Sonata, vn, pf, 1928; Str Qt, 1934; Kontsertnoye rondo [Concert Rondo], vn, pf, 1948
Pf: Skazka [Tale], 1916; 3 p'yesï: Vesennyaya pesnya, Improvizatsiya, Svetloye [3 Pieces: Spring Song, Improvisation, Radiant], 1918–22; Amerikanskoye [American], 1928; Prelude, LH, 1922; Revolyutsionnïy karnival [Revolutionary Carnival], fantastic variations on the theme of the French song 'Carmagnole', 1924; Zhizn'i bït narodov SSSR [The Life and the Conditions of the Peoples of the USSR], suite, 1926

WRITINGS

'Prichinï krizisa "sovremennoy muzïki"' [The reasons for the crisis in 'contemporary music'], *Muzïkal'naya nov'*, ix (1924)
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G. Polyanovsky: 'Klimentiy Korchmaryov', *SovM* (1933), no.5, pp.36–56
G. Shneyerson: 'Kantata o novom Kitaye' [A cantata about the new China], *SovM* (1951), no.3, pp.40–43
S. Shatrov: 'Podryad na muzu (o neblagovidnïkh deystviyakh kompozitora K. Korchmaryova)' [A contract for a muse (On the unseemly actions of the composer K. Korchmaryov], *Pravda* (22 Feb 1955)
B/a: 'Pamyati K.A. Korchmaryova: khronika' [To the memory of Korchmaryov: a chronicle], *SovM* (1958), no.6, p.208 only

ELENA DVOSKINA

Kord, Kazimierz (*b* Pogórze, 18 Nov 1930). Polish conductor. He took first prize for piano at the Leningrad Conservatory and studied composition and conducting at Kraków. He joined the Warsaw Opera and made his début there in 1960. He was artistic director at the Kraków Opera, 1962–8, where he produced and conducted works. He directed and toured abroad with the Polish Radio-Television Orchestra, 1968–73, during which time he made his début at the Metropolitan in 1972 in *The Queen of Spades* (the first Russian opera to be sung in its original language at that theatre) and conducted *Boris Godunov* at San Francisco the next year. Kord's Covent Garden début was in *Yevgeny Onegin* in 1976; since then he has held mainly orchestral appointments, with the Warsaw PO (from 1977), the SWF SO, Baden-Baden (1980–86), the Cincinnati SO (1980–82) and the Pacific SO, Irvine, California (1989–91). His conducting has drawn praise for its commitment and precision, sometimes with more attention to detail than to overall character. Among his recordings are Massenet's *Don Quichotte* and works by Elsner, Młynarski, Lutosławski (*Chain 2*) and Górecki (Symphony no.3).

NOËL GOODWIN

Korea. East Asian peninsula. Korea existed as a single kingdom from 668 until 1910, when it was annexed by Japan until 1945. After World War II, it was divided into the Republic of Korea (South Korea, Taehan Min'guk) and the Democratic People's Republic of Korea (North Korea, Chosŏn Minjujuŭi Inmun Konghwaguk), suffering a civil war between 1950 and 1953 but retaining the division after the signing of an armistice. South Korea has an area of about 99,300 km² and a population of about 46·88 million (2000 estimate); North Korea covers about 122,800 km², with a population estimated at 23·91 million. Ethnic Korean minority populations of some size are also found in northeast China, Japan, Central Asia (especially Uzbekistan) and the USA (*see* UNITED STATES OF AMERICA, §II, 5(iv)).

I. Introduction. II. Traditional music genres. III. Musical instruments. IV. Music theory. V. Modern developments.

I. Introduction

1. Connections with China and Japan. 2. Social contexts. 3. History. 4. Archaeological and documentary evidence.

1. CONNECTIONS WITH CHINA AND JAPAN. The Korean peninsula projects southwards from the coast of north-eastern China, nearly forming a land bridge to Japan. Korea's proximity to better-known neighbours and a relative lack of reliable information about its culture have led to a widespread but ill-informed assumption that Korean culture derives from or simply imitates that of China or Japan. While some clear connections to those countries do exist, Korean musical practices are more remarkable for their distinctiveness than their similarity to other East Asian musics.

Korea's musical indebtedness to China is quantifiably small but qualitatively significant. Of the 60 or so musical instruments listed and illustrated in traditional documents, over half are clearly copies of (or derived from) Chinese instruments, but only a handful of these are still used with any frequency; those that are are generally used in court music, which forms only a small part of the total musical landscape. Most of the instruments used for almost all the traditional music in Korea, in other words, are native constructions (even if partly influenced by foreign models), carefully designed to suit the requirements of Korean music, which are distinct from those of China. There is a small surviving body of court music considered to have been borrowed from China (see §II, 1 below), but this forms only a tiny part of the already small court repertory. On the other hand, much of Korea's literary and philosophical traditions bear a close relationship to Chinese Confucianism, and both musical notation and theory in Korea are much indebted to China.

Korea's musical remains in Japan are difficult to measure. Ancient documents state that Korean musicians of the Paekche dynasty (ended 663 CE) taught music in Japan, but it is impossible to say how much lasting influence this may have had on Japanese musical history. *Komagaku*, a category of Japanese *gagaku*, actually means 'music of Korea', and it may preserve elements of Korean musical practices; but it comes from a much earlier stratum of musical repertory than any music now surviving in Korea itself, and comparisons of musical content have failed to produce convincing evidence of relationships.

2. SOCIAL CONTEXTS. Historically, most Korean music served occasional purposes. At the royal court, ensemble music and dance were performed at formal banquets, royal marriage celebrations, welcoming ceremonies for

foreign envoys, and state sacrificial rites to ancestral and other 'spirits' in keeping with the Confucian code of proper conduct. Religious occasions employing music included various Buddhist observances and commemorative rites, as well as shamanistic rituals such as exorcisms, typically performed in response to a particular need. Secular folk music was performed most frequently in conjunction with the agricultural cycle, as work-songs and at seasonal festivals. As the Korean climate could be unforgiving (hot and wet summers rising from South-east Asia, and cold and dry winters descending from Siberia), farmers enthusiastically welcomed short periods of relief and pleasure with song and dance. Additional anxiety arose from the seemingly continual threat of foreign invasion from both land and sea, and the directness and emotion of much Korean folk music may reflect a desire to celebrate in the face of an uncertain future. As explained below, the modern environment of Korean music is radically different.

3. History. The documented history of the Korean peninsula roughly coincides with the Christian era. From a number of tribal confederations in the first few centuries CE, three emerged as distinct states by the 3rd or 4th century: Koguryŏ, Paekche and Silla. This early period of statehood, known as the Three Kingdoms, is attested by written history (both Korean and Chinese), legends and archaeological discoveries; it lasted until 668 CE, when Silla established ascendancy over its two rivals and brought a substantial portion of the peninsula under unified rule.

The remainder of Korean history until modern times has involved a succession of dynasties of varying character but not a great deal of geographical expansion or contraction. Silla lasted until 935, overlapping briefly with the Koryŏ dynasty (from which comes the name 'Korea') of 918–1392. Chosŏn supplanted Koryŏ in 1392 and persevered through mixed fortunes, including a number of foreign invasions from the mainland and from Japan, until 1910, when the whole Korean peninsula was annexed by Japan. The subsequent dissolution of the royal structure of government meant the end of nearly all court occasions in which music was a part. Freed from Japanese occupation in 1945, the Korean peninsula was divided in half politically and remains so.

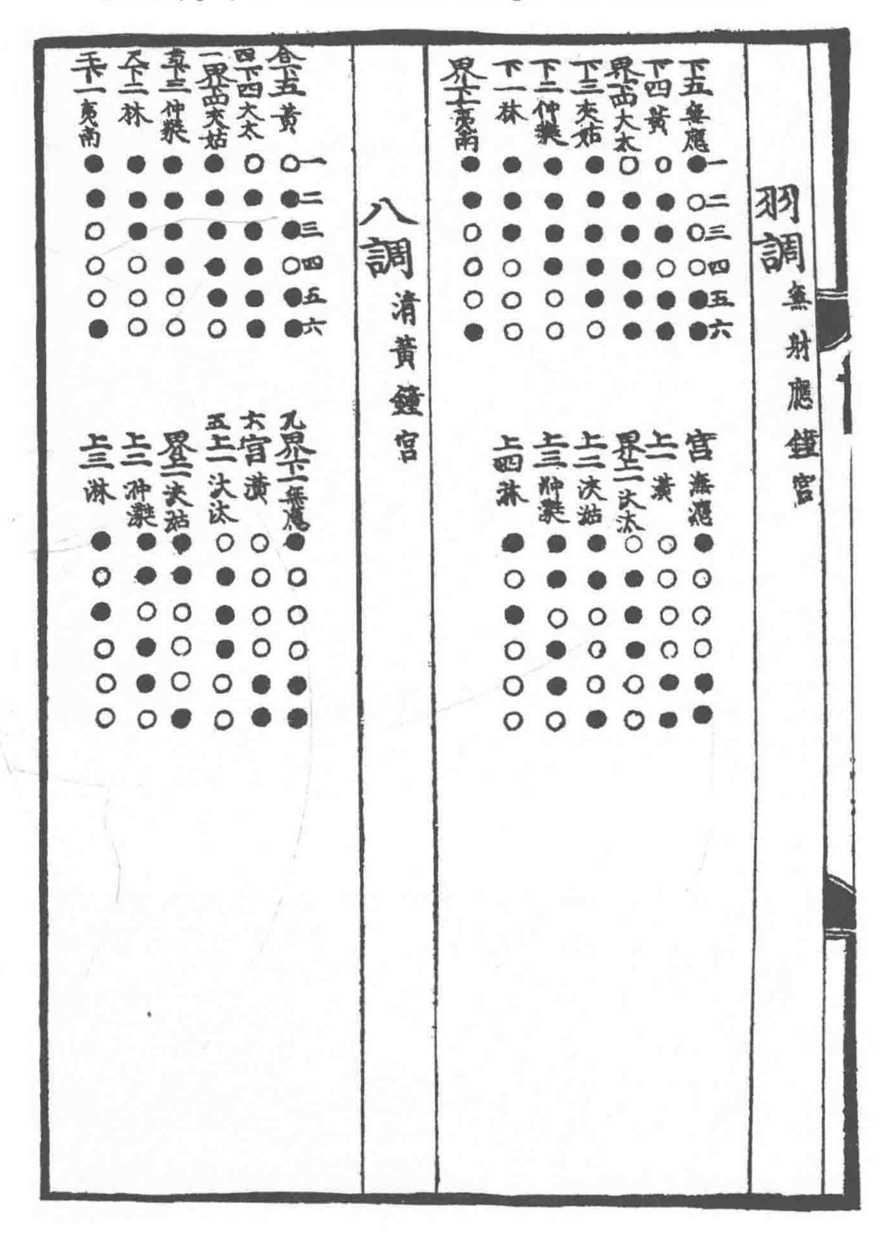
4. Archaeological and documentary evidence. The earliest information on music in Korea comes from wall paintings in tombs, located in the northern part of the peninsula and dating mostly from the Koguryŏ kingdom, together with a few archaeological artefacts recovered in 20th-century excavations. From these we learn of early forms of a few musical instruments still used in Korea, especially the *kŏmun'go* zither, which has attracted considerable attention from Japanese organologists. The mural artists often engaged in foreign (especially Chinese) styles of tomb decoration, rather than simply depicting contemporary Korean practices, and this has left the misleading impression of heavy foreign influence. Much information is doubtless awaiting discovery in the hundreds of unexcavated tombs near the Yalu river in China. A limited amount of musical information, chiefly to the effect that Koreans like to sing, dance and drink, can be found in contemporaneous Chinese historical sources such as the so-called 'standard histories'.

Native Korean documents containing musical material survive only from the mid-Koryŏ period (12th century) onwards; they are increasingly abundant from early Chosŏn (15th century) to the present. These give us (for Koryŏ and Chosŏn) remarkably thorough descriptions of ritual and ceremonial contexts in which music was performed, though as the authors were of the educated upper class writing for their peers, the information is almost exclusively about court and aristocratic music, with folk music receiving little mention.

The *Samguk sagi* ('History of the Three Kingdoms') of 1145 is in most respects like a short Chinese standard history, and it contains a few pages devoted to an essay on music, derived from earlier written sources and providing almost the only documentary data that survives about the Three Kingdoms period. The essay gives a short survey of music in Silla, Paekche and Koguryŏ, listing musical instruments used at the time and in particular giving legendary origin stories for the 12-string zither *kayagŭm* and the six-string zither *kŏmun'go*. The presence of these instruments during the Three Kingdoms period is also attested by tomb paintings and various artefacts.

In the Chosŏn dynasty, documentation becomes much more plentiful. The contexts of court music and many heated discussions about music and its uses are described in court annals called *sillok*, which preserve a nearly day-to-day account for the entire Chosŏn dynasty (from 1392 onwards). The *sillok* also contain a number of subject-specific monographs, including some dedicated to music and ceremonies. The court also produced ritual manuals (*ŭigwe*) specifying precisely the order and content of particular ceremonies on specific historical occasions, giving illustrations of musical instruments and ensembles, and naming the pieces of music to be played. A number of musical treatises survive, of which by far the most important is the 1493 *Akhak kwebŏm* ('Guide to the Study of Music'), which describes musical theory, ensembles and instrument construction, as well as performance techniques, dance and costumes (fig.1). All these sources habitually refer back to earlier authoritative documents, as is characteristic of Confucian scholarship.

The earliest surviving musical notation in Korea dates from 1430; it contains a copy of part of a 1349 Chinese source that was used in the revival of *aak* at that time, together with hundreds of modified transpositions of the Chinese pieces, prepared for use in Korean court ceremonies. From 1447 onwards there are hundreds of pages of scores of court and aristocratic music written in a precise rhythmic notation called *chŏngganbo*, a grid of lines that allows the insertion of symbols for almost any musical information (note names, tablature, solfège, mnemonics, dance choreography) in a particular time frame (see §IV, 3 below). The presence of such a notation in Korea at a time when both China and Japan used only rudimentary rhythmic symbols reinforces the assertion that explicit rhythmic structure is essential to Korean music to a degree not shared by China and Japan. The earliest mensural scores contain specific rhythmic patterns for drum, melodies for singers, string and wind instruments (though only one generic string line and one wind line) and song texts, so that the core features of Korean music (rhythmic pattern and melodic mode) are clearly indicated, while secondary and individual features such as ornamentation and idiomatic instrumental technique are missing.



1. A page from the 'Akhak kwebŏm' showing fingering charts in two modes for the flute taegŭm

From 1572 onwards there are dozens of *kŏmun'go* tablature scores (see fig.8 below), in which it is possible to trace the development of some pieces of music down through several centuries; indeed, this has been a major activity of Korean musicology. From the 19th century come a number of singers' notebooks, grouping thousands of poems (mostly the three-line *sijo*) for singing; some of these include a rudimentary neumatic notation that allows correlation with surviving *kagok* melodies (see fig.9 below).

In total, the historical information on Korean music is almost exclusively about musical activities of interest to the upper ruling class. The information relates to what the Koreans have always considered important in connection with their music: the context in which the music is performed, the rhythmic patterns, skeletal melodies (giving mode and tune, but apart from *kŏmun'go* tablature not ornamentation or specific instrumental techniques), song texts and reference to earlier authorities.

II. Traditional music genres

1. Court music. 2. Aristocratic genres. 3. Folk music. 4. Religious music. 5. Theatrical music.

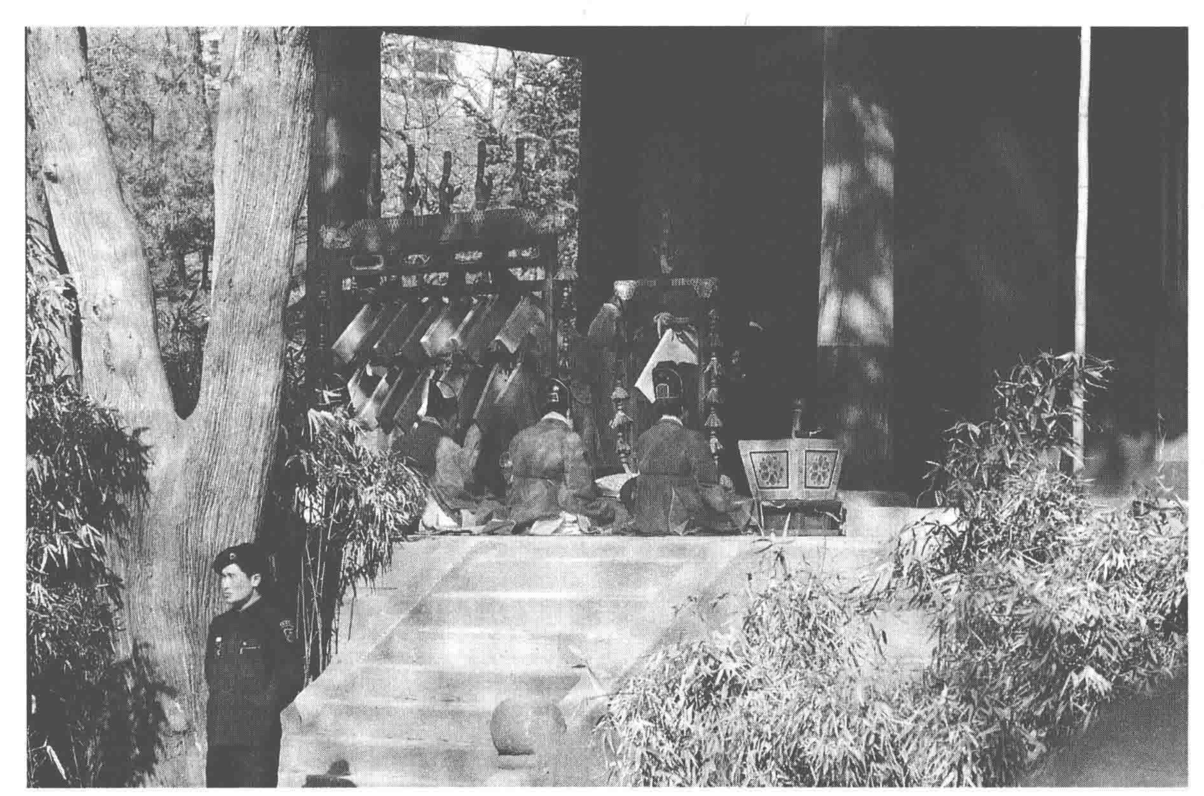
1. COURT MUSIC. Chinese ritual music (*yayue*, Korean pronunciation, *aak*) came to Korea as a gift from the Chinese emperor in 1116 and was originally performed in a number of formal court ceremonies. The surviving descendants of that music, still using early 12th-century melodies, are just two short pieces performed only at the semi-annual sacrifice to Confucius at the shrine of Confucius (Munmyo) and at concerts by the National Center for Korean Traditional Performing Arts in Seoul. This is stately, rarified music performed by two alternating ensembles of special wind and percussion instruments of

Chinese origin, such as the sets of tuned bronze bells (*p'yŏnjong*) and stone chimes (*p'yŏn'gyŏng*) (figs.2 and 3); many of these instruments are used for no other purpose.

Other court ceremonial music, mainly of Korean origin (for which the native term is *hyangak* but also loosely called *aak*), includes two suites (*Pot'aep'yŏng* and *Chŏngdaeŏp*) of 11 pieces each, performed by singers and two large instrumental ensembles at the annual sacrifice to royal ancestors at the royal ancestral shrine (Chongmyo) in Seoul and in concert. The history of these suites can be traced in detail through numerous scores as far back as their origin in the mid-15th century. Less well known is a set of pieces for a late 18th-century sacrificial rite at a shrine called Kyŏngmogung; these are now performed only in concert. A number of individual pieces originally played at banquets and other celebratory occasions to accompany dancing and singing survive only as concert pieces. *Sujech'ŏn*, held in special esteem, is thought to be a purely native piece (*hyangak*) and to have roots many centuries old; *Yŏmillak* is a long piece (over 80 minutes) with a documented history back to the 15th century; *Ch'wit'a*, derived from court processional music, employs especially loud instruments and proceeds at a regular, walking pace; and *Nagyangch'un* and *Pohŏja* derive ultimately from Chinese *ci* music of the Song dynasty (960–1279; *see* CHINA, §II, 4) or earlier, but their performing style is fully Koreanized – they are the only two pieces of so-called *tangak*, that is, music other than *aak* that has been imported from China. There are numerous other individual court pieces, and many of the court pieces exist in multiple arrangements.

2. ARISTOCRATIC GENRES. Non-ceremonial instrumental music of the former ruling aristocracy of the Chosŏn dynasty is essentially limited to one suite of nine increasingly faster movements, *Yŏngsan hoesang*, which is performed in a number of versions of varying instrumentation and is employed both as chamber music and dance accompaniment. *Hyŏnak Yŏngsan hoesang* is set for mixed ensemble of strings, winds and percussion; *Kwanak Yŏngsan hoesang* is for winds and percussion only; *P'yŏngjo hoesang* is set for mixed ensemble but is melodically transposed down a 4th and somewhat more ornamented; and *Pyŏlgok* is again for mixed ensemble but omits some movements and adds three other quick movements at the end. Individual movements and extracts from this suite have a pervasive presence in concerts and dances, in countless different instrumentations; it is an essential item in the repertory of every traditional musician.

Refined, subtle vocal music setting poetry of high literary quality is found in *kagok*, *sijo* and *kasa*. The repertory of *kagok*, for male or female solo voice with eight accompanying string, wind and percussion instruments, consists of about 40 interrelated pieces, each setting a poem in the favourite national form known as *sijo*, consisting of three couplets. Although each *kagok* melody is now associated with a single text, in the past each tune could be used to perform many different texts; traditional sources of *sijo* texts, in fact, are singers' collections of texts (generally late 19th century), organized into sections according to the *kagok* melody used (see fig.9 below). The word *sijo*, confusingly, is used in Korea to refer both to this poetic form used in *kagok* and to a



2. *Tŭngga (ensemble on the terrace) for aak (ritual music) at the Sacrifice to Confucius, showing (left to right) p'yŏn'gyŏng (set of stone chimes), t'ŭkkyŏng (single stone chime) and ch'uk (wooden box)*



3. Tŭngga (ensemble on the terrace) showing p'yŏnjong (set of bronze bells)

simplified musical setting of such poems for voice and drum (optionally with a few melody instruments added); several short *sijo* melodies, distinguished mainly by range and voice quality, are used to present countless different texts in the same poetic form. *Kasa* are settings of longer texts, some in the nature of travel diaries in verse, also with mixed ensemble accompaniment; the extant repertory consists of only 12 pieces and is much less frequently performed than *kagok* or *sijo*.

3. Folk music. Music considered by Koreans to form their folk tradition includes both professional and amateur genres. The highest artistry and training is required for *p'ansori*, a dramatic narrative form for solo voice and drum (*puk*), which has developed over several centuries; it employs song, speech and gesture. Only five stories remain in the active modern repertory, but each lasts several hours and provides ample scope for individual interpretation and development. Training and memorization require years of sustained effort, and a complex structural system of melodic modes and cyclical rhythmic patterns appears in the music, correlated with emotions and developments in the drama.

A more recent (late 19th-century) virtuoso instrumental form, partly derived from *p'ansori*, is *sanjo*, played on a single melody instrument (which may be any of a number of standard Korean string or wind instruments) with Changgo drum accompaniment. Unlike *p'ansori*, in which rhythmic patterns vary according to the emotional content of the story, *sanjo* presents four or more rhythmic patterns in ascending order of metrical speed, each movement being set to one rhythmic pattern and the slow movements being more intensely ornamented in melody. A system of 'schools' of playing exists for each instrument used in *sanjo*, essentially a genealogy of influences passed down by famous teachers.

In the recent past, other folk genres have been refined to a professional level. *Nongak*, farmers' music, for example, has been performed by bands of percussion instruments for many centuries at both a simple local level and at a professional level by touring bands. Loud music for outdoor events, *nongak* ranges from simple work rhythms to assist repetitive tasks in the fields to complex set pieces performed by professional bands at concerts and festivals. There are still elements of regional variants in farmers' music. Following its near obsolescence in the 1970s, *nongak* has become highly popular throughout South Korea and among ethnic Koreans abroad, especially in a derivative form, *samullori*, in which it is played on four specific instruments (the drums *changgo* and *puk*, and the gongs *ching* and *kkwaenggwari*) taken to a highly developed and professionalized level by the originating group Samul nori and numerous imitators.

Although professional musicians all perform folk genres, the repertory as a whole is far more widespread. Korean folksongs, *minyo*, typically display a verse and refrain form, and solo improvisation of words for a verse in a group performance is a common practice. There are strong regional characteristics of Korean folksong, the main distinctions lying in rhythmic patterns, melodic modes and vocal style. Although many folksongs are performed throughout the country, they are still considered to be characteristic of particular regions, the primary areas being the central Kyŏnggi province, south-western Chŏlla province, the eastern provinces of Kangwŏn and Kyŏngsang, and the northern provinces (now in North Korea). Some musicologists distinguish between wide-

spread folksongs and songs known only in a limited locality. The more professional forms such as *p'ansori*, *sanjo* and some *nongak* are highly practised and informed by wide musical knowledge, often obscuring remnants of regional traits, though there remain a few well-developed regional types of singing (*chapka*) in which the local stylistic traits are consciously cultivated.

4. RELIGIOUS MUSIC. Religious music includes several genres associated with Buddhism and shamanism. The most commonly heard form of Buddhist music is *yŏmbul*, a simple and highly repetitive *sutra* chanting (in either Chinese or Sanskrit), which can be sung by virtually any monk; many recordings of *yŏmbul* are available on cassette and CD. *Pŏmp'ae* are long and complex chants that move through their texts very slowly; these chants require extensive training and are not often heard. Buddhist songs in folksong style and vernacular language that anyone can sing are called *hwach'ŏng*, and a particularly well-known and often recorded Buddhist piece sung by various professional singers is *Hoesimgok*. The *yŏmbul* and *pŏmp'ae* are usually accompanied only by simple percussion, a 'wooden fish' (*mokt'ak*) or metal gong (*ching*).

Shaman music comes in many types, names and regional variants, but there is a broad distinction drawn between vocal forms (*muga*) and instrumental ones (*sinawi*). The *muga* are varied in nature, being narrative, dramatic or lyrical. They are generally sung by a shaman, in Korea usually a woman, with little accompaniment other than the *changgo* drum, and their length varies enormously from a few minutes to several hours duration.

Sinawi is instrumental music, originally accompanying dance and other acts in shaman rites but nowadays often played in concert with no religious connection. It may be played by any combination of melodic instruments, so long as the near ubiquitous *changgo* drum is present. Typically it uses only two or three rapid rhythmic patterns and a single melodic mode. In combination with the high vocal art of *p'ansori*, it is one of the precursors of *sanjo*.

5. THEATRICAL MUSIC. In addition to the narrative *p'ansori* described above, two further types of Korean theatre typically employ music. One is masked dance drama (*t'alch'um*), of which there are several regional variants. These have a long history and were documented by official sources as they were sometimes used to entertain visiting dignitaries from foreign countries at various stages along the journey. In the last couple of centuries, the dramas have come to be the property of the common people, and their content often includes earthy material of a satiric nature, poking fun at the aristocracy. Each type of drama has a slightly different musical accompaniment, but generally they contain drums, gongs and a few loud melody instruments such as the *p'iri* (oboe). The actors sing and dance in folk style to the musical accompaniment.

The other theatrical form employing music is the puppet drama *kkoktugaksi*, which uses a small enclosed stage and a few musicians, like those of the masked drama, who provide accompaniment for songs and occasional instrumental pieces.

III. Musical instruments

1. General. 2. Types: (i) Percussion (ii) String (iii) Wind.

1. GENERAL. The rich Korean instrumentarium is too large to list in detail here (see *GroveI*). The 1493 *Akhak kwebŏm* contains precise descriptions and illustrations of 65 musical instruments, many complete with fingering charts (see fig.1 above); more instruments have been introduced in the intervening centuries. It is instructive, however, to consider the frequency of use of the instruments: of the 60 or so instruments typically listed in recent accounts of Korean music, many are either rarely used or are entirely obsolete, and only about a quarter of them enjoy a measurable popularity. Many of the instruments used in the music performed at the sacrifice to Confucius and the sacrifice to royal ancestors, for example, are used only on those occasions (or in infrequent concert performances). Similarly, many instruments are used in court music only, and that music now forms only a small portion of the active modern repertory in South Korea. The remarkable and beautiful sets of tuned bronze bells (*p'yŏnjong*) and stone chimes (*p'yŏn'gyŏng*) (see figs.2 and 3 above), for example, appear only in the music for sacrificial rites and a handful of other court pieces (see §V, 2 below for details of instrumentarium used in North Korea).

On the other hand, a few characteristic Korean instruments are used frequently. Melody instruments need to be able to play readily in the Korean melodic modes, to render a wide vibrato, to bend notes over a considerable pitch range and to produce florid ornamentation. Drums must be able to provide both a secure rhythmic underpinning and a variety of stroke and timbre, since a simple deep thump is inadequate to articulate the subtle elements of patterning in rhythmic cycles. One-sound percussion instruments are usually supplemental instruments, rather than essential ones. Many of the imported melody and percussion instruments, such as those used in the court sacrificial rites, are restricted in range and capability from the standpoint of native Korean musical practices and therefore are not often used.

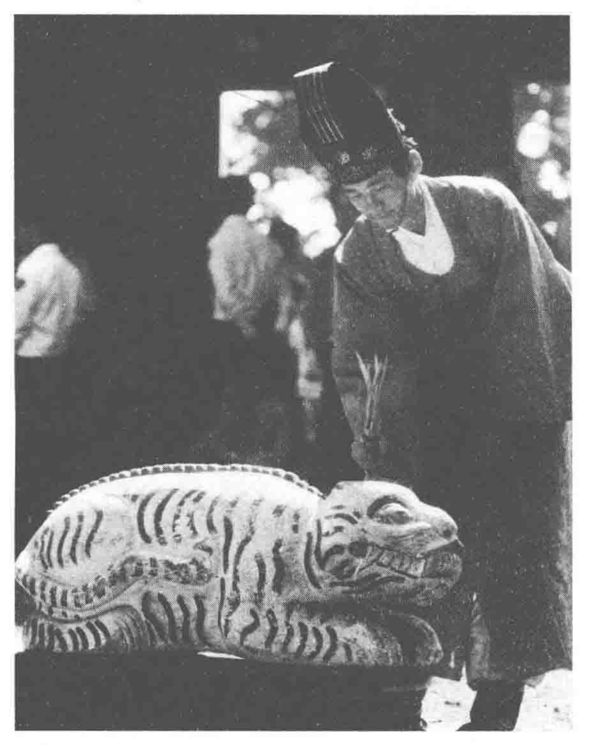
2. TYPES. In modern times, Korean instruments have been classified under three main headings: percussion, strings and winds. In the past (as in *Akhak kwebŏm*), instruments were classified under the Chinese 'eight sonorous sounds' system: metal, stone, silk, bamboo, gourd, earth, skin and wood (*see* CHINA, §III). Some instruments, such as the *haegŭm* fiddle, use several of the materials, so that their position in the classification is not obvious, while in some cases the sounding material of the instrument is not actually the classifying material. A particular Korean twist in instrument classification is that bowed strings (the *haegŭm* and *ajaeng*), because they are capable of sustaining and shaping tones, are members of so-called 'wind' ensembles.

(i) Percussion. The standard accompanying percussion instrument in both folk and court music is the double-headed hourglass drum CHANGGO. Two heads, made of animal skin stretched across metal hoops, are laced together to hold them onto the hollow drum body, with the heads overhanging by a few centimetres. In most indoor music, the *changgo* is played on the left side with an open hand and on both the overhanging flange and in the centre of the right side with a slender bamboo stick. In loud outdoor music such as *nongak*, it is played with a ball-headed mallet on the left and a sturdy bamboo stick on the right. The distinct sounds produced by the different mechanisms allow subtle variations of basic rhythmic patterns to be performed.

Percussion instruments best known in the highly popular genre *samullori* include the *changgo*, *puk*, KKWAENGGWARI and CHING. The *puk* is a barrel drum that reinforces the strong beats of rhythmic patterns. The *kkwaenggwari* and *ching* are both bronze gongs: the *kkwaenggwari* is a small instrument with an extremely penetrating sound, played by the leader of the ensemble, and the *ching* is a large lipped gong, often with a rising pitch, played primarily on the main beats of a rhythmic pattern.

Other notable percussion instruments include *chabara* (brass cymbals) played in Buddhist dances; *pak*, a set of six slender slabs of wood bound loosely together at one end played by the ensemble director in court music; and *ch'uk* and *ŏ*, two single-purpose wooden instruments for court music. *Ch'uk* is a wooden box, played by thumping a heavy stick against its bottom for the purpose of signalling the start of a piece of music (see fig.2 above), while *ŏ* (fig.4) is a wooden tiger with a serrated ridge down the backbone scraped by a brush of split bamboo, which is used to signal the end of a piece. There are also many highly decorated membranophones used only in the court repertory.

(ii) String. The four most popular string instruments are the KŎMUN'GO, KAYAGŬM, HAEGŬM and AJAENG. The *kŏmun'go* is a six-string fretted long zither played with a pencil-shaped plectrum. The body is of paulownia and chestnut wood, and the strings were originally silk but are now usually nylon; the tall frets lie under only three of the strings, while the others are supported by individual movable bridges. The characteristic vibrato and note-bending of Korean music is achieved by pressing the melody strings laterally across the frets with the left hand. The *kŏmun'go* is the leader of court ensembles in which it appears and has the reputation of being a masculine instrument.



4. *Ŏ (scraper) in the form of a tiger*

The *kayagŭm* is a similarly shaped, 12-string long zither, but is plucked with the fingers of the right hand. It has no frets, but has 12 movable bridges ('wild goose feet'), so that it bears some resemblance (and probable genetic relationship) to the Chinese *zheng* and Japanese *koto*. The player modifies pitches and produces vibrato by pressing the strings behind the movable bridges with the left hand. The *kayagŭm* is the most popular (and reputedly the original) instrument for performing *sanjo*, though all the other melody instruments described here may also be used in that genre. The *kŏmun'go* and *kayagŭm* are the best documented musical instruments in historical sources.

The *haegŭm* and *ajaeng* are bowed chordophones. The *haegŭm* is a two-string fiddle (held vertically) with a long, slender neck piercing a bamboo soundbox. The strings are not pressed against the neck; rather, their sounding length and pitch are determined by the distance from soundbox to fingers and by the tension created by finger pressure. The horsehair bow passes between the two strings, producing a sound that in ensemble playing closely resembles a human voice. The *haegŭm* often appears in *sinawi* improvisation.

The *ajaeng* is a long zither similar in basic shape to the *kŏmun'go* and *kayagŭm*, and with movable bridges like the *kayagŭm*; in court music it has seven strings (more recently nine) and is much longer than the eight-string folk version. The bow is a slender, rosined stick of forsythia wood.

An imported trapezoidal dulcimer, *yanggŭm*, is found in a number of court pieces, as well as in the aristocratic suite *Yŏngsan hoesang*. It was brought to Korea from Beijing in the 18th century and is related to the Chinese YANGQIN. In South Korea, it is much less sophisticated than the Chinese instrument in either a technical or artistic sense, but in North Korea it is highly developed.

(iii) Wind. The chief aerophones are TAEGŬM, P'IRI and TANSO, all made of bamboo. The *taegŭm* is a large transverse flute with six large fingerholes and a membrane-covered hole. Partial holing and varying embouchure allow players to produce characteristic Korean melodic features of vibrato, note-bending and ornamentation, and the membrane hole imparts a variety of timbres (gentle and pure at lower pitches and volume, and penetrating at higher pitches and volume). In court ensembles, it functions as the tuning instrument.

The *p'iri* is a small, double-reed cylindrical pipe with eight holes, and it comes in three forms: the *hyang-p'iri*, a general purpose instrument of medium diameter; the *se-p'iri*, a more slender and gentle-sounding version used in ensembles accompanying vocal music such as *kagok*; and the *tang-p'iri* (fig.5), a thick, stubby and rough-sounding version used only in certain pieces of court music requiring a more substantial sound. The *tanso* is a small, notched vertical flute with five fingerholes; comparatively simple to play, it is a cheap and popular instrument that often serves as preparation for the more difficult wind instruments.

Another double-reed instrument is the conical, wooden *t'aep'yŏngso* (or *nallari*), closely related to the Chinese SUONA. Extremely penetrating and loud, it is the only melodic instrument found in farmers' music (*nongak*) and



5. *Tang-p'iri (double-reed pipes)*

also appears in the court orchestras at the Royal Ancestral Shrine.

IV. Music theory

1. Rhythmic patterns. 2. Pitch and mode. 3. Notation. 4. Form.

Although genres of Korean music are highly varied in style and instrumentation, there are some consistent features that link them together and partly distinguish them from types of music in neighbouring countries such as China and Japan. Triple rhythms, not common in either China or Japan, are very characteristic of both Korean folk and court music, and even passages considered to be duple are often bent (as in jazz) to give a swaying, dance-like, triple rhythm. Most types of Korean music (Buddhist *pŏmp'ae* chant being a notable exception) employ regularly recurring rhythmic patterns or cycles: long ones in the more refined genres, such as *kagok* and court instrumental ensemble pieces, and comparatively short ones in the cases of professional and amateur forms in the folk tradition.

Similarly, there are a restricted number of scales and melody types used across the whole range of Korean music, though the use of these in court music is rather more subtle and complex than in folk music. Korean listeners quickly fasten their attention on the rhythmic pattern and melodic mode, using them as a secure structure from which they can appreciate the variants and deviations of melody, rhythm and form that are cultivated in performance.

1. Rhythmic patterns. The Korean term for rhythmic pattern is *changdan*, basically meaning 'length'. Court and aristocratic music generally has repeating metrical and rhythmic structures, though typically with irregular expansions and contractions that have arisen as a result of long historical development by performing musicians. In all cases the rhythmic structure is clearly marked by percussion instruments. The succession of metre-marking rhythmic events is particularly important, even if, especially in slow tempo, the length of constituent beats (from a Western standpoint) is irregular. The slow court piece *Sujech'ŏn*, for example, has an underlying 18-beat metre of 6+3+3+6 beats (ex.1) emphasized by strong strokes on

Ex.1 Basic pattern for *Sujech'ŏn*

the *changgo* drum, but over the course of 20 repetitions the pattern is variously contracted to 16, 14 or even 9 beats.

In the aristocratic *kagok* and *Yŏngsan hoesang*, the repetition of metrical structure is clearer and more regular than in court ensemble music. Each movement of *Yŏngsan hoesang* carries a single metrical structure, the opening movement 'Sangyŏngsan' having, for example, a 20-beat (6+4+4+6) pattern (ex.2) and the eighth movement

Ex.2 Rhythmic pattern for 'Sangyŏngsan'

'T'aryŏng' having a four-beat pattern (ex.3). *Kagok* uses

Ex.3 Rhythmic pattern for 'T'aryŏng'

two main repeating structures, either 16 beats (11+5) or 10 beats (7+3), where the 10-beat pattern is clearly a contraction of the 16-beat one (ex.4*a* and *b*).

Ex.4 *Kagok* rhythmic patterns

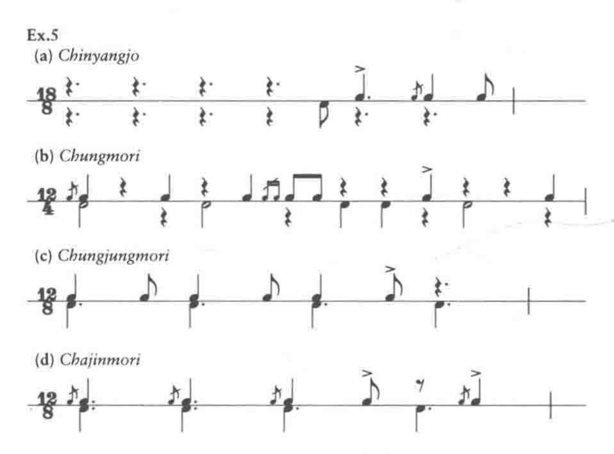
(a)

(b)

Korean folk music, whether professionalized or not, mostly shares in a collection of rather straightforward rhythmic patterns that are well known to all performers and listeners and immediately recognized. The patterns are characterized by their length (the primary consideration, as reflected in the name *changdan*: 'length'), a sense of speed and character, a basic metre (which may be varied if the length remains the same) and certain recognizable and recurring events. On the main drums for accompanying folk music, the *changgo* and *puk*, open left-hand strokes have greater metrical strength than do strokes with the right-hand stick.

Four core patterns are *chinyangjo*, *chungmori*, *chungjungmori* and *chajinmori*. *Chinyangjo* is about 10 to 12 seconds long; it is very slow and usually in a six-beat metre, with each beat having triple subdivision (18/8). Characteristically, little happens in the drum part until the last two beats, when a reinforcing articulation at the end of the melodic phrase occurs. The moments of highest emotion in *p'ansori* and the saddest folksongs (such as the south-western *Yukchabaegi*) are set in *chinyangjo* (ex.5*a*).

Chungmori is about ten seconds long, of a moderate speed, and typically in a 12-beat metre with duple division of each beat (12/4). The first beat is usually strongly marked, with a sharp stick accent on the ninth beat. In performance, the 12 beats may be metrically organized as
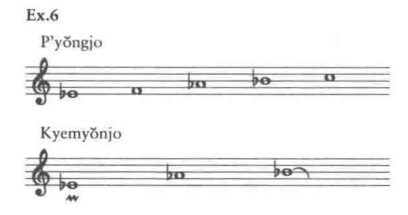


four groups of three, three groups of four and other groupings (ex.5*b*).

Chungjungmori (ex.5*c*) is about four seconds long and of a swaying, dancing speed. It is typically in 12/8, with a strong downbeat and an accent on the last quaver before the fourth beat. Metrical change is very common with *chungjungmori*, and performances may modulate quickly between 12/8, 6/4, 3/2, 3/4+6/8 and other possibilities. In *p'ansori*, this pattern is remarkably flexible, being used both for sad and jolly scenes. An important variant of *chungjungmori*, in which the right-hand stick is particularly active, is *kutkŏri*, used to good effect in *sanjo* and *sinawi*.

Chajinmori (ex.5*d*) is about two to three seconds long and in a fast tempo. Again in 12/8, it is rather like a speeded-up *chungjungmori*, with similar metrical modulations. An even faster version of this pattern is called *hwimori*. Excited passages of *p'ansori* are often set in this pattern.

2. Pitch and mode. Melodic modes have been described in various ways in Korea. Historical documents are usually in the Confucian tradition, ignoring folk music and describing modes only for court and aristocratic music with Chinese terminology. In this description, scales (heptatonic and pentatonic) are defined using sets of notes derived from the circle of 5ths, and those scales are applied to Korean music (e.g. in *Akhak kwebŏm*). It does not, however, take into account the various melody types characteristic of Korean performance.

A more modern modal description frequently used by Koreans divides the modes into two basic types, one anhemitonic pentatonic (*p'yŏngjo*) and one of variously five, four and three notes (*kyemyŏnjo*). The five- and four-note *kyemyŏnjo* are used to describe certain pieces of court music, and the three-note *kyemyŏnjo* is used for folk music. Important characteristics of the folk *kyemyŏnjo* are a large vibrato on the note a 4th below the tonic and a slowly descending, drooping quality in the note a step above the tonic; ex.6 shows two possible



versions of *p'yŏngjo* and *kyemyŏnjo*.

There are variants of both types of modes, depending on which notes are used as cadence tones, which have the most heavy vibrato and so on, and in performance the definitions are much enriched by ornamentation, notes foreign to the mode and modulations between different modal variants. Korean musicologists distinguish a number of regional melodic styles and modes, in particular for the music of the capital area, the north-west, the east coast, the south-west, and the island of Cheju to the south of the peninsula.

Like rhythmic patterns, melodic modes have associations of certain expressive qualities, so the *kyemyŏnjo*, for example, is used for sad songs such as the south-western *Yukchabaegi*. In a genre such as the narrative *p'ansori*, there is a complex interaction between the dramatic and emotional qualities of melodic modes and rhythmic patterns, together with types of ornamentation.

3. Notation. Korea's most important contribution to musical notation in East Asia is a precise rhythmic notation called *chŏngganbo*, which was invented in the 15th century and continues in a highly developed form. *Chŏngganbo* consists of a lattice of lines read downwards and from right to left, groups of columns being separated by wider lines. Each column contains information for a voice, instrument or category of instrument, and each box in a column represents a unit of time; several columns taken together provide a kind of score for ensembles (fig.6). The columns starting from the right show a melodic line (notation discussed below), named strokes for the *changgo* drum, the occurrences of the director's *pak* clapper and the singer's text. The modern version of the *chŏngganbo* notation allows for subdivision of a box for smaller rhythmic values and a great many additional symbols for dynamics, ornaments and other details.

In the case of percussion instruments, the name of the stroke (for the *changgo*) or simply the name (or drawing) of the instrument is inserted at the appropriate point. In fig.6, every second column in each group of four has the same rhythmic pattern recurring.

There are a number of pitch notations used in conjunction with the *chŏngganbo* rhythmic notation. A Chinese pitch-name system, *yulchabo* (Chinese *lulu*), simply names the pitch and can be inserted in the appropriate time slot. A Korean system of modal notation, *oŭmyakpo* ('pentatonic simplified notation'), involves naming the tonic pitch (*kung*) and indicating how many scale degrees above or below that tonic the other notes are; it is necessary to know which melodic mode is in use in order to work out the actual pitch. In fig.6, which is in *p'yŏngjo*, the pitches in the first column are the tonic (which might be taken as A♭ for illustration), two steps above the tonic (D♭), one step above the tonic (B♭), two steps above and one step above in one box (D♭–B♭), and back to the tonic (A♭) twice.

A notation system used frequently in historical notation books from the late 16th century onwards is the tablature system called *hapchabo* for the six-string *kŏmun'go*. This notation, apparently based in part on Chinese *qin* tablature, indicates which string to use, which left-hand finger to stop the string at which fret, which plucking technique to use with the right hand, and other details (fig.8). The tablature books document changes in pieces and their performing style through the centuries and are therefore particularly helpful to historical musicologists.

6. *'Sŏgyŏng pyŏlgok' ('Song of the Western Capital'), from 'Siyong hyangakpo' (c1500) in chŏngganbo rhythmic notation*

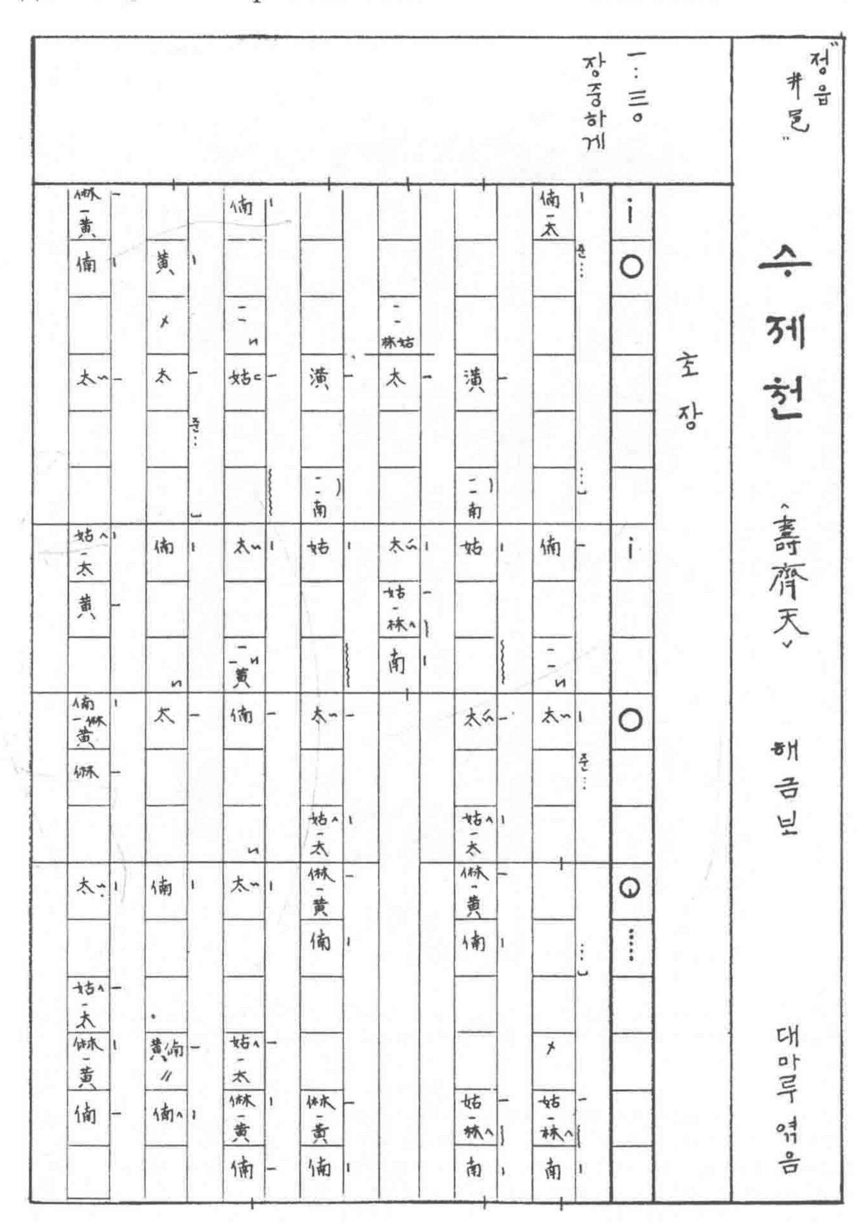
In the column to the left of each group of three in fig.8, a mnemonic notation system called *yukpo* is also shown. These syllables, written in the native Korean alphabet (invented in the 15th century), imitate the sounds of the instrument and are more useful as a memory aid than for illustrating precise pitch and rhythm. Modern derivatives of the *yukpo* system, with differing syllables for each type of instrument, are still in common use in instrumental teaching and for communication between musicians when their instruments are not at hand.

A last type of notation to mention is *yŏnŭmp'yo*, a partly neumatic notation system consisting essentially of articulation marks written adjacent to columns of poetic text, allowing the experienced singer to correlate the particular text with the inflections of the memorized *kagok* tune to which the text is to be sung. This notation is found only in singers' text collections such as the *Kagok wŏllyu* ('Original Source of *kagok*') of the late 19th century (fig.9).

4. Form. Koreans identify a number of interrelated aspects of form as being characteristic of their traditional music, dividing them into structural forms and performative forms. One type of structural form is the varied repetition found in some court music (such as the *tangak* pieces *Nagyanch'un* and *Pohŏja*) and aristocratic music (some movements of *Yŏngsan hoesang*); it may be described as, for example, *AB+CB*, where *B* is the same, but where *C* is either a variant of *A* or entirely different (this is termed 'varied head with identical continuation').

Another type of structural form arises from increasing ornamental detail within a given melody, either retaining the original melodic length or making it longer. In the case of the vocal aristocratic music *sijo*, poems with larger numbers of syllables are sung to a variant of a basic tune in a more decorated style but retain the same overall length. Similar forms arise in folk music as well, where the greater decoration results in greater length.

A third type of structural form is the joining of slow and fast versions of a single piece, such as the southwestern folksongs *Yukchabaegi* and *Chajin Yukchabaegi* ('fast *Yukchabaegi*'). An extension of this form of increasingly fast movements may also be found in the aristocratic



7. Modern chŏngganbo notation, showing the opening of the haegŭm (fiddle) part of the court piece 'Sujech'ŏn'

chamber music suite *Yŏngsan hoesang* and in the virtuoso *sanjo*.

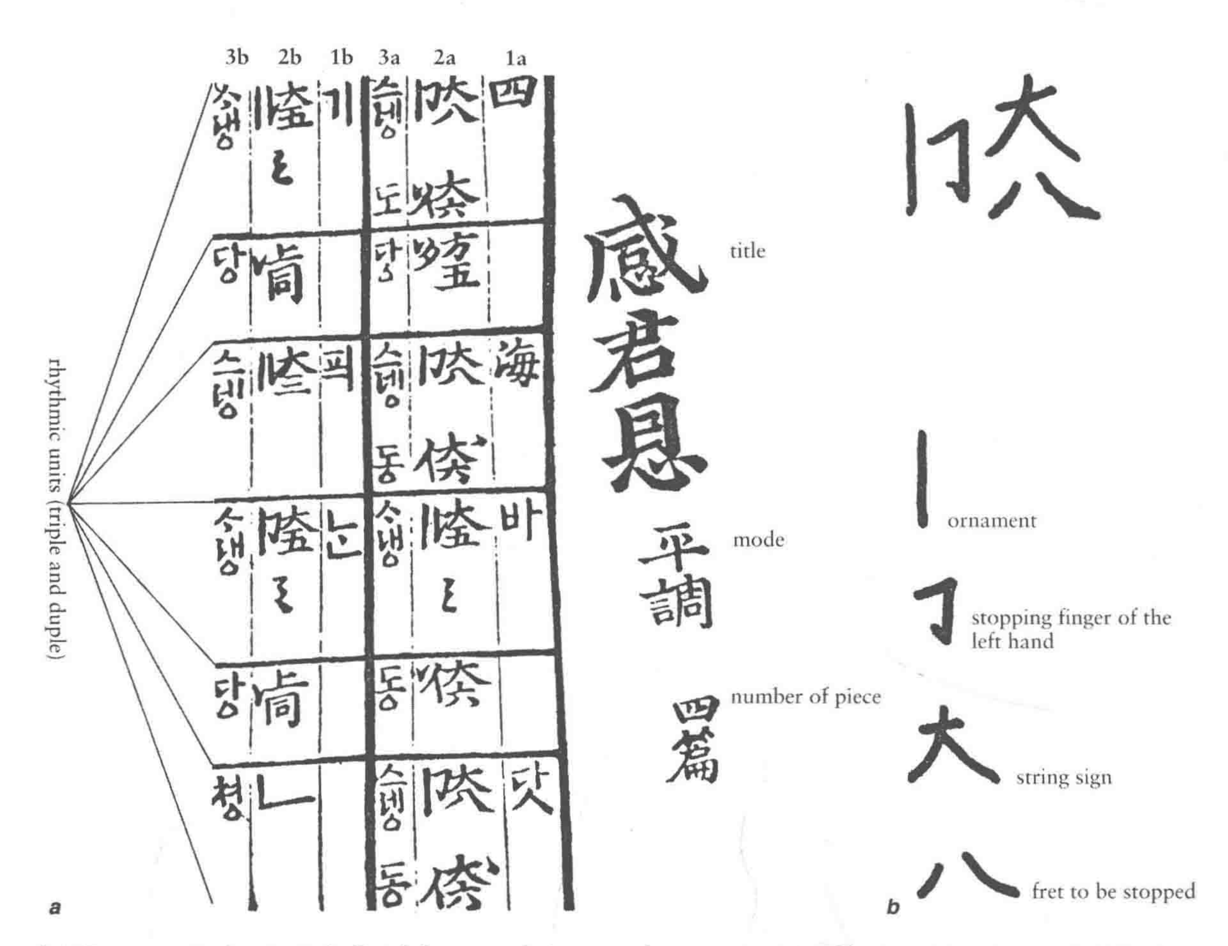
Performative aspects of form include the joining of phrases of melody in court music, where a small group of instruments extend the end of one phrase until the remaining instruments join in for the next phrase. This form is particularly noted in the court piece *Sujech'ŏn*. Another performative aspect of form, common in folk music, is call and response.

V. Modern developments

The dominant musical culture of modern Korea, both north and south, is Western; indigenous traditional music is a minority interest. No doubt this situation results largely from the outward-looking attitude engendered by industrialization and modernization in the 20th century. Yet since the division of the Korean peninsula into two halves ollowing the defeat of Japan in 1945, musical traditions have also developed in different ways, with political dogma determining artistic policy in North Korea.

1. South Korea.

(i) Traditional music. In the 1960s there was fear that traditional music would disappear entirely from the active musical scene in South Korea, but during the 1980s and 90s there was an encouraging trend to reverse the situation, though with an inevitable change of context. University students in particular took up traditional music as a cause, and many students have studied traditional instruments (especially *kayagŭm* and farmers' percussion music instruments), buying commercial recordings and supporting concert performances by professional



8. (a) Two consecutive lines (vertical) of hapchabo notation for kŏmun'go, from 'Yanggŭm sinbo' ('Yang's new kŏmun'go scores'), 1610: column 1 in each line contains the singer's text, column 2 the hapchabo symbols, and column 3 the yukpo mnemonic syllables; (b) breakdown of one hapchabo symbol

musicians. The government of South Korea has offered support by encouraging interest in traditional culture in general, by naming and paying certain musicians as 'national treasures' to keep their arts alive, and by sending cultural troupes on foreign tours.

As mentioned earlier, music in Korea was traditionally linked to occasion, and nearly all those occasions have disappeared in modern times. Governments are no longer royal, and with very few exceptions court ceremonies and banquets are no longer carried out except as special events and tourist attractions. In Seoul the music for such occasions is preserved, mainly for concert purposes, by the government-supported National Center for Korean Traditional Performing Arts (formerly called the National Classical Music Institute), which takes much of its instrumental and musical heritage from the Royal Music Institute (Changagwŏn) of the Chosŏn dynasty.

The predecessor of the National Center suffered during the Japanese occupation of the first half of the 20th century and subsequently under successive South Korean governments, surviving only because of the extreme dedication of its musicians. With national economic success and revival of interest in national heritage, support for the National Center grew, and in the 1980s it moved to a large set of purpose-built buildings south of the main part of the capital Seoul, where its activities include supporting frequent concerts, teaching students, housing a museum and carrying out valuable research and publication. While its predecessors were primarily concerned with court and aristocratic music, the present National Center preserves and teaches all types of traditional music as well as fostering new composition using national instruments and musical concepts.

At the folk level, the mechanization of agricultural tasks has meant the disappearance of the community work groups that traditionally provided the performers for much farmers' music and folksong, so that such music has become largely the extra-curricular activity of school children and the property of festivals and contests. The increasing dominance of Christianity has led to the comparative rarity of shamanistic occasions for the performance of music and the stagnation of development in Buddhist musical forms: folk music has become almost entirely a secular affair. The powerful and rich in Korea are typically the staunchest adherents to Western religion and culture, and until the late 20th century their influence has rarely been to support the cultural heritage that they themselves have largely abandoned.

9. A page from 'Kagok wŏllyu', showing yŏnŭmp'yo neumatic notation alongside columns of text; the beginning of each poetic text is indicated by a circle at the top of the column; the three texts on the left of the page are sung to the kagok tune 'Kyerak'

The present revival of interest in traditional music comes with an upsurge of interest in national traditions in general, but the music is unavoidably repackaged. Performances on recordings, television, radio and stage require exact (and often short) timings foreign to the less rigid performing circumstances of the past; international tours perform music to suit foreign audiences, and the presence of the media, modern competitiveness and heightened audience expectation have led to a professionalization of much that was formerly rural music. Regional traits, originally retained in the isolated pockets of society in royal Korea, are disappearing in the tide of national media and communication systems.

The more highly developed forms of music were traditionally taught by rote over a long period of time, a method that fostered many individual, personal variants of musical style and technique. The usual modern practice is to use notation (often Western rather than Korean) and teach a large quantity of music as set pieces, without the encouragement to develop individual styles. As a result, much of the traditional flexibility and spontaneous quality of the past is being replaced by precision of reproduction, brilliance of execution and largeness of repertory. Encouraging signs of a return to more traditional, creative methods of rote teaching, however, were evident at the end of the 20th century.

(ii) Western-style art music. In modern South Korea there is a thriving industry in Western art music, with a number of major orchestras and concert halls. In Seoul, there is the Seoul Philharmonic Orchestra (begun 1957), the KBS (Korean Broadcasting System) Symphony Orchestra (1956), the Korean Symphony Orchestra (1987), while a number of regional orchestras have also been formed in Pusan, Taegu, Inch'ŏn and other cities. Concerts are frequently given by international touring artists, and record shops are filled with the latest classical CDs. Korean performers such as the violinist Kyung-Wha Chung (Chŏng Kyŏnghwa in standard romanization) and the conductor Myung-Whun Chung (Chŏng Myŏnghun) have established impressive international careers.

Composition is taught at a number of universities to many hundreds of students, the leading institution being the College of Music at Seoul National University, where the chief composition teacher is Kang Sŏkhŭi. The most famous ethnic Korean composer in the 20th century was ISANG YUN (1917–95), who spent much of his professional career in Germany. Yun's compositions often bear Korean names, and he claimed they contained deeply Korean significance, but their instrumentation and structure are essentially Western.

In addition to this contemporary and often avant-garde Western-style art music, a widely performed and enjoyed type of lyric song, confusingly called *kagok* like the traditional aristocratic genre, has occupied many composers since about 1920. The first work in this genre is thought to be *Pongsŏnhwa* ('Balsam Flower') by Hong Nanp'a (1900–40), and many hundreds of such songs have been written since then, becoming a staple of radio and television. The style of this lyric *kagok* is entirely Western, employing orchestra and a purely diatonic, conservative harmony, combined with Korean words; many Koreans feel, however, that *kagok* expresses deeply Korean sentiments and that this is a very Korean form of music.

(iii) Popular music. In Korea, 'popular music' refers to music that is neither Western classical music or Korean traditional music. Korean popular music can be divided into two categories: 'easy-listening' instrumental music and popular song. The former, known as *kyŏng ŭmak* ('light music'), was introduced to Korea by a Western-style military band established around 1901, and it is now mostly played by Western-style bands or orchestras to provide background music for films, television programmes or musical theatre, in original or arranged compositions.

When Koreans speak of popular music, however, they usually mean popular song (*yuhaengga* or *taejung kayo*). Originating at the turn of the 20th century from *ch'angga* (Korean versions of Western songs), the term *yuhaengga* ('song in fashion') did not appear until 1926, when a *ch'angga* called *Saŭi ch'anmi* ('Adoration of Death'), Ivanovich's 'Blue Danube' with Korean words sung by Yun Simdŏk, became an unprecedented hit. A recording industry soon emerged because of the profit potential of the Korean song market, and in 1931 Ch'ae Kyuyŏp made his début as the first full-time professional popular singer.

Despite a few efforts to create *sin minyo* ('new folksong') based on Korean traditional folksong style, most Korean popular songs during the Japanese occupation (1910–45) were heavily influenced by *enka*, a genre of Japanese popular song. Using the pentatonic scales and duple metre characteristic of *enka*, these Korean popular songs came accidentally to be known as *t'ŭrot'ŭ*, a word derived from 'fox trot'.

The period after independence in 1945 and during the Korean War (1950–53) was devastating for recording facilities. Korean popular musicians were forced to rely on live performances in *akkŭktan* (musical theatres) or dance halls. Most star singers (such as Kim Chŏnggu, Hyŏn In and Paek Sŏrhŭi) continued to sing *t'ŭrot'ŭ* songs, which by this time were also called *ppongtchak* (an onomatopoeic word reflecting the duple metre), but a few marchlike war songs with patriotic content, called *chinjung kayo*, ('war pop song') also gained brief popularity. With the frequent appearance of the term *taejung* ('mass public') in print media, the term *taejung kayo* ('mass song') started to be used along with *yuhaengga* to refer to popular songs.

Following the cease-fire agreement between the North and the South at the end of the war, the popular music of the stringently isolationist North Korea has been virtually unknown outside its borders (see §2 below). In South Korea, the recording industry was revived, and commercial broadcasting companies were established after the war. A new type of song, influenced by contemporary American popular song, was introduced to the South Korean public by various Korean singers who had once provided musical entertainment for the American soldiers stationed in Korea (e.g. Ch'oe Hŭijun, Han Myŏngsuk and Patti Kim (Korean name Kim Hyeja)). Despite the continuing presence of *t'ŭrot'ŭ* sung by Yi Mija, Nam Chin and Na Huna, especially after the normalization of diplomatic relations between South Korea and Japan in 1965, the impact of American popular music on South Korea has continued to grow.

T'ong-guitar (a boxlike guitar) music, the Korean imitation of the 1960s American folksong movement, was a symbol of South Korean youth culture in the early 1970s, along with blue jeans. While *t'ŭrot'ŭ* singers had

orchestral accompaniment, *t'ong-guitar* singers (such as Song Ch'angsik, Yong Hŭiŭn and Kim Min'gi) mainly relied on the acoustic guitar, which served as a symbol of their identity. Meanwhile, American-style rock bands, known in South Korea by the English term 'group sound', introduced electronic instruments and synthesizers. With the *t'ong-guitar* music and the 'group sound', the major age group of popular music consumers shifted from adult to youth. By the mid-1970s, however, the *t'ong-guitar* movement had lost its momentum, owing to the government prosecution of many *t'ong-guitar* singers for smoking marijuana; rock-style *t'ŭrot'ŭ* by singers such as Cho Yongp'il filled the void.

The 1980s were marked by diverse trends: the revival of *t'ŭrot'ŭ* (led by Chu Hyŏnmi), which confirmed the strong undercurrent of Japanese legacy in Korean musical aesthetics; the introduction of heavy-metal rock bands and dance music; and the establishment of sentimental ballads as a major popular musical genre that had its origin in the early 1970s *t'ong-guitar* music. Also, to counter mainstream popular songs, the formation of *Norae undong* ('Song Movement'), led by the group Noraerŭl ch'annŭn saramdŭl ('People Seeking Songs'), was supported by college students, young intellectuals and working-class people.

The sentimental balled genre continued to account for the major portion of record sales in the 1990s. With the decline of *t'ŭrot'ŭ* and the dominance of reggae and Korean rap with strong and fast dance rhythms in television programmes, however, teenagers became the major popular music consumers, supporting teen idols such as Sŏ T'aeji wa Aidŭl ('Taiji Boys'), Lulla and Kim Kŏnmo; adult consumers, alienated by the mass media, sought *noraebang* (song booths for private karaoke) to satisfy their musical needs.

(iv) Hybrid forms. The traditional musician Kim Kisu (1917–86), who trained as a singer and *kŏmun'go* player, advocated the development of new music using Korean musical instruments and concepts. For some years near the end of his career, he was director of the National Center for Korean Traditional Performing Arts and spearheaded developments of the traditional rhythmic notation system, *chŏngganbo*, and publication of new compositions. He also published many transcriptions of Korean traditional music in Western staff notation.

Following Kim, a number of composers who employ traditional Korean materials have come to prominence. Hwang Byungki (Hwang Pyŏnggi, *b* 1936) trained as a lawyer but became professor of music at Ewha Women's University in Seoul and has written a substantial number of pieces for the *kayagŭm*, both in traditional styles and using avant-garde ideas. One of his most popular pieces, for *kayagŭm* and *changgo*, is *Ch'imhyangmu*, written for a film about excavations of Silla tombs; it frequently appears in recital programmes. Hwang is himself a noted *kayagŭm* player, and in 1998 he published a much expanded and revised *sanjo* score based on the school of a famous player, Chŏng Namhŭi, who went to North Korea after the 1945 partition.

Other composers widely performed in South Korea include Yi Sŏngch'ŏn (*b* 1936), professor of music at Seoul National University, and Yi Sanggyu (*b* 1944). Both these composers use traditional materials in a wide variety of ways, employing harmonic structures and modified instruments, writing operas based on traditional stories and so on.

2. North Korea. Kim Il Sung, the head of the Democratic People's Republic of Korea (North Korea) from 1948 until his death in 1994, and his son Kim Jong Il, groomed as his successor since the 1970s and leader since 1994, are routinely given credit for guiding artists. The most significant early policy statement concerning music is contained in Kim Il Sung's early talks with artists and writers, notably 'On Some Questions Arising in our Literature and Art', dated June 1951. Written at a time when Kim Tubong, an established literacy critic who led the Korean communist faction in China during the early 1940s, had some influence, these echo Mao Zedong's 1942 Yan'an speeches and reflect Soviet socialist realism. Kim noted that artists were 'engineers of the human soul', whose works should serve the people as a 'powerful weapon and great inspiration'. At the same time artists were criticized for having 'lost touch with life' and for lagging 'behind our rapidly advancing reality'.

The Tadong Chohap was a famed Pyongyang association of *kisaeng* (entertainment girls); signalling its training function, it was re-named the Chosŏn kwŏnbŏn. A number of prominent musicians, including Ha Kyuil (1867–1937) and Ch'oe Chŏngsik (1886–1951), taught there, and students included the prominent post-division South Korean singers Muk Kyewŏl (*b* 1921) and An Pich'wi (*b* 1926). It is known that several singers of folksongs in the Kyŏnggi and Sŏdo styles (see below) performed regularly in Pyongyang. The city was a centre of Protestant mission activities, and it is reasonable to suppose that American revival hymns would have been familiar to many. The Japanese colonial regime also promoted Western-style military bands and songs – *ch'angga* (the Korean pronunciation of Japanese *shōka*), *tongyo* children's songs and *kagok* lyric songs – and from the late 1920s, Japanese record companies based in Seoul issued recordings of *yuhaengga* (popular songs, the Korean pronunciation of Japanese *enka*).

Pyongyang's musical establishment grew rapidly after the political division of the peninsula. Left-leaning musicians crossed to North Korea as the southern state moved to ban socialist activity, initially under the American military trusteeship and then, more urgently, from 1948, as the Republic of Korea (South Korea) was proclaimed. Among the migrants who specialized in Korean traditional music were Kong Kinam, An Kiok, Pak Tongsil, Im Sohyang, Chŏng Namhŭi, Cho Sangsŏn and Ch'oe Oksŏn. Western musicians included the composers Kim Sunnam, An Kiyŏng, Ri Kŏnu, Yun Naksun, Pak Ŭnyong and Chŏn Chonggil, the critics Pak Yŏnggŭn and Chŏn Hakchu, and several dozen well-known singers, pianists and instrumentalists. The composer Kim Sunnam (1917–86) reflected socialist ideals in both his compositions and musical activities. Similarly, Ri Kŏnu wrote revolutionary songs such as *Haebang chŏnsa ŭi norae* ('Song of the Independence Fighters'), *Kanŭn kil* ('The Way to Go') and *Yŏmyŏng ŭi norae* ('New Era Song'). An Kiyŏng, reflecting emerging nationalism, published important folksong notations in his 'Chosŏn minyo wa akpohwa' in the journal *Tonggwang* (May 1931) and wrote many songs, including a further *Haebang chŏnsa ŭi norae* published in November 1945.

Creating a musical undercurrent that has continued to the present day, songs that perpetuated Japanese models

were composed for a while, now labelled with a Korean term as *taejung kayo* ('popular songs'), rather than *yuhaengga*. But the socialist revolution, at least at the public level, required a new type of proletarian artist, and as the regime moved to silence dissent many musicians were purged, along with other artists. Political dogma demanded a new type of music, and this was provided by revolutionary songs using the Chinese *geming guqu* model. The composer Kim Wŏn'gyun (*b* 1917) was representative of the new type of artist. In 1946, when still a farmer, he wrote *Kim Ilsŏng changgŭn ŭi norae* ('Song of General Kim Il Sung'), followed in 1947 by the *Aegukka* (national anthem). These two remain the most frequently heard of all North Korean songs and are given prime position in collections; to inspire walkers, the words of 'Song of General Kim Il Sung' are even chiselled into the rocks of Myohyang mountain.

Song production remains central to North Korean music, as demonstrated by the prodigious output of composers such as Ri Myŏnsang and Kim Oksŏng (both have now died), the 536 songs dating from 1949–80 published in *Chosŏn ŭmak chŏnjip* (1987), and the collection of 2,000 songs published in 1994 as *Chosŏn kayo 2,000 kokchip*. The appropriateness of songs is judged in terms of lyrics more than music. Kim Jong Il, in his 1975 'For the Further Development of our Juche Art' speech, wrote that '. . .we should inspire the people to the revolutionary struggle by means of songs'. He criticized composers for not paying sufficient attention to lyrics: 'Before good songs can be produced prettily-worded texts are necessary. The words should be poetic. But [since] many are turned into prose. . .no good songs can be produced'.

Music and dance are compulsory school subjects, and gifted students receive supplementary training in 'children's palaces' (*haksaeng sonyŏn kungjŏng*). Palaces now operate in each province, and since 1989 Pyongyang has boasted two: a new facility near Kim Il Sung's birthplace at Man'gyŏngdae supplementing an older, central institution. A music academy, the Pyongyang Music and Dance College, was founded in March 1949, offering specialist education from primary to tertiary level. In 1992, 1500 students were enrolled in its five departments (vocal, instrumental, composition, education, Korean music), and 50 more worked in a research division. Other specialist institutes, controlled by the Munhwa yesulbu (Ministry of Culture and Arts), include the Minjok akki kaeryang saŏpkwa (Committee for the Improvement of People's Instruments) and the Minjok ŭmak yŏn'gusil (People's Music Study Institute). The P'yŏngyang muyong p'yogibŏp yŏn'gushil (Pyongyang Dance Notation Study Institute) has promoted a new dance notation based partly on the Korean alphabet. The *Yun Isang ŭmak yŏn'gushil* (Isang Yun Music Research Institute), closely associated with the composer ISANG YUN (1917–95), was charged with developing composition techniques and promoting knowledge of the European avant garde but was temporarily closed shortly after Kim Il Sung's death.

State performance troupes function in each province and in the cities of Kaesŏng, Pyongyang, Namp'o and Ch'ŏngjin. In recent years these have worked primarily as propaganda squads, mobilized, according to the party newspaper, to encourage 'workers to greater successes through artistic agitation'. There are also three state orchestras (the Chosŏn inmin'gun hyŏpchudan, the Kungnip kyohyang aktan and the Sahoe anjŏnbu hyŏpchudan) and an opera troupe, the P'i pada kagŭktan (Sea of Blood Opera Company). Musicians themselves are, in an echo of the Soviet system, appointed as *in'min yesulga* ('people's artists') and *konghun yesulga* ('merit artists'). Appointments follow either a presidential nomination or the award of a gold medal by the Kukka misul chakp'um simŭi wiwŏnhoe (National Arts Council) or other equivalent bodies. Musicians who have been recognized in this way include Kim Wŏn'gyun, Kim Yŏn'gyu, Kang Kich'ang, Kim Rinok, Kim Kilhak, Ri Chŏngŏn and Kim Yunbong.

The state policies for art have not remained static but have evolved and developed with political changes. After the Korean war, the Sino-Soviet tensions that followed the death of Stalin led North Korean policy makers to distance themselves from the Soviets. This led to a major change in artistic policy as part of the *Ch'ŏllima undong* ('Galloping horse movement'). Launched in 1957, the movement was the first of many 'speed battles' that essentially tried to enhance indigenous production. In art, it strengthened central control and promoted Kim Il Sung as sole arbiter through the doctrine of *yuil sasang* ('ideology of one'). Kim was claimed to be in total harmony with the wishes of the people, but the people alone still owned production, hence vestiges of the élite culture of the past were abandoned, because, according to a 1960 speech by Kim, the people 'could write better works than professional [musicians] confined to their offices'.

The concept of mass culture meant that only the vernacular was to be researched and studied, particularly when policy makers declared that 'nihilism' was unacceptable, so that Korean heritage had to form the basis of contemporary production. Folksong collections based on fieldwork began to appear, published in two distinct periods, first in the late 1950s and then in the mid-1960s. In both periods, to avoid what was termed 'resurrectionism', texts were modified to reflect the socialist agenda, and melodies were updated and homogenized to fit diatonic modes. Arrangements offered piano accompaniments. Effectively, the characteristic folksong style of the region around Pyongyang, Sŏdo, and the more professional style associated with southern folksongs, *namdo minyo* (and the related genre of *p'ansori*), were abandoned in favour of Kyŏnggi-style melodies from the region around Seoul and folksongs of more recent vintage. Other traditional performing arts were also promoted, but always in a manner appropriate to socialism. The masked dance-drama *pongsan t'al ch'um* from near Pyongyang, for example, abandoned ritual and play in its revised form to shift the emphasis to the oppression of the proletariat, the central role of an itinerant Buddhist monk being further satirized to expose the 'hypocritical and foul life of monks'.

By the mid-1960s, the doctrines of the Galloping Horse Movement had led to attempts to modify Korean traditional instruments by the Committee for the Improvement of People's Instruments. Two basic tenets were behind the 'improvements' applied to what were now defined as *ko akki* ('old instruments'). First, any links to the court or the élite of the past were to be removed; hence the AJAENG (8-string bowed long zither) and KŎMUN'GO (6-string plucked long zither) were abandoned. Second, instruments that traditionally had re-

stricted pitch ability and were fashioned as much after aesthetic concerns as with ease of playing in mind were to be 'improved' to enable them to compete with Western orchestral instruments. The results, in the case of wind instruments, were the *chang saenap* (shawm), *so p'iri*, *tae p'iri* and *chŏ p'iri* (oboes), and the TANSO and *chŏttae* (flutes). Simple system metal keywork was added to each, and hardwood or metal bodies replaced bamboo. Among zithers, the KAYAGŬM (traditionally, a 12-string plucked long zither) gained nine additional strings made from nylon or metal rather than the silk of old, as well as more user-friendly tuning pegs. The HAEGŬM (traditionally, a two-string fiddle), was redesigned as a four-string instrument in four distinct sizes, from the smallest (*so haegŭm*), through medium-sized versions (*chung haegŭm*, *tae haegŭm*), to a bass instrument (*chŏ haegŭm*). Each was tuned to match a corresponding Western string instrument. The *yanggŭm* dulcimer was modified to resemble East European equivalents in both structure and playing techniques, and a new string instrument appeared, the *ongnyugŭm*. This last instrument, named after a site in Pyongyang, was, it is said, designed after Kim Jong Il asked the Committee why none of the harps from Korea's past were still played. Mounted on trestles, the *ongnyugŭm* retains the trapezoid shape of the *yanggŭm* but adds bridges from the *kayagŭm* and a system of rotating tuning triskeles operated by foot pedals not dissimilar to those on the western orchestral harp.

During the 1970s a new ideology took hold. Often glossed as 'self reliance', this was *juche*. *Juche* subsumed individual creativity under group responsibility within a collectivized art. Kim Il Sung was still sole arbiter, but artists were now required to reflect state policy through a 'seed theory' (*chŏngjaron*) in which ideology was always to provide the kernel for composition. In keeping with this, themes were rationed. Revolutionary songs and folksongs became the models for instrumental and orchestral composition, which, as *taejung ŭmak* ('popular music'), still reflected proletarian culture. Songs were coupled to patriotic or heroic stories – stories labelled as 'immortal' or 'revolutionary' – to create a new style of opera, known after the title of the first production, in 1971, as the *P'i pada* ('sea of blood') genre. Each opera was written by a collective of musicians based at the P'i pada kagŭktan (Sea of Blood Opera Company). Operas, in turn, were used as the basis for symphonic works, the most renowned being a symphony based on *P'i pada*. Subsequent operas included *Kkŏt panŭn ch'ŏnyŏ* ('The Flower Girl'), *Ch'unhaengjŏn* ('Story of Spring Fragrance'), *Tang ŭi ch'amdwin ttal* ('A True Daughter of the Party), *Kŭmgangsan ŭi sori* ('Song of the Diamond Mountains'), *Yŏnp'ungho* ('Gentle Breeze'), and *Millima iyagi hara* ('Tell the Story, Forest'). Operas mix the indigenous with imported elements, for example traditional Korean and Soviet dance, and Western orchestras augmented by ensembles of 'improved' Korean instruments. Operas dispense with arias, replacing them with company choruses known as *pangch'ang*, a sub-genre for which Kim Jong Il is credited as inventor. *Pangch'ang* allow the action to continue, perhaps the heroine to die or a battle to be fought, while the singing company interprets to the audience what is happening on stage. Some *pangch'ang* have become concert items in their own right, an example being *Haemada pomi omyŏn* ('Spring Comes Every Year') from *Kkot p'anŭn ch'ŏnyŏ*.

By the late 1980s, synthesizers and electric guitars began to appear as North Korea tentatively embraced pop music, labelling it *kyŏng ŭmak* ('light music'). Developments were allied to the widespread availability of cassettes, produced in the capital city by state companies such as Mansudae, Meari, Mokran, Naenara and Pyongyang. Three troupes provided the main artists for recordings. Reflecting their revolutionary credentials, three were named after sites where Kim Il Sung allegedly fought against Japanese colonialism in the 1930s: Mansudae yesultan (Mansudae Art Troupe), Wangjaesan kyŏng ŭmaktan (Wangjaesan Light Music Band), and Poch'ŏnbo kyŏng ŭmaktan (Pochonbo Electronic Orchestra). A fourth troupe, the Yonghwa mit pangsong ŭmaktan (Film and Media Music Troupe), was responsible for recording filmscores by Ri Chŏngŏn, Sŏng Tongch'un, Chŏn Ch'angil, Ko Suyŏng, Kim Yŏngsŏn and others. Although each troupe is large, and the line-up for different tracks varies, some individual singers remain celebrated. From 1993 onwards, in keeping with the trend throughout East Asia, the same troupes were used in the production of karaoke videos of popular songs and folksongs.

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Kim Ch'oewŏn: *Chuch'e ŭmak ch'ongsŏ* [Complete collection of *Juche* music] (Pyongyang, 1991)
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ROBERT C. PROVINE (I–IV, V, 1(i), (ii) and (iv)), OKON HWANG (V, 1(iii)), KEITH HOWARD (V, 2)

Koreshchenko, Arseny Nikolayevich (*b* Moscow, 6/18 Dec 1870; *d* Kharkiv, 6 Jan 1921). Russian pianist and composer. From his early childhood he showed an exceptional gift for music: at the age of three he began playing the piano, and he was composing from the age of four. When he was eight he played before Anton Rubinstein, who was captivated by his talent. On Rubinstein's recommendation he studied the piano with Nikolas Zverev (teacher to Rachmaninoff and Skryabin), and theory with Arensky. In 1884 he was accepted into the Moscow Conservatory and graduated in 1891 from the class of Taneyev (piano) and Arensky (composition).

During the period 1891–4 Koreshchenko taught at the Moscow Conservatory and at the School of the Synod; he later taught composition and the piano at the school of music and drama attached to the Moscow Philharmonic Society. Simultaneously, he appeared in concerts as a pianist and as a superb interpreter of chamber music: he accompanied well-known Russian singers, and worked extensively with Chaliapin in particular. From 1894 he contributed almost 200 articles and reviews to the newspaper *Moskovskiye vedomosti*, and ran the music section of the journal *Zolotoye runo*.

The turn of the 19th and 20th centuries was the time which brought the composer the greatest acclaim and his finest creative achievements. Koreshchenko's work in organizing and conducting concerts of Armenian and Georgian music received wide public recognition. He notated and studied the folklore of the Caucasus, made arrangements of folksongs and produced original compositions based on Armenian and Georgian melodies, e.g. the *Armyanskaya syuita* op.20. In 1919 Koreshchenko and his family moved to Kharkiv, where in 1920 he was elected rector of the Kharkiv Music Academy.

Among the major works by Koreshchenko there are three operas, the ballet *Valshebnoye zerkalo* ('The Magical Looking Glass'), which remained in the repertory of the Bol'shoy Theatre for almost 20 years, the cantata *Don Zhuan* and the *Liricheskaya sinfoniya* ('Lyrical Symphony') op.23. His piano miniatures and romances, of which there are more than 80 altogether, are considered his finest works. Many works have not survived. Koreshchenko's style is elegant, polished, well-proportioned in terms of form and marked by contrapuntal mastery; it resembles closely the style of Tchaikovsky, but for all its merits it does not possess a clear stamp of individuality.

WORKS
(*selective list*)

STAGE

Pir Valtasara/Posledniy den' Bel'Sar-Ussura [Belshazzar's Feast/The Last Day of Bel Sar-Ussur] (op), op.7, perf. 1892, vs (1892)
Angel smerti [Angel of Death] (op, M.Yu. Lermontov), op.10, 1893, unstaged
Ledyanoy dom [The Ice House] (op, M.I. Tchaikovsky), op.38, perf. 1900, vs (1899)
Volshebnoye zerkalo [The Magic Looking Glass] (ballet, M.I. Petipa), op.39, perf. 1905, piano score (1902)
Troyanki [The Trojans] (ov, entr'actes, choruses, Euripides), op.15, 1892, lost
Ifigeniya v Avlide [Iphigenia in Aulis] (incid music, Euripides), op.18, 1894, lost

OTHER

Orch: Kontsert fantaziya, pf, orch, op.3, 1891–94; Barcarolle, op.6, 1891, lost; Rasskaz [A Story], op.11, lost; Poèticheskaya stsena [A Poetic Scene], op.12, lost; 2 simfonicheskieye kartinï [2 Sym. Pictures], op.14, lost; Armyanskaya syuita [Armenian Suite], op.20, 1893; Liricheskaya simfoniya [Lyrical Sym.], A♭, op.23, 1895, lost
Choral: Don Zhuan (cant., A.K. Tolstoy), op.5, 1891, lost; Prologue, op.9, chorus, orch, 1892, lost; Fantasticheskaya syuita [Fantastic Suite], op.21, chorus, orch, 1894, lost; Muzïkal'nïye kartinki [Musical Pictures], op.27, chorus, orch, 1897, lost; 3 khora i melodeklamatsiya [3 Choruses and Melodeclamation], op.29, 1897; Armyanskiye pesni [Armenian songs], opp.8, 13, lost; Choruses for Children, op.37, n.d.
Chbr and solo inst: Str Qt, A, op.25, 1895, lost; over 30 pf works, incl. opp.1, 19, 22, 30, 33, 40, 43 (1893–1907); pieces, vn, pf; pieces, vc, pf
Over 50 songs, 1v, pf, incl. opp.2, 17, 26, 28, 31, 36, 41, 42 (1893–1907)

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TAT'YANA MASLOVSKAYA

Korg. Japanese firm of electronic instrument manufacturers. It was founded in Tokyo in 1963 by Tsutomu Katoh and the accordion player Tadashi Osanai as Keio Geijutsu Kenkyujo. From 1968 the firm became known as Keio Electronic Laboratories; although they used the brandname Korg ('Katoh-Osanai organ') on the products, this became the company's official name only in the mid-1980s. Keio began by constructing rhythm units for Yamaha's Electone electronic organs, then produced its own separate units, the Doncamatic rhythm machine followed by the MiniPops series. Korg soon became one of the most successful Japanese manufacturers of elec-

tronic instruments, and produced the first Japanese synthesizer in 1968. In 1986 Yamaha bought a 40% stake in Korg.

The range of Korg instruments has included monophonic and polyphonic synthesizers (such as the Polysix), synthesizer modules, electronic organs and pianos (many digital models), string synthesizers, home keyboards, electronic percussion units, guitar synthesizers, samplers, electronic tuners and a vocoder. Its most successful product has been the M1 work station (1988), a sequencer-based synthesizer; some 250,000 were sold, rivalled only by Yamaha's DX7. Recent synthesizers have included the Wavestation, Trinity and Prophecy. Different organs and synthesizers include controls (drawbars, adjustable key-click control, joy-stick, pitch-bend and modulation wheels, and electronic simulation of rotary loudspeaker effects) that are more familiar from electronic instruments produced earlier by other companies; but Korg instruments are notable for the ingenious design of their electronic circuitry. Current models are based on sampled timbres.

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J. Colbeck: *Keyfax Omnibus Edition* (Emeryville, CA, 1996), 50–69, 160–63

HUGH DAVIES

Korjus, Miliza (*b* Warsaw, 17 Aug 1913; *d* Culver City, CA, 27 Aug 1980). Polish soprano. Daughter of a Swedish diplomat, she travelled widely in her youth, studying, it is said, in as many as 16 conservatories; she also learnt from recordings of famous coloratura sopranos such as Tetrazzini and Galli-Curci. In 1929 she gave her first public recital and toured eastern Europe. She was engaged by the Berlin Staatsoper in 1933, making her début as Gilda in *Rigoletto*. Other lyric and coloratura roles followed, but she became most widely known through some best-selling records and her appearance in *The Great Waltz* (1938), a film about the life of Johann Strauss. In the same year Korjus toured the United States where she reappeared with considerable success at Carnegie Hall, New York, in 1944, having meanwhile lived in Mexico. She continued to give concerts but never returned to opera or films. The best of her recordings, such as the Prayer from *Lakmé*, show a distinctive tone and style. Her range and flexibility were exceptional and, with her attractive appearance, might have ensured a career comparable to that of her contemporary, Lily Pons: perhaps there was not room in the USA for both.

J.B. STEANE

Körling, (Sven) August (*b* Kristdala, Kalmar län, 14 April 1842; *d* Ystad, 21 Oct 1919). Swedish composer and conductor. He completed his studies at the Swedish Royal Academy of Music in 1861. Five years later he settled in the little town of Ystad on the south coast of Sweden, where he worked for the rest of his life as an organist, school music teacher and conductor of various musical ensembles. He was elected a member of the Swedish Royal Academy of Music in 1888. As a composer, chiefly of vocal music in smaller forms, Körling was influenced by the national Romantic movement. Some of his solo songs became widely popular. Among his compositions for male chorus, the two ballads *Sten Sture* and *Håtunaleken* are the best known.

FOLKE BOHLIN

Körling, (John) Felix (August) (*b* Kristdala, nr Oskarshamn, 17 Dec 1864; *d* Halmstad, 8 Jan 1937). Swedish composer and conductor, son of AUGUST KÖRLING. He left the conservatory of the Swedish Royal Academy of Music in 1886 and worked from 1889 in Halmstad on the west coast of Sweden. He made the Halmstad Choral Society well known throughout Scandinavia and was also one of the principal conductors of the Swedish choral association Svenska Körförbundet (founded in 1925). Many of his songs became popular, especially those for children and young people. His marching song *En glad trall* is often used in community singing; its tune has also become well known in Turkey, where it is sung to a Turkish patriotic text. Körling's other compositions include choral and orchestral works and music for the stage, among them three operettas which were performed at the Oscarsteater in Stockholm.

His brother Sven Körling (1879–1948), also a composer, worked as an organist, conductor and music teacher in Göteborg. (*SBL*, L. Hedwall)

FOLKE BOHLIN

Korn [née Gerlach], **Clara Anna** (*b* Berlin, 30 Jan 1866; *d* New York, 14 July 1940). American pianist, composer and teacher of German birth. She went to the USA at the age of three, and later studied with William G. Vogt. After a brief career as a concert pianist she received a letter from Tchaikovsky, who had seen some of her compositions in manuscript while visiting New York. He urged her to devote her time to composing, and in late 1891 she won a scholarship to the National Conservatory in New York, where she studied with Dvořák, Horatio Parker and Bruno Klein. From 1893 until 1898 she taught theory at the conservatory. She was a founder of the National Federation of Music Clubs, the Women's Philharmonic Society and the Manuscript Society of New York. In 1899 she settled in Brooklyn, where she taught the piano privately.

Korn wrote for several music journals. She spoke out regarding the difficulty women faced in obtaining orchestral performances, and encouraged women composers not to isolate themselves or retreat to club work. Her compositions are varied and numerous including an opera, *Their Last War*, orchestral works, chamber music, piano works and songs. Few were published. Korn's style varies by genre and medium, but is generally characterized by short, lyrical phrases, a conservative yet effective harmonic language and careful part-writing.

WORKS
(*selective list*)

Stage: Their Last War (op, Korn) (Boston, 1932)

Orch: Sym., c; Morpheus, sym. poem; 2 suites: Ancient Dances, Rural Snapshots; Pf Conc.; Vn Conc.

Other inst: Suite, vn, vc, pf; Pf Sonata (Nautical), op.14 (East Orange, NJ, 1911); Gymnasium March, pf (Philadelphia, n.d.); Swinging (Philadelphia, n.d.); Overture solennelle (arr. of Tchaikovsky: 1812 Ov.), 2 pf (n.d.); pieces for vn, pf

Solo vocal: 9 Songs, S/T, pf (New York, 1903)

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S.R. Crothers: 'Woman Composers of America: Clara A. Korn', *MusAm*, x/4 (1909), 4–26

PAMELA FOX

Korn, Johann Daniel. German music publisher, co-founder of the firm LEUCKART.

Korn, Peter Jona (*b* Berlin, 30 March 1922; *d* Munich, 12 Jan 1998). American composer of German birth. He

studied at the Palestine Conservatory, Jerusalem (from 1936), where his teachers included Stefan Wolpe and Hermann Scherchen. After emigrating to the USA in 1941, he studied with Schoenberg and later at the University of Southern California with Ernst Toch, Hanns Eisler, Miklós Rózsa and Lilian Steuber, among others. He took American citizenship in 1944. In 1948 he founded the New Orchestra of Los Angeles. His teaching appointments included positions at the Trapp Conservatory, Munich (1960–61), and the University of California (1961–4). An active participant in German musical life after his return in 1965, he served as director of the Richard Strauss Conservatory (1967–87), chair of the Association of Munich Musicians (1974–8), vice-president of the German Composers' Association and co-founder of the Richard Strauss Society.

Korn described himself as an eclectic who reformed divergent styles into his own musical language. His book *Musikalische Umweltverschmutzung* (Wiesbaden, 1975) objects to the politics of controlled music and to the demands for absolutism within certain schools of composition, pleading instead for a more liberal approach. His honours include the Munich music prize (1968) and the distinguished service cross of Bavaria (1984).

WORKS
(selective list)

Op: Heidi in Frankfurt (3, Korn, after J. Spyri), op.35, 1961–3, Saarbrücken, 28 Nov 1978

Orch: Romantic Ov., op.1, 1943, rev. 1983; Sym. no.1, op.3, 1946, rev. 1977; Tom Paine Ov., op.9, 1950, rev. 1985; Sym. no.2, op.13, 1951, rev. 1983; Hn Conc., op.15, 1952; Adagietto, op.23, small orch, 1954, rev. 1986; Variations on a Tune from Beggar's Op, op.26, 1955; Sax Conc., op.31, 1956, rev. 1982; Sym. no.3, op.30, 1956, rev. 1969; Berolinasuite, op.34, 1959; Vn Conc., op.39, 1965; Exorcism of a Liszt Frag., op.44, 1968; Beckmesser Variations, op.64, 1977; Tpt Conc., op.67, 1979; Sym. 'Salute to the Lone Wolves', op.69, wind, 1980; Romanza concertante, op.84, ob, orch, 1987; Conc. classico, hpd, orch, 1988; Eine kleine Festmusik, op.92, str, 1991; 10 other orch works

Vocal: Yes and No (P. Bargman, Korn), op.8, S, pf, 1951; 2 Nocturnes (P.B. Shelley), op.20, S, A-cl, hp, 1953; Der Pfarrer von Cleversulzbach (E. Mörike), op.24, Bar, pf, 1954; Von Krieg und Frieden (M. Claudius), op.48, low v, pf, 1971; Eine kleine deutsche Stadt (cant., R. Kunze), op.71, T, hpd, orch, 1981; Der Psalm vom Mut (cant., L. Feuchtwanger), op.75, Bar, orch, 1983; Wir sind die letzten (H. Sahl), op.98, Bar, pf; many other vocal pieces, incl. choral works

Chbr (3 or more insts): Str Qt no.1, op.10, 1950; Aloysia-Serenade, op.19, fl, va, vc, 1953; Fantasy, op.28, hn, vn, vc, pf, 1955; Serenade, op.33, 4 hn, 1957 [arr. 4 trbn, 1997]; Str Qt no.2, op.36, 1963; Wind Qnt, op.40, 1966; Serenade, op.45, 12 str, 1968; Pf Trio, op.56, 1975; Wind Octet, op.58, 1976; Bei Nacht im Dorf der Wächter rief, op.63, ob, hn, pf, 1977 [arr. ob, hn, str qt, 1988]; Goya, op.72/3a, 12 vc, 1982, rev. 1987; Pavane nocturne, op.74, fl, vn, vc, pf, 1983; Divertimento, op.97, vn, va, vc, 1992; 7 other chbr works

Chbr (1–2 insts): Sonata, op.6, vc, pf, 1949; Sonata, op.7, ob, pf, 1949; Sonata, op.18, hn, pf, 1952; Duo, op.66, va, pf, 1978, rev. 1986; 3 intermezzi, op.73, fl, pf, 1982; . . . ruft uns die Stimme, op.81, trbn, org; Sonata, op.83, vn, pf, 1986; Gavotte für Felix, op.95, vn, pf, 1992; solo works for pf, org; 5 other works

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H. Müller: 'Zum Tode Peter Jona Korns', *Cellesche Zeitung* (20 Jan 1998)

HARALD MÜLLER

Kornauth, Egon (*b* Olmütz, 14 May 1891; *d* Vienna, 28 Oct 1959). Austrian composer and pianist. As a child he studied the piano, making his début at the age of 15; he also played the organ in his home town church, and the cello in an amateur string quartet and in the Brno theatre and symphony orchestra. In 1909 he moved to Vienna, studying at the Academy of Music with Robert Fuchs, among others, and at the university, where he changed his focus from philology to musicology (graduated 1915) and became a student of Guido Adler. Differences quickly developed between Kornauth and his next teacher, Schreker, whose interest in dramatic music did not accord with his pupil's preference for lyrical composition. More apt supervision followed with Franz Schmidt.

In 1910 Kornauth acted as accompanist for the Vienna Gesangsverein on an American tour. He served as coach at the Vienna Staatsoper from 1916, and in 1919 taught music theory at Vienna University. He soon embarked on an international career as an accompanist, conductor and pianist, becoming active in Europe, organizing an orchestra in Medan, Sumatra (1926–7), and touring Indonesia (1928–9) and South America (1934–5) with his trio. In 1940 he was appointed to teach music theory at the Vienna Academy, and in 1945 gained a post teaching composition at the Salzburg Mozarteum. His honours include the Austrian State Prize (1913) for his Viola Sonata op.3, the Gustav Mahler Foundation prize (1919), the Vienna music prize (1929) and the Austrian Würdigungspreis (1951). He was elected to the Austrian Kunstsenat in 1954.

In his short autobiography ('Versuch eines Selbstbildnisses', *Sudetenland: Böhmen, Mähren, Schlesien*, i, 1958–9, 178–82), Kornauth declared musical epigonism to be inherent in his personality. While he surveyed various styles as a theorist, he found only one style that accorded with his personal aesthetic as a composer. He did not search for new techniques, logic or forms with which to compose. Instead, his compositions are appealing tone poems, influenced by the spirit of late Romanticism. Ambitious textures and lyrical melodies are characteristic of his relatively modest style.

WORKS

Orch: Sym. Suite no.1 'Aus der Jugendzeit', g, op.7, 1913, rev. 1928; Burleske, op.11, fl, orch, 1914, rev. 1931; Sym. Ov. (Festliches Vorspiel), E♭, op.13, 1914, rev. 1925; Elegie auf den Tod eines Freundes, c♯, 1916; Ballade, g, op.17, vc, orch, 1917 [arr. as Nachtstück, pf trio; vc, pf]; Konzertstück, b, op.19, vn, chbr orch, 1917, rev. 1924 [arr. vn, pf]; Suite (Sinfonietta), a, op.20, 1918, rev. 1922; Sym. Suite no.2, f♯, op.35, 1926–31, rev. 1937 [arr. as op.35a, pf qnt]; Romantische Suite, c♯, op.40, 1932–6, rev. 1940; Suite, c♯, op.42, 1937–8; Suite no.2, e, op.50, str [arr. as op.50a, str qt]

Vocal (1v, pf, unless otherwise stated): 6 Lieder, op.1, 1908–11; 4 Gesänge, op.8, 1v, orch, 1912–14; 8 Gesänge (R. Smekal), op.12, 1912–16, arr. 1v, orch; Gesang der späten Linden (Smekal), op.16, female vv, chbr orch, 1917; 6 Lieder, op.21, 1917–18; 3 Gesänge, op.24, 1v, fl, chbr orch, 1918–21; 6 Lieder (H. Hesse), op.22, 1918, arr. 1v, orch; 4 Lieder (C.M. Brentano), op.34, 1930–31 [arr. as op.34a, female vv, chbr orch, 1931; op.34b, 1v, orch]; 8 Lieder (J.F. von Eichendorff), op.36, 1932; 8 Lieder (Eichendorff), op.37, 1932; 8 Lieder (Eichendorff), op.38, 1932–3; Lied der Freundschaft (F. Hölderlin), op.39/1, male vv, 1933; Lied der Liebe (Hölderlin), op.39/2, vv, 1933

Chbr: Sonata, c♯, op.3, va, pf, 1912 [arr. (cl, pf)/chbr orch]; Sonata, f, op.5, cl, pf, 1912–13 [arr. vn, pf]; Sonata, e, op.9, vn, pf, 1913–14; Burleske, E, op.11, fl, pf, 1914; Kleine Abendmusik, a, op.14, str qt, 1915; Sonatina, D, op.15, vn, pf, 1916; Pf Qt, c, op.18, 1917; Str Sextet, a, op.25, 1918–19; Rhapsody, d, op.6, vc, pf, 1919; Str Qt, g, op.26, 1920; Pf Trio, b, op.27, 1921; Sonata, e, op.28, vc, pf, 1922; Str Qnt no.1, g, op.30, 1923; Kammermusik

(Nonett), op.31, fl, ob, cl, hn, str qnt, 1924 [arr. as op.31a, fl, ob, cl, bn, hn, vn, va, vc, db]; Cl Qnt, f♯, op.33, 1930; Pf Qnt, f♯, op.35a, 1931; Str Qnt no.2, c♯, op.40, 1932–7 [arr. orch, 1939; cl, bn, hn, str qnt]; Suite, op.45, vn, vc/va, pf; Suite, op.46, fl, str qt [arr. fl/vn/va, pf]; 3 Pieces, op.47, vc, pf (1939–40) [arr. va, pf]
Pf: 5 Klavierstücke, op.2, 1911–12; Fantasy, E♭, op.10, 1912–15 [arr. orch]; Sonata, A♭, op.4, 1912; 3 Klavierstücke, op.23, 1918–20, arr. 2 pf; Kleine Suite, op.29, 1923, arr. pf trio, 1930; 4 Klavierstücke, op.32, 1926, arr. 2 pf; Klavierstücke, op.41, 1932–6 [arr. as op.41a, Kleine Hausmusik, str qt; op.41b, Sonatine]; Präludium, Passacaglia, op.43, 1939; Suite no.2, op.44, 1939–40
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'Theorie und Praxis', *Wissenschaft und Praxis: eine Festschrift zum 70. Geburtstag von Bernhard Paumgartner*, ed. E. Preussner (Zürich, 1958), 128–33
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GEROLD W. GRUBER

Korndorf, Nikolay Sergeyevich (*b* Moscow, 23 Jan 1947). Russian composer. He studied composition with Balasanian at the Moscow Conservatory, graduating in 1972, and then undertook a postgraduate conducting course with Lev Ginzburg, gaining a diploma in 1979. In 1975 he was appointed lecturer in instrumentation at the Moscow Conservatory; by this time he was an active propagator of new music, and many contemporary works were performed under his baton. In 1991 he moved to Canada where he continued to compose.

Korndorf makes frequent reference to early music and oral traditions in his works and seeks to create new structures within such contexts. An important turning point in his development was *Yarilo* (1980), for piano and tape, named after a sun god and the awakening of spring. If previous works such as the Second Symphony and the opera *Pir vo vremya chudï* ('Feast in the Time of Plague') were written in the confrontational manner typical of the 1970s, then *Yarilo* and the chamber works that followed in the 1980s are characterized by unhurried and meditative musical development. His artistic outlook is informed by pantheism and man's desire to merge with nature in an attempt to solve the crises of modern society. Musically, this is embodied by tonality replacing atonality. Although he often employs techniques of motif repetition in a manner that recalls minimalism, he does this with the intention of imparting formal dynamism rather than creating a continuous field of sound. His works of the late 1980s and early 1990s are mostly symphonic and are distinguished by sincere pathos, dynamic power and monumental qualities. He was awarded the Duisburg City Prize in 1990 and the Hindemith Prize in 1991.

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(*selective list*)

Dramatic: Pir vo vremya chumï [Feast in the Time of Plague] (op), 1973; Yes!! (ritual), 3 vv, chbr ens, tape, 1982; The Dance in Metal in Honour of John Cage (music theatre), 1 perc, 1986; MR (Marina and Rainer) (chbr op, 1, Yu. Lane), 1989, Munich, 20 May 1994; . . . si muove! (music theatre), S, T, rock singer, 2 conductors, actors, dancers, inst ens, 1993
Orch: Sym. no.1, 1975; Sym. no.2, 1980; Con sordino, 16 str, hpd, 1984; Conc. capriccioso, vc, perc, str, 1986; Hymn I (Sempre tutti), 1987; Hymn II, 1987; Prol, 1992; Epilogue, 1993; Viktor (The Victor), 1995; Sym. no.4 (Underground Music), 1996
Vocal: Singing, Mez, tape, 1982; Tristful Songs (no text), chbr chorus, 1 perc, 1983; Sym. no.3, spkr, boys' chorus, mens' chorus, pf, orch, 1989; Hymn III (In Honour of Gustav Mahler), S, orch, 1990; Welcome!, female chorus, insts played by singers, 1995, arr. 6 female vv, insts played by singers, 1995
Chbr and solo inst: Confessiones, 14 pfmrs, tape, 1979; Movts, perc ens, 1981; Primitive Music, 12 sax, 1981; Yarilo, pf, tape, 1981; Lullaby, 2 pf, 1984; Brass-Qnt, 1985; Amoroso, 11 pfmrs, 1986; In Honour of Alfred Schnittke (AGSCH), str trio, 1986; Mozart-variationen, str sextet, 1990; Continuum, org, tape, 1991; The Magic Gift of Segnoro Luigi, perc ens, 1991, collab. V. Yekimovsky and others; Let the Earth Bring Forth, chbr ens, 1992; Str Qt, 1992; Get Out!!!, any 4 or more insts, 1995; Are you Ready Brother?, pf trio, 1996; Music for Owen Underhill and his Magnificent Eight, chbr ens, 1997; Passacaglia, vc, 1997; Canzone triste, hp, 1998

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O. Kuzima: 'Nikolay Korndorf', *Kompozitorï Moskvï*, ed. R.G. Kosacheva, iv (Moscow, 1994), 142–65

TAT'YANA REXROTH

Korner, Alexis (*b* Paris, 19 April 1928; *d* London, 1 Jan 1984). British guitarist, bandleader, journalist and broadcaster. In the late 1940s and 50s he played traditional jazz and skiffle, but his musical sympathies lay with the country blues of artists such as Leadbelly, Robert Johnson and Big Bill Broonzy. He befriended the jazz musician Chris Barber, who had similar musical interests and had brought several blues artists over to England; Korner met many of these artists and promoted them in articles for journals including *Melody Maker* and *Jazz on Record*, and from 1958 through broadcasts on the BBC. With Cyril Davies, he formed the first British blues club, the London Blues and Barrelhouse Club. He had played acoustic guitar in the armed forces in Germany (1947–9), but took up electric guitar only after hearing Muddy Waters in 1958. With Davies he formed the electric band Blues Incorporated (1962), with a fluid personnel it was practically the only outlet for aspiring British blues musicians at the time. Consequently their performances attracted many who subsequently became prominent in the British blues revival and blues-rock scene: Keith Richards, Eric Clapton, Eric Burdon, Mick Jagger, Long John Baldry, Charlie Watts and Brian Jones all played with the band.

Although Korner was a competent guitarist he was not a soloist, and the album *R&B from the Marquee* reflects his interest in the creation of more complex contrapuntal textures. He was part of the folk music scene in the 1950s and was also fond of jazz, often playing with prominent British jazz musicians, as on the album *Alexis Korner's Blues Incorporated* (1963). Blues Incorporated disbanded in 1967 and Korner recorded several other albums under his own name as well as with the groups New Church and CCS (Creative Consciousness Society). He never achieved the same status of many of his protégés, partly

because of his stylistic changes away from the electric blues that made such groups as the Rolling Stones and Led Zeppelin so commercially viable.

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H. Shapiro: *Alexis Korner* (London, 1996) [incl. discography]

SUSAN FAST

Körner, (Karl) Theodor (*b* Dresden, 23 Nov 1791; *d* Gadebusch, Mecklenburg, 26 Aug 1813). German poet and librettist. After studying geology, philosophy and law at Freiberg, Leipzig and Berlin, he went to Vienna in 1811 to work as a Dramaturg. He met Eichendorff, Beethoven, Weber, Moscheles and Meyerbeer and wrote a quantity of dramas and poems. He also discussed opera projects with Beethoven and Spohr but in 1813, before bringing these ideas to fruition, he enlisted in Lützow's volunteer corps and fell in battle. His most popular and perhaps also his best works are the soldiers' songs he wrote in the months before his death. Schubert set the libretto *Der vierjährige Posten* in 1815, as did Reinecke in 1855; J.P.S. Schmidt set *Das Fischermädchen* (1818) and *Alfred der Grosse* (1830). Flotow's settings of *Die Bergknappen* and *Alfred der Grosse*, however, were unperformed, and Dvořák's setting of the latter was not staged during his lifetime. A number of other composers (including A.R. von Adelburg, F.X. Grutsch, F.X. Kleinheinz, Karl Steinacher and C.T. Weinlig), now largely forgotten, based operas on Körner's dramas and librettos.

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PETER BRANSCOMBE

Kornett (i) (Ger.). *See* CORNET (i).

Kornett (ii) (Ger.). *See under* ORGAN STOP (*Cornett*).

Kornfeld, Peter. *See* SCHULTZE, NORBERT.

Korngold, Erich Wolfgang (*b* Brno, 29 May 1897; *d* Hollywood, CA, 29 Nov 1957). Austrian composer. The second son of the eminent music critic Julius Korngold (1860–1945), he was a remarkable child prodigy composer. In 1906 he played his cantata *Gold* to Gustav Mahler, who pronounced him a genius and recommended that he be sent to Zemlinsky for tuition. At the age of 11 he composed the ballet *Der Schneemann*, a sensation when it was first performed at the Vienna Court Opera (1910); he followed this with a Piano Trio and a remarkable Piano Sonata in E that so impressed Artur Schnabel that he championed the work all over Europe. Richard Strauss remarked: 'One's first reaction that these compositions are by a child are those of awe and concern that so precocious a genius should follow its normal development .... This assurance of style, this mastery of form, this characteristic expressiveness, this bold harmony, are truly astonishing!'. Giacomo Puccini, Jean Sibelius, Bruno Walter, Arthur Nikisch, Engelbert Humperdinck, Karl Goldmark and many others were similarly impressed.

Korngold was 14 when he wrote his first orchestral work, the *Schauspiel Ouvertüre*; his *Sinfonietta* appeared the following year. His first operas, *Der Ring des Polykrates* and *Violanta*, were completed in 1914. With the appearance of the opera *Die tote Stadt*, completed when he was 23 and acclaimed internationally after its dual première in Hamburg and Cologne (1920), his early fame reached its height. After completing the first Left Hand Piano Concerto, commissioned by Wittgenstein in 1923, he began his fourth and arguably greatest opera, *Das Wunder der Heliane* (1927), and started arranging and conducting classic operettas by Johann Strauss and others. He also began teaching opera and composition at the Vienna Staatsakademie and was awarded the title professor *honoris causa* by the president of Austria.

Max Reinhardt, with whom Korngold had collaborated on versions of *Die Fledermaus* and *La belle Hélène*, invited him to Hollywood in 1934 to work on his celebrated film of Shakespeare's *A Midsummer Night's Dream*. Over the next four years, Korngold pioneered a new art form, the symphonic film score, in such classics as *Captain Blood*, *The Prince and the Pauper* and *Anthony Adverse* (for which he won the first of two Academy Awards). The Anschluss prevented him from staging his fifth opera, *Die Kathrin*, and he remained in Hollywood composing some of the finest music written for the cinema. *The Adventures of Robin Hood* (1938, winner of his second Academy Award), *The Sea Hawk* (1940) and *Kings Row* (1941) are his greatest works in the genre. Treating each film as an 'opera without singing' (each character has his or her own leitmotif) he created intensely romantic, richly melodic and contrapuntally intricate scores, the best of which are a cinematic paradigm for the tone poems of Richard Strauss and Franz Liszt. He intended that, when divorced from the moving image, these scores could stand alone in the concert hall. His style exerted a profound influence on modern film music.

After the war Korngold returned to absolute music, composing, among other works, a Violin Concerto (1937, rev. 1945) first performed by Heifetz, a Cello Concerto (1946), a Symphonic Serenade for string orchestra (1947) given its première by Furtwängler, and the Symphony in F♯ (1947–52). His late Romantic style, however, was completely out of step with the postwar era and when he died at the age of 60, he believed himself forgotten. After decades of neglect, a gradual reawakening of interest in his music occurred. At the time of his centenary (1997) his works were becoming increasingly popular, appearing on major recordings and concert programmes around the world.

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(*selective list*)

DRAMATIC

Ops: Der Ring des Polykrates (1, J. Korngold and L. Feld, after H. Teweles), op.7, 1914, Munich, 28 March 1916; Violanta (1, H. Müller), op.8, 1914, Munich, 28 March 1916; Die tote Stadt (3, P. Schott [E.W. and J. Korngold], after G. Rodenbach: *Bruges la morte*), op.12, 1920, Hamburg and Cologne, 4 Dec 1920; Das Wunder der Heliane (3, Müller, after H. Kalneker), op.20, 1927, Hamburg, 7 Oct 1927; Die Kathrin (3, E. Decsey), op.28, Stockholm, 7 Oct 1939

Film scores: A Midsummer Night's Dream (dir. M. Reinhardt), 1934 [arr. of Mendelssohn]; Captain Blood (dir. M. Curtiz), 1935; Anthony Adverse (dir. M. Le Roy), 1936; Give Us This Night (dir. A. Hall), 1936; The Green Pastures (dir. W. Keighley), 1936 [orch

sequences]; Rose of the Rancho, 1936 [one song]; Another Dawn (dir. W. Dieterle), 1937; The Prince and the Pauper (dir. Keighley), 1937; The Adventures of Robin Hood (dir. Curtiz and Keighley), 1938; Juarez (dir. Dieterle), 1939; The Private Lives of Elizabeth and Essex (dir. Curtiz), 1939; The Sea Hawk (dir. Curtiz), 1940; Kings Row (dir. S. Wood), 1941; The Sea Wolf (dir. Curtiz), 1941; The Constant Nymph (dir. E. Goulding), 1942; Between Two Worlds (dir. E.A. Blatt), 1944; Devotion (dir. C. Bernhardt), 1943; Of Human Bondage (dir. Goulding), 1944; Deception (dir. I. Rapper), 1946; Escape Me Never (dir. P. Godfrey), 1946; Magic Fire (dir. Dieterle), 1954 [arr. of Wagner]

Other: Gold (cant.), solo vv, pf, 1906, lost; Der Schneemann (ballet pantomime, E.W. Korngold), Vienna, 4 Oct 1910 [orchd Zemlinsky, rev. Korngold 1913]; Much Ado about Nothing (incid music, W. Shakespeare), op.11, 1918–19, 6 May 1920; The Silent Serenade (stage comedy, E.W. Korngold, B. Reisfeld and W. Okie), op.36, 1946, 26 March 1951

ORCHESTRAL

Schauspiel Ouvertüre, op.4, 1911; Sinfonietta, op.5, 1912; Sursum corda, sym. ov., op.13, 1919; Pf Conc., C♯, op.17, pf left hand, orch, 1923; Baby Serenade, op.24, small orch, 1928–9; Vn Conc., D, op.35, 1937, rev. 1945; Tomorrow, sym. poem, op.33, Mez, chorus, orch, 1942; Vc Conc., C, op.37, 1946; Sym., F♯, op.40, 1947–52; Sym. Serenade, B♭, str, op.39, 1947; Theme and Variations, op.42, school orch, 1953

CHAMBER AND KEYBOARD

Don Quixote, pf, pieces, 1908; Pf Sonata no.1, d, 1908; Pf Trio, D, op.1, 1909; Pf Sonata no.2, E, op.2, 1910; Märchenbilder, 7 pf pieces, op.3, 1910; Sonata, D, op.6, vn, pf, 1912; Str Sextet, D, op.10, 1914–16; Pf Qnt, E, op.15, 1921; Str Qt no.1, A, op.16, 1921–3; 4 Little Caricatures, op.19, pf, 1926; Tales of Strauss, op.21, pf, 1927; Suite, op.23, pf left hand, str, 1930; Pf Sonata no.3, C, op.25, 1931; Str Qt no.2, E♭, op.26, 1933; Str Qt no.3, D, op.34, 1944–5; Romance impromptu, vc, pf, op. posth., 1946

SONGS

6 einfache Lieder (J.F. von Eichendorff, E. Honold, H. Kipper, S. Trebitsch), op.9, 1911–13; [4] Abschiedslieder (C. Rosetti, A. Kerr, E. Ronsperger, E. Lothar), op.14, A, pf/orch, 1920–21; 3 Lieder (H. Kaltneker), op.18, 1924; 3 Lieder (K. Kobald, E. van der Straten), op.22, 1928–9; The Eternal (E. van der Straten), song cycle, op.27, 1933; 4 Lieder (Shakespeare: *Othello*, *As You Like It*), op.31, 1937; Songs of the Clown (W. Shakespeare: *Twelfth Night*), op.29, 1937; 5 Lieder (R. Dehmel, Eichendorff, H. Koch, Shakespeare), op.38, medium v, pf, 1948; Sonett für Wien (Kaltneker), op.41, Mez, pf, 1953

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Principal publisher: Schott

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B.G. Carroll: *The Last Prodigy* (Portland, OR, 1997)

BRENDAN G. CARROLL

Kornowicz, Jerzy (*b* Lublin, 12 Aug 1959). Polish composer. He studied composition with Baird and then Borkowski at the Warsaw Academy of Music (1978–84) and later under Louis Andriessen (1992–5) in the Hague. Since 1988 he has been active in Polish musical organizations and festivals, notably those involving young Polish composers, such as the Youth Circle of the Polish Composers' Union, of which he was secretary (1988–90). A composer of mostly instrumental music, Kornowicz is best known for his solo pieces and duets. Although his music bears elements of non-Western traditions, ranging from chant in *Tybet I* to the creation of new modes through pitch-bending in *Relacja* ('Relation'), the strongest characteristic is its obsessive roulades, built on motifs and set in sequential and interlocking episodes. These quasi-ritualistic repetitions explore and define harmonic fields through arpeggiation and additive–substractive processes. Their étude-like virtuosity and nervous energy are harnessed to particularly good effect in *Warkocz Bereniki* ('The Tress of Berenice') and the formally well-organized *Nieustanne rzeczy wirowanie* ('The Ceaseless Spinning of Things').

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Interatcje [Interactions], 6 perc, 1983; Harmonikos, orch, 1984; Pisane w Polsce [Written in Poland], tape, 1984; Transmission, pf, 1984; Totale, orch, 1985; Tybet I, tape, 1985; Off reduction, vn, 1986; Tukuang: płaskowyż feniksów [Tukuang: Plateau of the Phoenixes], mar, 1986; Fractus, db, 1988; Relacja [Relation], a fl, reverberation, 1990; Warkocz Bereniki (Coma Berenices) [The Tress of Berenice], pf, 1990; Mała pavana 'Kroki w chmurach' [Little Pavane 'Footfalls in the Clouds'], vn, pf, 1993; Tchnienie i pył [Breath and Dust], chbr orch, 1993; Nieustanne rzeczy wirowanie [The Ceaseless Spinning of Things], vn, 1995; Puzzler, chbr orch, 1995; Turlajśpiewka, sax qt, 1997; Figury w oplocie [Frayed Figures], ens, 1998; Metanoja, hpd, tape, 1998

Light music, jazz, incid music, film scores

Principal publisher: Brevis

ADRIAN THOMAS

Kórodi, András (*b* Budapest, 24 May 1922; *d* Venice, 17 Sept 1986). Hungarian conductor. He studied conducting with János Ferencsik and composition with László Lajtha at the Liszt Academy in Budapest, and joined the Budapest Opera as répétiteur in 1946. The same year he made his conducting début there with Kodály's *Háry János*, was appointed conductor, and became principal conductor in 1963. He gave several premières, including those of Hungarian operas such as Szokolay's *Blood Wedding* (1964). He was the first Hungarian to conduct the Bol'shoy Opera when he gave *Carmen* there in 1957; that year he was appointed a professor of conducting at the Budapest Academy. He became president-conductor of the Budapest PO in 1967. Kórodi's favoured repertory was the 20th-century mainstream and Wagner, and he recorded some works in the complete Bartók edition. He received the Kossuth Prize in 1970 and was named Artist of Merit in 1960.

PÉTER P. VÁRNAI

Korolyov, Anatoly Aleksandrovich (*b* Leningrad, 31 March 1949). Russian composer. He studied at the Leningrad Conservatory as a choral conductor and composer (in the class of Vladimir Tsïtovich), completing his postgraduate studies under the guidance of Boris Arapov in 1983. In 1989 he became a teacher in the Department of Orchestration at the Leningrad Conservatory, and in 1991 director of the studio for electronic music with the St Petersburg Union of Composers.

Korolyov's work is characterized by an original and dramatic use of timbre, but above all by an abundance of genres and subject matter ranging from impressionistic and urban landscapes (the symphonic poems *O trave, kamnyakh i vode* ['Of Grass, Stones and Water'], *Gorod ot zari do poludnya* ['The City from Dawn to Midday'] to the poster-like anthems (*Prazdnicheskaya muzïka Sankt-Peterburgu* ['Festival Music for St Petersburg']) and

the ritualistic and religious (the oratorio *Zhitiye knyazya Vladimira* ['The Life of Prince Vladimir']). He is drawn to unusual folk sources, has combined live music with electronic sounds (*Pamyati Oliv'ye Messiana* ['To the Memory of Olivier Messiaen'], for chorus and sampler) and has utilized minimalist techniques (*Tri napeva* ['Three Melodies'], for organ). Despite the allusions to various styles and the 'reflection of culture' that is so frequently encountered, his work is devoid of eclecticism, and is notable for its distinctiveness and its adherence to epic dramatic plans.

WORKS
(*selective list*)

Vocal: Zhitiye knyazya Vladimira [The Life of Prince Vladimir] (orat), 1981; Sled v mire [Trace in the World] (I. Bunin), cycle, chorus, 1982; 2 poėmï (A. Tarkovsky), T, pf, 1983; 3 poėmï (Tarkovsky), chorus, 1984; Slava bogu za vsyo [Glory to God for Everything] (conc., G. Petrov), chorus, 1988; Adazhio, chorus, str orch, 1990; 3 fragmenta iz Otkroveniya Svyatogo Ioanna [3 Fragments from the Revelation of St John] (conc.), chorus, 1994; Lux fulgebit, S, chbr ens, 1995

Orch: Gorod ot zari do poludnya [The City from Dawn to Midday], sym. poem, 1979; O trave, kamnyakh i vode [Of Grass, Stones and Water], sym. poem, 1979; Chbr Sym., 1984; Sym., 1985; Andante, 1989; Prazdnichnaya muzïka Sankt-Peterburgu [Festive Music for St Petersburg], 1990; Allegro, 1991, arr. 2 pf, 1991; Vn Conc., 1993; Variatsii, pf, orch, 1995 [after M. Luther: *A Mighty Fortress is Our God*, chorale]

Chbr and solo inst: V shume vetra [In the Sound of the Wind], ob, 3 perc groups, pf, 1983; Sonata, 2 pf, 1984; 3 napeva [3 Melodies], org, 1985; Bol'shoy raspev [Great Chant], str, perc, hpd, 1986; Tetrad' [Note Book], pf, 1986; Con amore, 15 solo str, pf, hpd, synth, elec gui, 1987; Pritcha, tolkovaniye, kommentariy [Parable, Interpretation, Commentary], pf, 1987; Chakona, pf, 1989; Malen'kiy putevoditel' po russkim narodnïm pesnyam [Small Guidebook of Russian Folk Songs], pf, 1990; Ėlegiya, org, 1991; Arkhitektura nochi [Architecture of the Night], org, 1992, arr. for elecs, 1994; Severnïy veter [The North Wind], pf, 1992; Trio, 2 vn, vc, 1992; Partita, pf, 1995; Inventio, solo insts, 1996

El-ac: Baykal'skiye mirazhi [Baykal Mirages], elecs, 1994; Dvoynoy kanon [Double Canon], cptr, 1994; Pamyati Oliv'ye Messiana [In Memory of Olivier Messiaen], motet, chorus, sampler, 1996

Incid music, film scores, reconstruction and arr. of 2 motets by C. Gesualdo (Sacrae cantiones)

MARINA GALUSHKO

Korones, Xenos [Xenophon] (*fl c*1325–50). Byzantine monk and composer of liturgical chant. According to the akolouthiai manuscript *GR-An* 2458, dated 1336, Korones was *lampadarios* at Hagia Sophia, that is, the cantor of the left choir and the second highest office in the chant hierarchy. Sources from approximately one century later indicate that he even attained the rank of *prōtopsaltēs*, but the precise date and circumstances of his promotion to this office are not known. Korones also set a religious poem written by Patriarch Isidoros I (1347–9), thereby confirming the dates of the composer's activity.

Although he was probably somewhat younger than JOANNES GLYKYS, JOANNES KOUKOUZELES and NIKEPHOROS ETHIKOS, Korones belonged to the first generation of composers writing in the mature kalophonic style. He reworked older kalophonic *stichēra* and a considerable number of his new compositions appear in Koukouzeles's redaction of the kalophonic stichērarion. In the akolouthiai manuscripts Korones's name is attached to several pieces for both the Office and the Divine Liturgy, including a Trisagion in the *ēchos deuteros* (authentic mode 2) that is introduced by the deacon's shout 'dynamis' and expanded by a melismatic *kratēma*, and *Epi soi chairei kecharitomenē* in the *ēchos plagios tetartos* (plagal mode 4) for the Liturgy of St Basil; both compositions are found in almost every akolouthiai manuscript copied from the second half of the 15th century onwards.

The akolouthiai manuscripts contain at least six different *methodoi* by Korones, which confirms his reputation as a teacher of chant and his asssociation with the *maistores* Glykys and Koukouzeles. The simpler pieces, for example, an exercise demonstrating Byzantine intonation formulae by modulating through the eight modes, shed light on the elementary chant training in the 14th century. The two longest *methodoi*, however, are of a different class: one, the longest preserved exercise in the kalophonic style, consists, like Koukouzeles's *methodos*, of *teretismata* in the *ēchos prōtos* (authentic mode 1); the other, known as 'Method of the Stichērarion', uses the first item in this traditional chant collection (*Epestē hē eisodos*) as the formal framework for a highly sophisticated cento of melodic formulae and phrases drawn from the entire stichērarion collection.

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CHRISTIAN TROELSGÅRD

Korro. *See* KORA.

Korte, Karl (Richard) (*b* Ossining, NY, 25 Aug 1928). American composer. He studied at the Juilliard School (BS 1952, MS 1956) with Copland, Luening, Mennin, Persichetti and Petrassi. After teaching at Arizona State University (1963–4) and at SUNY, Binghamton (1964–70), he was appointed professor of music at the University of Texas, Austin (1971–97). His awards include two Guggenheim Fellowships (1960, 1970), the Gershwin Memorial Award (1957), the gold medal in the 1969 Queen Elisabeth International Competition, Belgium, and two NEA grants (1975, 1978). His Concerto for Piano and Winds was commissioned for the centennial of the Music Teachers National Association (1976).

A prolific composer, Korte has written in virtually every genre of music except opera, and has explored the major compositional techniques of the 20th century including serialism, neotonality, electronic music and computer-generated music. In the Piano Trio (1977, rev. 1982) and subsequent works, he has sought ways of achieving a

simpler style in a basically tonal language. Several of his works have been recorded.

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Orch: Concertato on a Choral Theme, 1955; For a Young Audience, 1959; Sym. no.2, 1961; Southwest, 1963; Sym. no.3, 1968

Band: Ceremonial Prelude and Passacaglia, 1962; Nocturne and March, 1962; Prairie Song, tpt, band, 1963; Gestures, wind ens, perc, pf, amp db, 1970; I think you would have understood, tpt, band, tape, 1971; Fibers, 1977; Texarkana, 1991

Chbr and solo inst: Str Qt no.2, 1966; Matrix, wind qnt, sax, perc, pf, 1968; Remembrances, fl, tape, 1971; Conc., pf, wind, 1977; Pf Trio, 1977, rev. 1982; Concertino, b trbn, wind, perc, 1981; Double Conc., fl, db, tape, 1983; Te Maori, vc, 1987; Evocation and Dance, b trbn, tape, 1988; other works, incl. pf pieces

Vocal and choral: 4 Blake Songs, female vv, pf, 1961; Mass for Youth, SSA, orch, 1963; Aspects of Love (Bible: *Song of Solomon*, R.L. Stevenson, R.W. Emerson, Li Po, L. Hunt, W. Blake), SATB, 1968; May the Sun Bless us (R. Tagore), male vv, brass, perc, 1968; Ps xiii, SATB, tape, 1970; Pale is this Good Prince (orat, Egyptian), solo and choral vv, 2 pf, 4 perc, 1973; Songs of Wen I-to, high v, pf, 1973; Of Time and Season (various texts), solo vv, SATB, pf, mar, 1975; The Whistling Wind (Wang Xiaoni), Mez, tape, 1982; 5 New Zealand Songs, v, pf, 1989; Christmas music, other choral works

Tape: Hill Country Birds, tape, slides, 1982

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JEROME ROSEN/MICHAEL MECKNA

Korte, Werner (*b* Münster, 29 May 1906; *d* Münster, 26 Nov 1982). German musicologist. He studied mathematics, natural sciences and musicology at the universities of Freiburg and Münster (1924–6) and musicology, art history and philosophy at the University of Berlin (1926–8), where he took the doctorate under Johannes Wolf in 1928 with a dissertation on harmony in the early 15th century. He then became an assistant lecturer in the musicology department of Heidelberg University (1928–31) under Besseler. In 1932 he completed his *Habilitation* in musicology at the University of Münster with a study of early 15th-century Italian music; in the same year he succeeded Fellerer as director of the musicology department at the University of Münster. In 1937 he was appointed reader, and, despite a negative judgment in the denazification proceedings, was promoted to professor in 1946. He had previously occupied briefly the chairs of musicology at the universities of Göttingen and Marburg.

Several of Korte's publications concern the function of musicology and educational and cultural problems in music. In his numerous Nazi-era commentaries on the state of musicology, he used gratuitous attacks on Jews and other persecuted colleagues to argue his point of view. In his studies on Bruckner, Brahms and Stamitz, he developed a method of structural analysis which attempted, by systematic reference to symbols, to pinpoint the work of art scientifically as a unique phenomenological document.

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HANS HEINRICH EGGEBRECHT/PAMELA M. POTTER

Kortekangas, Olli (Paavo Antero) (*b* Turku, 16 Jan 1955). Finnish composer. He studied composition with Rautavaara and Hämeenniemi at the Sibelius Academy in Helsinki (1974–81) and with Schnebel in West Berlin (1981–2). In 1977 he was one of the founding members of the Ears Open society, set up in order to study, perform and promote contemporary music. He has had a special interest in music education: following periods of teaching at various schools (e.g. the National Theatre Academy, the Sibelius Academy and the Espoo Music School), he has been involved in several educational projects with children and young adults.

In his early works Kortekangas tended to mock outdated conventions of music and musical life, and set out to expand musical boundaries by combining music with the visual arts, theatre, movement, spoken word and electronics. Some of his pivotal works are written for electronic media, which gives him the freedom of multi-dimensional expression. His opera *Grand Hotel* (1985) was awarded the City of Salzburg Television Opera Prize in 1989 and his radiophonic composition *Memoria* (1989) the Gian Franco Zaffrani Prize at the 1989 Prix Italia. The latter work grew out of a collaboration with the celebrated Tapiola Choir, as did others of his most important works, *MAA* (1985), *A* (1988) and *Kajo* (1996). The texts of his vocal works range from meaningless vowels (*Lumen valo*, 1984) to religious and philosophical poetry (*Verbum*, 1992; *Joonan kirja*, 1995) and his vocal techniques are no less varied, encompassing everything from speech and singing to Sprechgesang and whispers. His instrumental music includes works of dramatic power (*Ökologie 2: Konzert*, 1987) on the one hand and of innate lyricism (*Arabesken der Nacht*, 1995) on the other.

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Operas: Short Story (1, Kortekangas), 1980; Grand Hotel (1, A. Melleri), 1985; Joonan kirja [The Book of Joonah] (1, J.-P. Hotinen), 1995

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(Kortekangas), SSAA, 1994; 3 Fiord Sketches (I Ching), SSAA, 1994; 3 Romances (Lawrence), SATB, 1995; Lyyrinen sarja [Lyric Suite] (Nieminen), SATB, 1997; Movement Echoing, SATB, 1997

Choral with insts: Lumen valo [The Glow of Snow] (Kortekangas), TTBB, perc, 1984; MAA [Earth], SSAA (children), 1985; A, SSAA, perc, elec, 1988; Kuu ja aurinko [Sun and Moon] (L. Pappila, Bashō, trans. Nieminen), SSAA (children), orch, 1992; Vindöga [Wind's Eye] (J. Bargum), SSAA, fl, perc, str qt, 1994; Kigi no uta [Song of Trees] (H. Kijima, S. Paulaharju, Jap., Finnish, Eng.), SSAA, perc, 1995, collab. M. Mamiya; Kajo [Shimmer] (M. Walkari, Bashō trans. Nieminen, trad. Latin), double SSAA (children), 5 solo male vv, elec, orch, 1996

Other vocal: Kolme varhaista laulua [3 Early Songs] (H. Juvonen), 1v, pf, 1975, rev. 1980; Memoarer [Memoirs] (N. Ferlin, Kortekangas), 1v, pf, 1982; Paraabeli [Parable] (Finnish folk poem), 5 solo male vv, 1983; Istuin meren rannalla [I was Sitting by the Sea] (P. Saarikoski), 1v, 1987; Amores (Lawrence), Mez, orch, 1989; Sanat [The Words] (O. Arvola, R. Rinne, Bible), S, chbr orch, 1992; Lyhyesti [In Short], S, Bar, pf, 1993; Messu [Mass], S, org, 1993; Kolme invokaatiota [3 Invocations] (Bashō, trad.), 5 solo male vv, 1996; Maa johon tahdot [The Land You Long for] (T.K. Mukka), spkr, fl, ob, cl, bn, str, 1996; Syvä ilo [Profound Joy] (A. Hellaakoski, Nieminen, Nummi), 1v, pf, 1997

Orch: Ökologie 1: Vorspiel, 1983; Ökologie 2: Konzert, 1987; Alba, cl, pf, vc, orch, 1988; Fanfare, 1991; Konzertstück, cl, vc, orch, 1993; Mukka-sarja [Mukka Suite], fl, ob, cl, bn, str, 1996; Org Conc., 1997; Ark, 1998

Other inst: Threnody, hn, pf, 1977; Cereal Sweet, pf 4 hands, 1979; Sonata per organo, 1979; Sehr schnell, vn, 1984; Koraali 'Punavuoren nuottikirjasta' [Chorale from the Punavuori Note Book], hmn, 1986; Emotion, variable ens, elecs, 1988; Iscrizione, cl, vc, 1990; Omaggio à M.C. Escher, a fl, gui, 1990; Mi, vn, pf, 1991; Valoa ja varjoa [Light and Shadow], 2 vn, pf, 1994; Arabesken der Nacht, gui, cl, hn, perc, vn, va, vc, db, 1995; La banda, gui ens, 1996; Postludium, org, 1996; Rondino, vn, vc, pf, 1997

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ILKKA ORAMO

Kortes [Cortes] **Sergey Al'bertovich** (*b* San Antonio, Chile, 18 Feb 1935). Belarusian composer. The son of a Latin-American father and an emigré Russian mother, he was raised by his mother's family in Buenos Aires where he began to study music. He moved to Minsk in 1955, graduated in 1962 from the National Conservatory where he studied with Bahatïrow, and then worked as a music director in various theatres, in the Belarus film studio (1981–7), and later a manager and artistic director in the National Academic Opera Theatre (1991 onwards). He has been awarded the titles Honoured Art Worker of the Belarusian SSR and People's Artist of the Belarus. Opera – and especially tragi-comedy – occupies a central place in his output; he attempts to render unusual or alien various elements of the genre without negating what he considers the essence of the tradition, namely compassion and catharsis. His expressive means are broad and range stylistically from diatonicism and polytonality to aleatory and serial techniques. Structurally, he frequently makes use of simple couplet forms and ostinati (especially in choral episodes whose texture often reveals the influence of Orff), and is inclined to doubling in his part-writing. His operas are conceived on a grand scale and proceed by means of continuous symphonic development; the innate sense of theatre in his musical thinking is also apparent in his oratorios and instrumental works.

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Ops: Dzhordano Bruno [Giordano Bruno] (V. Khalip), 1973, Minsk, 1977; Matushka Kurazh [Mother Courage] (Khalip and S. Shteyn, after B. Brecht), 1980, Kaunas, Lithuania, 1982; Vizit damï [Visit of a Lady] (Khalip, after F. Dürrenmatt), 1990, Minsk, 1995

Ballet: Posledhiy inka [The Last Inca] (G. Errera, P. Reyman), 1987, Havana, 1990

Choral: Pepel [Ash], vocal-sym. poem, chorus, orch, 1966; Pamyatsi paeta [In Memory of a Poet] (orat, Ya. Kupala), 1972; Bay prïdumaw [Bay's Inventions] (orat, R. Borodulin), boys' chorus, orch, 1975

Orch: Pf Conc. 'Kaprichchos', 1969; Muzïka dlya strunnïkh [Music for Strings], 1970

Chbr and solo inst: Suite, cimb, pf, 1966; Kontrastï [Contrasts], suite, pf, 1970; Skazka [Fairy Tale], suite, pf, 1972; Str Qt, 1995

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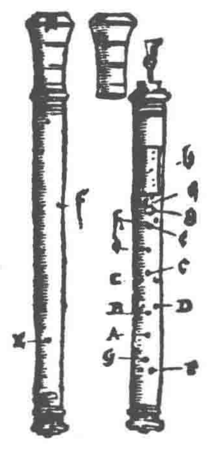
Ye. Solomakha: 'V soglasii s Brekhtom, v polemike s nim' [Agreeing with Brecht, in a polemic with him], *SovM* (1984), no.4, pp.57–61

M. Galushko: 'Noviy Vizit nestraoy damï' [New visit of the young lady], *MAk* (1996), no.3–4, pp.80–83

YELENA SOLOMAKHA

Kortholt [Kort Instrument, Kurz Pfeiff] (from Ger. *kurzes Holz*: 'short woodwind'). A generic term, referring to double-reed instruments from the 16th and 17th centuries with bores that double back on themselves (as in bassoons). The pitch of such instruments is thus deeper than their length would suggest. Specifically the word 'Kortholt' was applied to four kinds of instrument: a dulcian or early BASSOON (especially in England, according to Praetorius (2/1619), where the word 'curtal', a corruption of Kortholt, was used); a RACKET, according to various late 16th- and early 17th-century inventories cited by Kinsky and Boydell; a SORDUN, or 'courtaut' as Mersenne (1636–7) called a similar instrument; and a wind-cap sordun.

The instrument Praetorius illustrates as a Kortholt is of the last type; it has a wind cap over a double reed and an apparently cylindrical bore, doubled back on itself within a single wooden column (see illustration). The bore issues



Kortholt of the wind-cap sordun type: detail of woodcut from Praetorius's 'Syntagma musicum' (2/1619–20), ii, pl.xii

through a small lateral hole at the back below the wind cap. The instrument has 16 soundholes in all: the tips of all the fingers and the thumbs cover ten holes, and the joints of the index fingers cover two more; the latter and the little-finger holes are duplicated to allow for left- and right-handed playing (the four holes not in use are presumably stopped with wax). There are two closed keys which extend the range upwards. The range is shown in the illustration as *C–b♭*, though elsewhere Praetorius writes that it is a full two octaves, *B♭′–b♭*. In dealing with most wind instruments Praetorius both illustrated them and described them in the text; this is not the case with the Kortholt, which is only mentioned in passing (sometimes by the name 'Kort Instrument'), though its range is given with those of the sorduns.

Describing the 'courtaut', which Mersenne characterized as an open-reed sordun, Trichet (see Lesure, 1955) wrote that 'one covers the reed with a cap, and [the instrument] is used as a bass in consort with musettes'; according to Trichet, therefore, the *courtaut* is effectively the same as Praetorius's 'Kortholt'. (*See* OBOE, §I and WIND-CAP INSTRUMENTS.)

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M. Mersenne: *Harmonie universelle* (Paris, 1636–7/*R*; Eng. trans. of the bks on insts, 1957)

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B.R. Boydell: *The Crumhorn and Other Renaissance Windcap Instruments* (Buren, 1982)

HOWARD MAYER BROWN, BARRA R. BOYDELL

Kortkamp, Johann (*b* ?Kiel, 1643; *d* Hamburg, 20 May 1721). German organist and writer, son of Jakob Kortkamp. He studied under Weckmann from 1655 until about 1661, and later in the 1660s he served for a short time as organist at the Jakobikirche, Hamburg, under Christoph Bernhard. His main posts – though they were not important ones – were as organist at two other Hamburg churches, the Maria-Magdalena Kloster (1669–1721) and St Gertrud (1676–1721). His only known composition is a jigg. He also arranged for organ a *Magnificat secundi toni* by Weckmann and wrote the alto and tenor parts of a cantata by Bernhard. His importance lies in his manuscript chronicle of north German music from 1291 to about 1718, written between 1702 and 1718 (it is now in *D-Ha*). This gives invaluable accounts of north German organs and their sounds, as well as information about the lives and works of organists, clergy and Kantors, notably in the 16th and 17th centuries. The information he gave on the men whom he and his father knew personally, such as Hieronymus and Jacob Praetorius, Weckmann and Bernhard, is particularly important.

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JOHN H. BARON

Koruphaios (Gk.). Leader of the chorus in ancient Greek drama. *See* TRAGŌIDIA.

Korzyński, Andrzej (*b* Warsaw, 2 March 1940). Polish composer. He studied composition (with Kazimierz Sikorski), music theory and conducting at the State Higher School of Music, Warsaw. In 1964, after completing his studies, he formed the ensemble Ricercar 64, and later joined the staff of Polish Radio. During the 1960s and 70s he was one of the most popular composers of music for radio and television, and worked with the leading musicians in this field. He made his début as a film composer in 1967 with two television films by Andrzej Żuławski: *Pavoncello* and *Pieśń triumfującej miłości* ('Song of Triumphant Love'). In 1969 he began a long association with the celebrated director Andrzej Wajda, for whom he wrote the music for some of the director's most famous films, including *Wszystko na sprzedaż* ('Everything for Sale'), *Brzezina* ('The Birch Wood'), *Człowiek z marmuru* ('Man of Marble') and *Człowiek z Żelaza* ('Man of Iron'). During the 1980s Korzyński enjoyed great popular success with his songs for the children's film *Akademia Pana Kleksa* ('The School of Mr Ink-Blot').

Korzyński's music combines elements of pop, jazz, rock and classical styles. Among its most positive attributes are the vivid quality with which it stands in relief, its expressive motifs based on simple harmony, clear application of rhythm, and contemporary arrangements. The composer pays great attention to quality of sound, and combines with great success the timbre of acoustic instruments – especially strings – with electronic sounds. He was one of the first composers in Poland to make full and artistic use of electronic instruments for film and the entertainment media.

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(*selected list*)

Film scores: Le Grabuge (dir. E. Lunz), 1969; Polowanie na muchy [Hunting for Flies] (dir. A. Wajda), 1969; Wszystko na sprzedaż [Everything for Sale] (dir. Wajda), 1969; Brzezina [The Birch Woods] (dir. Wajda), 1970; Sette donne a testa (dir. S. Nievo-Cavallina), 1970; Diabeł [The Devil] (dir. A. Żuławski), 1972; Trzecia część nocy [The Third Part of the Night] (dir. Żuławski), 1972; Człowiek z marmuru [Man of Marble] (dir. Wajda), 1976; Na srebrnym globie [On a Silver Globe] (dir. Żuławski), 1977–86; Possession (dir. Żuławski), 1979; Człowiek z żelaza [Man of Iron] (dir. Wajda), 1981; Akademia Pana Kleksa [The School of Mr Ink-Blot] (dir. K. Gradowski), 1984; Pan Kleks w kosmosie [Mr Ink-Blot in the Cosmos] (dir. Gradowski), 1988; Panna Nikt [Miss Nobody] (dir. Wajda), 1995; Szamanka [The Shaman] (dir. Żuławski), 1996; *c*160 other film scores incl. TV

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BOGDAN CHMURA

Kos, Božidar (*b* Novo Mesto, 3 May 1934). Slovenian composer, active in Australia. He studied the cello, music theory and mechanical engineering in Slovenia and was active as a jazz player and arranger throughout Europe before moving to Australia in 1965. Kos studied composition with Richard Meale at the University of Adelaide

(MA 1975). After teaching at Torrens College of Advanced Education (1975) and the University of Adelaide (1976) he became fellow in composition at the University of Adelaide (1978–83) before moving to the Sydney Conservatorium in 1984, where he became chair of the composition unit in 1991. He was awarded a doctorate by the University of Sydney in 1998. His honours include three Sounds Australian National Music Critics' Awards for his Violin Concerto (1986)

Taking the music of Boulez as a seminal influence, Kos's style can be seen as an attempt to incorporate the textural and harmonic discipline of the European avant garde within a harmonic context derived from jazz (Crosswinds, 1993), folk (Violin Concerto) and the higher partials of the harmonic series. After early work in electronics, a series of ensemble pieces in the 1980s, notably the String Quartet (1982), *Catena I–II* (1985–7), *Quasar* (1987) and *Ludus ex nominum* (1989), established a style of carefully crafted, harmonically sensitive complexity. The 1990s saw the same craft increasingly applied to orchestral writing in such works as *Aurora Australis* (1997).

WORKS
(selective list)

Orch: Meditations, 2 orch, 1974; Metamorphosis, 1978; Sinfonietta, str, 1983; Vn Conc., 1986; Gui Conc., 1992; Crosswinds, a sax, jazz trio, orch, 1993; Aurora Australis, 1997

Chbr and solo inst: Modulations, fl, 2 perc, synth, 1974; Reflections, pf, 1974; Qt, fl, va, pf, perc, 1980; Pf Sonata, 1981; 3 Movts, fl, trbn, pf, perc, 1982; Str Qt, 1982; Kolo, pf, 1984; Catena I, fl, cl, vn, vc, mar, pf, 1985; Catena II, fl + pic, cl, vn, va, vc, pf, 1987; Quasar, 4 perc, 1987; Spectrum, b cl, mar, tape, 1988; Ludus ex nominum, fl, ob + eng hn, trbn, pf, perc, 1989; Evocations, vc, 1994

PETER McCALLUM

Kos, Koraljka (*b* Zagreb, 12 May 1934). Croatian musicologist. She took the diploma in musicology at the Zagreb Academy of Music with Josip Andreis (1957) and undertook further studies at Edinburgh University with H.F. Redlich and Hans Gál (1957–8), at Göttingen with Wolfgang Boetticher and at Heidelberg with Reinhold Hammerstein (1973–4). She took the PhD at Ljubljana University with Dragotin Cvetko in 1967 with a dissertation on Croatian medieval iconographical sources. She was librarian (from 1967), assistant professor (from 1970) and professor (1976–94) at the Zagreb Academy of Music and director of the Institute for the History of Croatian Music at the Croatian Academy of Sciences and Arts (1985–93). She was editor-in-chief of *Arti musices* (1980–86, 1989–90).

Kos has published extensively on all aspects and periods of Croatian music history and has produced pioneering studies of Croatian musical iconography, the history of Croatian song, Renaissance music and early 20th-century Croatian music. Through her teaching and writing, she gave Croatian musicology its direction throughout the 1970s and 80s.

WRITINGS

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'Aspekte des Volksmusizierens in der bildenden Kunst des 19. Jahrhunderts', *IRASM*, xxiii (1992), 153–69

'Leopold Ebners Kirchenmusik: einleitende Betrachtungen', *Off-Mozart: glazbena kultura i 'mali majstori' srednje Europe 1750.–1820.: Zagreb 1992*, 129–37

'Das Volksmusikinstrument Gusle in der bildenden Kunst des 19. Jahrhunderts: zum Wandel eines ikonographischen Motivs', *Glazba, ideje i društvo: svečani zbornik za Ivana Supičića/Music, Ideas and Society: Essays in Honour of Ivan Supičić*, ed. S. Tuksar (Zagreb, 1993), 161–72; Eng. trans. in *RIdIM/RCMI Newsletter*, xx/2 (1995), 58–63

EDITIONS

Ivan Zajc: Popijevke [Solo songs], Izabrana djela Ivana Zajca, i (Zagreb, 1982)

Luka Sorkočević: Two Symphonies, The Symphony 1720–1840, ser. F, viii (New York, 1984)

ZDRAVKO BLAŽEKOVIĆ

Kósa, György (*b* Budapest, 24 April 1897; *d* Budapest, 16 Aug 1984). Hungarian composer and pianist. At the age of ten he became a pupil of Bartók, and he studied composition with Kodály and Herzfeld at the Budapest Academy of Music (1908–12); he also studied the piano at the academy (1908–15) and with Dohnányi (1915–16). In 1916–17 he was co-répétiteur at the Royal Hungarian Opera House in Budapest, where he took part in the first performance of Bartók's *The Wooden Prince*. He undertook concert tours in Europe and North Africa, and in 1920–21 was a theatre conductor in Tripoli. He then settled in Budapest and from 1927 was professor of piano at the academy. In the 1920s, in conjunction with Kadosa and others, he founded the Society of Modern Hungarian Musicians. He received the Erkel Prize (1955), and was later created Merited Artist (1972) and Honoured Artist (1972) of the Hungarian People's Republic.

In outlook, Kósa showed marked affinities with Mahler, combining complexity with an almost childlike naivety. Man's greatest problems stand at the centre of his work, and this preoccupation is reflected in the sub-titles of his symphonies (e.g. 'Man and the Universe', 'Salvation in Christ'). Existence, fate and man's beliefs, and beauty and

inspiration drawn from the widest possible cultural background, embracing Greek and Chinese, Old French and Scandinavian civilizations, coloured his thought. Stylistically his music is influenced neither by folk music nor by serialism. The striving gestures of a believing soul in conflict with the world characterize his type of expressionism, in which the eruptive statement of his experience appears more important than the form that the statement takes.

WORKS
(*selective list*)

STAGE

Ops: A király palástja [The King's Cloak] (3, M. Kósa, after H.C. Andersen), 1927; Az két lovagok [Two Knights] (comic op, 3, A. Keleti), 1934; Cenodoxus (mystery op, 3, Kósa, after J.J. Biedermann, J. Gregor), 1942; Anselmus diák [Student Anselmus] (3, G. Devecseri, after E.T.A. Hoffmann: *Der goldne Topf*), 1945; A méhek [The Bees] (1, R. Meller), 1946; Tartuffe (comic op, 3, F. Jankovich and G. Kósa, after Molière), 1951; Pázmán lovag [Knight Pázmán] (comic op, L. Hollós-Korvin), 1962–3; Kocsonya Mihály házassága [The Marriage of Mihály Kocsonya] (comic op, after Hung. 18th century), 1971; Kiálts, város [Cry, City!] (op, 3, M. Szabó), 1980–81

Ballets and pantomimes: Fehér Pierrot [White Pierrot] (ballet, L. Fodor), 1916; Phaedra (ballet, 1, V. Dienes), 1918; Mese a királykisasszonyról [A Tale of a Princess] (pantomime, 1, M. Gaál), 1919; Laterna magica (pantomime, 1, A. Szederkényi), 1922; Árva Józsi három csodája [The 3 Miracles of Józsi Árva] (pantomime, 1, J. Mohácsi, L. Márkus), 1930; Dávid király [King David] (ballet, 1, G. Kósa, after M. Rabinovszky), 1937; Ének az örök bánatról [Song of Everlasting Sorrow] (ballet, Bai Juyi), 1955

VOCAL

Orats: Jonah, 1931; Easter Orat, 1932; Saulus, 1935; Joseph (chbr orat), 1939; Elijah (chbr orat), 1940; Christus (chbr orat), 1943; Hajnóczy (Devecseri), 1954; Villon, 1961

Cants.: Laodomeia (M. Babits), 1925; Job, 1933; Küldetés [Mission], 1948; Perlekedő prófécia [A Quarrelling Prophecy] (Bible: *Habbakuk*), 1953; Szól az úr [The Lord is Saying], 1957; Amor sanctus (medieval Lat.), 1958; Báránybka [Lambkin], 1964; 2 Cants. (J. Pilinszky), 1964; Balázsolás [St Blaise Play] (Babits), 1967; Cantata humana (J. Pannonius), 1967; Orpheus, Eurydike, Hermes (R.M. Rilke), 1967; Őszikék [Autumn Songs] (J. Arany), 1970; Johannes (C. Morgenstern), 1972; Szálkák [Splints] (Pilinszky), 1972; 2 Cants. (T.S. Eliot), 1973–4; Cant. (F. Karinthy), 1974; Bikasirató [Dirge for a Bull] (Devecseri), 1975; Kakasszó [Crowing of the Cock] (I. Vas), 1975; Todesfuge (P. Celan), 1976; Szólítlak hattyú [I call you, Swan] (L. Nagy), 1978

Mystery: Kincses Ádám halála [The Death of Ádám Kincses] (B. Szabolcsi), 1923

Works to liturgical texts: Dies irae, 1937; 2 masses, 1946, 1949; De profundis, 1947; Requiem, 1948; Stabat mater, 1949; Te Deum, 1949; Biblikus mise [Biblical Mass], 1951; Requiem, 1966

Songs: *c*500 (incl. E. Ady, L. Aragon, Arany, Babits, Csokonai Vitéz, R. Dehmel, Devecseri, St George, G. Hernádi, A. József, G. Juhász, F. Molnár, Morgenstern, S. Petőfi, Petrarch, Rilke, A. Silesius, T. Storm, Szilágyi, R. Tagore, Á. Tóth, E. Tóth, P. Verlaine, S. Weöres, Z. Zelk)

INSTRUMENTAL

9 syms.: 1922, 1930, 1933, 1934, 1937, 1947, 1957, 1959, 1969

Other orch: Suite, 1915; 6 Pieces, 1919; Suite (három irónikus portré) [3 ironic portraits], 1925; Fantázia három magyar népdalra [Fantasy on 3 Folksongs], 1948; Táncszvit [Dance Suite], 1951; Conc., pf, vn, cymbals, perc, 1973; Homálybann [In Darkness], vc, orch, 1977

8 str qts: 1920, 1929, 1932, 1935, 1956, 1960, 1963, 1965

Other chbr: Chbr Music, 17 insts, 1928; Duo, vn, db, 1928; 6 Portré [6 Portraits], 6 hn, hp, 1933; Qnt, fl, cl, bn, hn, hp, 1938; Trio, fl, va, vc, 1946; Wind Qnt, 1960; Rondo, wind qnt, 1961; Pf Trio, 1962; Duo, vn, vc, 1964; Sonata, vc, pf, 1965; 6 Intermezzó, str trio, 1969; 6 Miniatures, va, hp, 1969; Dialogus, b tuba, mar, 1975

Pf: Fantasy, 1917; 13 Bagatelles, 1918; Jutka, 12 pieces, 1928; Duo, 2 pf; Pf Sonata, 1941; Pf Sonata [no.2], 1947; Kis cipőben [Little Shoe], 1953; Jutka-ballada, 1946; Hommage à Béla Bartók, 1947; 2 darab [2 Pieces], 1955; Pf Sonata [no.3], 1956; Divertimento, 1960; Öt kis darab [5 Little Pieces], 1967

Principal publishers: Editio Musica, Universal

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L. Pollatschek: 'Georg Kósa', *Der Auftakt*, v (1925), 208–9
L. Fábián: 'Georg Kósa', *Musikblätter des Anbruch*, viii (1926), 51–4
M. Pándi: *Kósa György* (Budapest, 1966) [incl. list of works]
A. Dalos: *Kósa György* (Budapest, 1998) [incl. list of works]

FERENC BÓNIS (work-list with ANNA DALOS)

Koscheluch, Johann. *See* KOZELUCH, JOHANN ANTONIN.

Koschovitz, Joseph. *See* KOSSOVITS, JÓZSEF.

Köselitz, Johann Heinrich. *See* GAST, PETER.

Kosenko, Viktor Stepanovich (*b* St Petersburg, 12/24 Nov 1896; *d* Kiev, 3 Oct 1938). Ukrainian composer and pianist. In 1918 he graduated from the St Petersburg Conservatory where he studied with Nikolay Sokolov (composition) and Irina Miklashevskaya (piano). In the period 1918–28 he lived in Zhitomir, teaching at the music school; from 1929 he lived in Kiev, teaching at the Lysenko Music Institute (1929–34) and at the conservatory (1934–8), where he ran the classes in piano, chamber music and analysis. He performed as a soloist and as an ensemble player; he was awarded the order of the Workers' Red Banner (1938). His works are Romantic in style and rely in particular on the Russian traditions of Tchaikovsky, Rachmaninoff and Skryabin.

Music schools in Zhitomir and Kiev (which he helped to set up) bear his name; a Kosenko stipend is awarded to the best students of the Zhitomir school and the Kiev conservatory. The house in Kiev where Kosenko lived has become a memorial museum.

WORKS
(*selective list*)

Orch: Vn Conc., 1919; Geroicheskaya uvertyura [Heroic ov.], 1932; Moldavskaya poėma [Moldavian Poem], 1937; Pf Conc., 1937

Chbr and solo inst: Sonata, vc, pf, 1923; Klassicheskoye trio [Classical Trio], vn, vc, pf, 1927; Str Qt, 1930; Sonata, vn, pf, 1928; Sonata, va, pf, 1928; 3 pf sonatas, almost 100 pf pieces, inc. 11 ėtyudov v forme starinnïkh tantsov [11 Studies in the Form of Old Dances], 24 detskiye p'yesï [24 Pieces for Children]

Vocal: *c*40 romances, choruses, songs for children, folksong arrs., incid music

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V. Dovzhenko: *V.S. Kosenko* (Kiev, 1951)
P. Stetsyuk: *Viktor Kosenko* (Kiev, 1974)
V.S. Kosenko: spogady. Lysty [Reminiscences. Letters] (Kiev, 1975)
O. Oliynik: *Fortepianna tvorchist' V.S. Kosenko* [The piano works of V.S. Kosenko] (Kiev, 1977)
O. Oliynik: *V. Kosenko* (Kiev, 1989)

YELENA ZIN'KEVICH

Košetický, Jiří Evermod (*b* Vlašim, 6 April 1639; *d* Prague, 20 Jan 1700). Bohemian priest. He was active at the Premonstratensian Strahov monastery in Prague and, after 1669, in various places in Bohemia. Between 1680 and 1699 he wrote out five volumes of *Quodlibetica* (now in *CZ-Ps*) – miscellanies of historical documents of the period, religious texts, occasional poems, satires, folk dramas etc. in Czech, German and Latin. They contain nothing by Košetický himself. The texts in verse form include many 17th-century songs, some with melodies. Most of them are favourite Czech sacred songs of the period, and there are also Czech, German and Latin secular songs (many of them unica) reflecting life in the monasteries, towns and villages: drinking-songs, homage

songs and songs with historical, polemical, satirical or humorous texts.

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A. Podlaha: 'Rukopisný sborník Evermoda Jiřího Košetického' [Košetický's MS collection], *Sborník historického kroužku Vlast*, 2nd ser., ii–xxv (1901–24)

B. Ryba: *Soupis rukopisů Strahovské knihovny/Catalogus codicum bibliothecae Strahoviensis*, iii (Prague, 1979), 253–317 [incl. detailed discussion of the volumes of *Quodlibetica* and gives p. nos. of the articles by Podlaha]

JAN KOUBA

Koshetz [Koshits], **Nina (Pavlovna)** (*b* Kiev, 18/30 Dec 1894; *d* Santa Ana, CA, 14 or 15 May 1965). Ukrainian soprano. The daughter of Pavel Koshitz, a leading tenor at the Bol'shoy, she was trained in Moscow, first as a pianist, and then as a singer under Sergey Taneyev. She made her début as Tatyana in *Yevgeny Onegin* with the Zimin Private Opera company in 1913, and remained with the company until 1919. During this period she also toured Russia and in 1917 appeared as Tatyana at the Mariinsky, Petrograd. Other roles included Lisa in *The Queen of Spades*, Marina in *Boris Godunov*, Tosca, and Electra in Taneyev's *Oresteya*. In 1920 she left Russia and joined the Chicago Opera Association, singing Fata Morgana in the première of *The Love for Three Oranges* in 1921. She sang as a guest artist with the Russian Opera Company in New York and on tour in 1922, and in 1924 was at the Colón, Buenos Aires. The later 1920s were spent largely in France, where she sang at the Paris Opéra in 1925, and at the Trocadéro in 1927 in the first Paris production of Rimsky-Korsakov's *Sadko*. There were further concert seasons and occasional operatic appearances in Europe and the USA; in 1940 she retired to Hollywood, where she managed a restaurant and appeared in several films. Her few recordings, prized by collectors, show a clear, steady voice excitingly combined with an imaginative, emotionally charged style.

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J. Dennis: 'Nina Pavlovna Koshetz', *Record Collector*, xvii (1966–8), 53–61 [with discography by V. Liff]

M. Scott: *The Record of Singing*, ii (London, 1979), 23–5

J.B. STEANE

Košice (Ger. Kaschau; Hung. Kassa). Town in eastern Slovakia. The oldest musical documents, mostly vocal music, include the *Epistola venerabilis* (13th–14th centuries), *Pontifical strigoniensis* (14th century), *Liber conventus Cassoviensis* (14th–15th centuries) and the Missal of Košice parish (15th–16th centuries). The two-volume gradual of Košice represents imported polyphonic music from the 16th century and demonstrates a high musical standard. The illuminations portray the oldest views of Košice and its surroundings.

Guilds played an important role in cultivating secular music; flautists and violinists played at their feasts. Sebestyén Tinódi's *Cronica* (1554) includes a musical entertainment for the Royal Captain of Košice. The Protestant minister Gál Husár was the first Košice printer of music (1560); a permanent music printing firm was founded in 1610. The University of Košice was established in 1657 and sacred music was performed in its church, where a Slovak passion play has been preserved. At the end of the 18th century, Viennese symphonic music was heard at the cathedral. Chamber music was performed in the homes of the nobility and the middle class.

Theatre music began in the 14th century with plays in the markets and schools. Travelling groups performed at the old permanent theatre building (1789) and then at the present theatre (1899). Performances were in German, Hungarian, Italian, Czech and Slovak and included contemporary operas and operettas. The Košice State Opera, founded in 1945, presents the standard repertory and some native compositions. The Slovak national opera *Krútňava* ('Whirlpool') by Eugen Suchoň was first performed in Košice in 1953.

The system of educating professional organists and instrumentalists at college level (*schola musices*), established in 1784, continued through the 20th century. In 1951 a new college of music was established for teachers; in 1961 it became a conservatory. Choral singing was cultivated at elementary schools and churches. Civic choirs were established in the 19th century, at first German (Gesangverein) and later Hungarian and Slovak groups. There were also workers' choirs. The best-known choirs in the late 20th century were the Cantica Veterinaria, the Košice Teachers Choir and the cathedral choir of St Cecilia.

In 1927 the General Orchestra, the Military Orchestra and the Theatre Orchestra were joined by the Radio Orchestra. In 1969 the State PO was established; its regular concert season culminates in the Košice Musical Spring Festival. Since 1970 an annual International Organ Festival has been held. The Košice Quartet, the Košice Chamber Orchestra, brass ensembles and military orchestras perform at various celebrations. Among numerous folk ensembles, Carnica excels.

Notable among Košice composers have been F.X. Zomb (1779–1823; also a music critic), Josef Zomb (1791–1850), Jozef Janigh (1782–1837), Josef Kerner (1851–1914), Oldrich Hemerka (1862–1946), Josef Grešák (1907–87), Josef Podprocký (*b* 1944) and Norbert Bodnár (*b* 1955).

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M. Potemrová: *Hudobný život v Košiciach v rokoch 1848–1918* [Musical life in Košice] (Košice, 1981)

200 rokov hudobného školstva v Košiciach 1784–1984 [200 years of music education in Košice] (Košice, 1984)

60 rokov hudobného vysielania z rozhlasového štúdia Košice [60 years of music broadcast from Radio Košice] (Košice, 1987)

M. Potemrová: 'Konservatorium v Košiciach v rokoch 1951–1986', *Historica carpatica*, xix (1988), 161–75

Hudobné divaldo v Košiciach 1789–1989: Košice 1989

MARIA POTEMROVÁ

Koskelin, Olli (Juhani) (*b* Helsinki, 16 April 1955). Finnish composer. He studied composition privately with Tiensuu and Hämeenniemi (1975–83) and with Murail in France (1986). He also studied the clarinet at the Helsinki conservatory and literature at Helsinki University. In 1987 he became music teacher in the dance department of the Theatre Academy.

His early style is founded on post-serial harmonies and strives forcefully towards modernist means of expression; harmonic colouring is his central interest. His compositions have a strong inner cohesion, but there are significant stylistic differences between individual works. He explores the expressive limits of instruments in such solo works as *Act I* for cello (1982) and *Exalté* for clarinet (1985). The latter especially is a virtuosic and technically very demanding piece, which he later extended into the *Pas de deux* for clarinet and cello (1991) and the *Pas de trois* for

clarinet, cello and accordion (1991). Towards the end of the 1980s the mood of his works became more meditative, and he explored often powerful areas of feeling through tranquil harmonic effects. At the same time Koskelin exploited stylistic allusions, as in the piano work *Courbures* (1989), where a sudden Baroque cadence appears within a glittering neo-Impressionist texture. In his small orchestral output the stress is on fields of harmonic stasis. Murail's influence, which was not manifest before the 1990s, lies behind Koskelin's use of certain resources to create spectral music: in the 1993 work for chamber orchestra *... kuin planeetta hiljaa hengittävä* (' ... Like a Planet Silently Breathing') there are small-scale dynamic changes; otherwise the music is utterly motionless. Harmonies are based on harmonic series of equal-tempered scales. This is also prominent in the Piano Concerto (1995), in which a virtuoso solo part forms a powerful contrast to soft harmony. The second of the two movements in the Clarinet Concerto is built on a low C pedal point – and again, almost all the action takes place in the solo part while the orchestra provides a static, undisturbed surface of sound.

Koskelin's work in the Theatre Academy's dance department has led to many productions with different choreographers. In these works he has often used tape, as in *Yönvartija* ('The Nightwatchman', 1992) and *Minä olen ruumiini* ('I Am My Own Body', 1994), a duo for cello and tape. In the 1990s his musical expression moved cautiously towards more traditional formal solutions. In his chamber work *Uurre* ('Furrow', 1997), which won a competition in a phone-in on Finnish National TV, Koskelin approaches a static neo-Impressionist sound reminiscent of Debussy.

WORKS
(*selective list*)

Stage: Strip-Tease (incid music, J. Siltanen), 1991; Kylmäntähti [Coldstar] (ballet, U. Koivisto), 1992; Yönvartija [The Nightwatchman] (ballet, A. Aaltokoski), tape, 1992; Minä olen ruumiini [I Am My Own Body] (ballet, Aaltokoski), vc, tape, 1994

Orch: For the Time Being, 1991; ... kuin planeetta hiljaa hengittävä [... Like a Planet Silently Breathing], 1993; Pf Conc., 1994; Cl Conc., 1995; Sarja baletista Kylmäntähti [Suite from the ballet Coldstar], 1996

Chbr: Music, str qt, 1981; Echos colorés, b cl, pf, 1991; Pas de deux, cl, vc, 1991; Pas de trois, cl, vc, accdn, 1991; Uurre [Furrow], fl, cl, hn, vib, pf, 2 vn, va, vc, db, 1997

Solo inst: Act I, vc, 1982; Exalté, cl, 1985; Tutte le corde, gui, tape, 1989; Courbures, pf, 1989; Soitto [Music], pf, 1994

Vocal: Lacrimosa (Finnish text, P. Saaritsa), male chorus, 1990; Breaking the Silence (M. Bashō, Eng. trans. N. Yuasa), S, fl, cl, vib, va, vc, 1991; Recordare (Finnish text, Saaritsa), male chorus, 1995

El-ac: To Whom It May Concern, radiophony, 1990

Principal publishers: Love, Fazer, Otava

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J. Kaipainen: 'Olli Koskelin at the Helsinki Summer', *Finnish Music Quarterly*, (1988), no.3, p.57 only

K. Korhonen: *Olli Koskelin* (Helsinki, 1995) [pubn of the Finnish Music Information Centre]

OSMO TAPIO RÄIHÄLÄ

Koskinen, Jukka (*b* Espoo, 4 March 1965). Finnish composer. From 1984 he studied composition at the Sibelius Academy in Helsinki with Rautavaara, Aho and Eliasson; he continued his studies in Biella and Siena with Donatoni (1988–9), and with Szalonek in Berlin from 1991 to 1993. His output consists of short pieces that are complex in rhythm, and either fiercely expressive or sensitive and fragile, often developing only a single idea. His string quartet was awarded a prize at the 1989 UNESCO Rostrum of Composers.

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Qt, fl, cl, vn, vc, 1983; Pf Trio, 1985; Str Qt, 1987; Transformazioni, pf, 1987; Angst, vc, 1989; Suoraan sanoen [Straight to the Point], 17 solo str, 1990; Until the Deadline, wind, perc, 1992; Octet, fl, ob, cl, bn, str qt, 1993; Ululation, fl/a fl, ob/eng hn, cl/b cl, bn, hn, tpt, trbn, str qt, 1994; Qt, ob, cl, bn, accdn, 1995; H, sax qt, 1995; Nausea, a fl, b cl, vn, vc, pf, 1996; Faravidin maa [The Land of Faravid], 6 dancers, ob, cl, bn, vn, vc, pf, 1998

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M. Heiniö: *Aikamme musiikki* [Contemporary music], Suomen musiikin historia [A history of Finnish music], iv (Porvoo, 1995)

ILKKA ORAMO

Kosleck, Julius (*b* Naugard, Pomerania, 3 Dec 1825; *d* Berlin, 5 Nov 1905). German trumpeter. The son of poor parents, he was sent at the age of eight to a military school in Annaburg, Saxony; in 1843 he became first trumpeter in the 2nd infantry guard regiment band in Berlin. From 1853 to 1893 he was first trumpeter in the Königliche Kapelle there, and from 1872 until 1903 he taught the trumpet and trombone at the Berlin Hochschule für Musik (professor from 1893). He was well known in northern Germany as an oratorio trumpeter, although his long A trumpet does not seem to have been taken up by other players there. His main interest, however, was playing light music on conical brass instruments. As a cornet soloist and as the leader of a cornet quartet founded in 1870 (later known as the Kaiser-Cornet-Quartett), he travelled throughout Germany, Switzerland, England, Denmark, Sweden, Russia (spending five months in St Petersburg and Pavlovsk in 1868) and the USA (1872). In 1890 he founded the 100-member Kosleck'sche Bläserbund, which won great popularity.

Kosleck is known for his participation in a historic performance of Bach's Mass in B minor in London on 21 March 1885, in which he played the first trumpet part on the so-called BACH TRUMPET. A diagram of his mouthpiece, which he carefully concealed from his English colleagues, was printed by Menke in 1934. His *Grosse Schule für Cornet à piston und [F-]Trompete* (Leipzig, 1872) was translated into English (*c*1907) by Walter Morrow, a noted champion of the F trumpet.

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R.K.: 'Ein Altmeister deutscher Trompeterkunst', *NZM*, xciii (1897), 525–6

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W. Menke: *History of the Trumpet of Bach and Handel* (London, 1934/*R*1972 with new introduction, index and bibliography by S.J. Glover)

E. Tarr: *East Meets West* (Stuyvesant, NY, forthcoming)

EDWARD H. TARR

Košler, Zdeněk (*b* Prague, 25 March 1928; *d* Prague, 2 July 1995). Czech conductor. He was first taught music by his father, an orchestral player, then studied the piano, composition and conducting at the Prague Academy of Musical Arts, where his teachers included Karel Ančerl. His first appointments were as répétiteur for the Kühn Children's Choir and the Czech Choir (later the Prague Philharmonic Choir), and in 1948 he joined the Prague National Theatre, where he made his conducting début

with *Il barbiere di Siviglia* in 1951. The same year he conducted his first major concert with the Prague SO, and he toured with the National Theatre company to Moscow in 1955 and Brussels in 1958. He won the 1956 International Conducting Competition at Besançon and the 1963 Mitropoulos Competition in New York, where he worked as assistant to Bernstein in the 1963–4 season. He was director of the Olomouc Opera (1958–62) and the Ostrava Opera (1962–6), principal conductor of the Prague SO (1966–7), and conductor and later General-musikdirektor of the Berlin Komische Oper in association with Felsenstein (1965–8). From 1971 to 1976 he was director of the National Theatre in Bratislava and from 1971 to 1981 resident conductor of the Czech PO. As musical director of the Prague National Theatre (1980–85) he conducted a complete cycle of Smetana's operas. He conducted *Salome* at the Vienna Staatsoper in 1965, toured in other European countries and Canada, and from 1968 was a frequent guest conductor in Japan. His performances were deeply emotional yet balanced in character, as can be heard on his recordings of the complete Dvořák and Prokofiev symphonies. His wide repertory also included many works by 20th-century Czech and Slovak composers, and he conducted many premières, including the first performance of Martinů's Second Cello Concerto (1965). He wrote a volume of autobiographical essays, *Poselství* (Prague, 1996).

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V. Procházka, ed.: *Národní divadlo a jeho předchůdci* [The National Theatre and its predecessors] (Prague, 1988), 238–9 [incl. list of repertory and discography]

ALENA NĚMCOVÁ

Kosma, Joseph [Kozma, Jozsef] (*b* Budapest, 22 Oct 1905; *d* La Roche-Guyon, 7 Aug 1969). French composer of Hungarian birth. He studied at the Liszt Academy of Music (1926–8) then worked as a répétiteur and assistant conductor at the Hungarian State Opera. He began composing scores for Hungarian films in 1929, the year in which he went to Berlin to study with Eisler, and was active in performances staged by the Young Communist Group (known as 'the Red Megaphone'). With the rise of Nazism, Kosma (who was Jewish) fled to France where he first found work as a café pianist. His meeting with the poet Jacques Prévert led to an engagement at the cabarets Le boeuf sur le toit and La folie de Lys Gauty, where he accompanied the singers Marianne Oswald, and Lys Gauty. Oswald, much admired by the poets Jean Cocteau and Raymond Queneau, made a lasting impression with her performances of Kosma's earliest settings of Prévert, *La chasse à l'enfant* and *La grasse matinée*. The director Jean Renoir used one of the Kosma-Prévert songs, *A la belle étoile*, in his 1936 film *Le crime de Monsieur Lange*, where it is sung by Odette Florelle. This began a long association between Renoir and Kosma, interrupted by World War II (when Renoir was in Hollywood), but re-established when he returned to France in the mid-1950s.

Kosma chose to remain in France during the war years, when he was obliged to spend much of the time in hiding, and what little music he composed was used by film makers either anonymously or under pseudonyms. His music for the pantomime scenes in Marcel Carné's *Les enfants du paradis* (1944) eventually led to his first postwar works for the stage, the ballets *Le rendez-vous* (with choreograhy by Roland Petit, a curtain by Picasso and sets by the photographer Brassai), and *Baptiste*, a reworking of material from *Les enfants du paradis*, which was staged by Jean-Louis Barrault in the first seasons of the Renaud-Barrault company. Later, the leading role was mimed by Marcel Marceau who collaborated with Kosma on three further *pantomimes*.

Marcel Carné used the music for *Le rendez-vous* in his film *Les portes de la nuit* (1946) in which the most famous of all the Kosma-Prévert songs, *Les feuilles mortes* ('Autumn leaves') was first heard, sung by Yves Montand. It quickly became an international hit, sung in France by Juliette Gréco (who later created several more Kosma songs), Edith Piaf and many other artists. Kosma had success with a light-hearted work set in ancient Greece, *Les chansons de Bilitis* (1953), but his later work became more serious. His 'oratorio scénique' *Les Canuts*, about the Lyons silk workers, was first given in Berlin (1959), then in Lyons (1964), when the main role was sung by Hélène Bouvier. During the last year of his life, Kosma composed the score for Renoir's final film (*Le petit théâtre de Jean Renoir*) and finished his opera, *Les hussards*, which was given its première a few weeks after Kosma's death.

Like his near-contemporary Weill, Kosma brought a refined and original talent to the small-scale *chanson*. Much of his work remains unpublished, but in the last years of the 20th century young French performers have begun to take up Kosma's music with renewed interest.

WORKS
(selective list)

STAGE

Jeu de cirque (L'éléphant ne sait plus barrir) (children's op), ?1929 (pubd 1934)
Le rendez-vous (ballet, J. Prévert), Paris, Sarah Bernhardt, 15 June 1945
Baptiste (pantomime, J.-L. Barrault), Paris, Marigny, 1946
L'écuyère (ballet, C. Nepo, choreog. S. Lifar), 1948
Pierrot de Montmartre (pantomime, M. Marceau), Paris, Sarah Bernhardt, 1952
Les chansons de Bilitis (opérette, J. Valmy and M. Cab after P. Louÿs), Paris, Capucines, 1953
Un soir aux funambules (pantomime, M. Marceau), Paris, Sarah Bernhardt, 1953
Hôtel de l'espérance (ballet, F. Carco), 1957
Les Canuts (orat. scénique, 1, J. Gaucheron), Berlin, Staatsoper, 19 June 1959
Paris qui rit, Paris qui pleure (pantomime, M. Marceau), Paris, Champs-Elysées, 1959
Un amour éléctronique (opéra-bouffe, 1, A. Kedros), 1961
La queue du diable (comédie musicale, Y. Jamiaque), 1962
Le proscrit (ballet, G. Skibine), Nice, 1965
Les hussards (op, 2, after P.A. Bréal), Lyons, 21 Oct 1969

Incid music for about 20 plays

FILM MUSIC
directors' names in parentheses

Over 170 scores including: Le crime de Monsieur Lange (J. Renoir, 1935; 1 song, the rest by J. Wiener); Jenny (M. Carné, 1936); Une partie de campagne (Renoir, 1936); La grande illusion (Renoir, 1937); La bête humaine (Renoir, 1938); La Marseillaise (Renoir, 1938); La règle du jeu (Renoir, 1939); Les visiteurs du soir (Carné, 1942); Adieu, Léonard (Prévert, 1943); Les enfants du paradis (Carné, 1945); Les portes de la nuit (Carné, 1946); Voyage-surprise (Prévert, 1946); Il miracolo (R. Rossellini, 1948); La Marie du port (Carné, 1949); Juliette, ou La clé des songes (Carné, 1951); Huis clos (J. Audry, 1954); Cela s'appelle l'aurore (L. Buñuel, 1955); Eléna et les hommes (Renoir, 1956); Le déjeuner sur l'herbe (Renoir, 1959); Le testament du Dr Cordelier (Renoir, 1959); Le caporal épinglé (Renoir, 1962); Le petit théâtre de Jean Renoir (Renoir, 1969)
Music for radio and TV

SONGS

all for solo voice and piano

Collections: 21 chansons (J. Prévert) (1946): Le cauchemar du chauffeur de taxi; Chanson dans le sang; Chanson du geôlier; Chanson pour les enfants l'hiver; Dans ma maison; Déjeuner du matin; Deux escargots s'en vont à l'enterrement; L'enfance; Les enfants qui s'aiment; En sortant de l'école; Et puis après; Familiale; Fête foraine; Le gardien du phare aime beaucoup trop les oiseaux; La grasse matinée; Inventaire; Le jardin; Le message; Page d'écriture; Paris at night; La pêche à la baleine

D'autre chansons (J. Prévert) (1947): Barbara; Un beau matin; A la belle étoile; La belle saison; Le bonheur des uns; Les bruits de la nuit; Le cancre; Cet amour; Chanson; Chanson de l'oiseleur; Chasse à l'enfant; Le concert n'a pas été réussi; Le désespoir est assis sur un banc; Epiphanie; Et la fête continue; Fable; La fête; Les feuilles mortes; Fille d'acier; Immense et rouge; Le miroir brisé; Les oiseaux du souci; On frappe; L'orgue de Barbarie; Presque

10 chansons, 8 poètes (1954): Attente (J. Anouilh); La belle jambe (L. Aragon); Il pleut (R. Queneau); Art poétique (Queneau); Jésus-la-Caille (F. Carco); La robe (G. Neveux); Rondel (Charles d'Orléans); Celui qui part pur la guerre (Guillevic); La petite chêvre (J.-M. Croufer); La guitare solitaire (Croufer)

La ménagerie de Tristan (R. Desnos) (1965): La grenouille aux souliers percés; Le chat qui ne ressemble à rien; L'oiseau du Colorado; Le poisson sans souci; L'araignée aux moustaches

La parterre d'hyacinthe (R. Desnos) (1965): L'arbre qui boit du vin; La dame Pavot nouvelle épousée; La rose à voix de soprano

Separate songs: Les soutiers (T. Plivier, trans. G. Bonheur), 1936; Je ne veux que tes yeux (Constanti), 1937; Dis-moi pourquoi? (M. Vaucaire), 1938; L'heure du rêve (J.M. Huard and G. Groener), 1938; D'abord on sourit un peu (M. Vaucaire), 1947; C'est la maison où je suis né (Vaucaire), 1947); Si tu t'imagines (R. Queneau), 1949; Rue des Blancs-Manteaux (J.-P. Sartre), 1949; Le port du Cafard (J.-P. Aumont), 1950; La fourmi (R. Desnos), 1950; Tournesol (J. Prévert), 1950; La fiancée du prestidigitateur (J.-P. Le Chanois), 1951; Nicolas chien d'expérience (R. Queneau), 1951; Marie (G. Apollinaire), 1954; Oncle Bill (H. Ithier), 1954; 3 chansons (J. Renoir) and many others

OTHER VOCAL

Les ponts de Paris (orat., J. Prévert), spkrs, solo vv, chorus, orch, 1948; A l'assaut du ciel (H. Bassis), solo vv, chorus, orch, 1951; Ballade de celui qui chanta dans les supplices (L. Aragon), T, B, chorus, orch, 1951; Aux pays des mines (Bassis), chorus, 1954

ORCHESTRA

Tous les jours, reportage musical, 1934; Suite romantique, 1950; Burlesque, fl, bn, orch, 1962; Concertino, cl, orch, 1969

CHAMBER AND SOLO INSTRUMENTAL

Chants du ghetto, pf, 1934; Petite suite exotique, pf, 1936; Esquisses béarnaises, suite, pf; Danse des automates, pf, 1946; Fantaise concertante, pf, 1947; Suite languedocienne, pf, 1947; 2 pièces, pf, 1948; Sonatine, vn, pf, 1951; 5 chansons populaires de Languedoc, vn, pf, 1952; Fantaisie concertante, harmonica, 1955; Divertissement, fl, cl, bn, pf, 1960; 3 movts, fl, pf, 1961; Duo, db, pf, 1964

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J.-L. Barrault and M. Renaud: *Paris, notre siècle* (Paris, 1982)

H. Traber and others: *Verdrängte Musik: Berliner Komponisten im Exil* (Berlin, 1987)

'Joseph Kosma', *ReM*, nos.412–15 (1989)

G. Mannoni: *Roland Petit, un chorégraphe et ses peintres* (Paris, 1990)

J. Renoir: *Letters*, ed. L. LoBianco and D. Thompson (London, 1994)

PATRICK O'CONNOR

Kosmas of Jerusalem [Kosmas Hagiopolitēs, Kosmas Hierosolymitēs, Kosmas the Monk, Kosmas of Maiuma, Kosmas the Melodist] (*b* ?Jerusalem; *fl* 1st half of the 8th century). Saint and Byzantine hymnographer. The epithets 'Hierosolymitēs' and 'Hagiopolitēs' which accompany his name in manuscripts and in the *Suda* (a 10th-century Byzantine lexicon), seem to indicate Jerusalem as his birthplace, although he may have been born elsewhere in that patriarchate; according to Detorakēs, his birthplace was Damascus. He was a monk in the Palestinian monastery of St Sabas, like his contemporary JOHN DAMASCENE. The hagiographical tradition, in order to emphasize the relationship between the two, made Kosmas the foster-brother of John Damascene and the latter's companion in his youthful studies and entry into the monastery; it is pure legend. Kosmas was nominated Bishop of Maiuma, near Gaza, in 742/3 (or, according to some scholars, 734/5); John Damascene dedicated his work *The Source of Knowledge* to Kosmas when he was Bishop of Maiuma.

Kosmas wrote *stichēra idiomela*, *kanōnes* and *triōdia* for the most solemn festivals of Christ and the Virgin. (*See also* KANŌN.) During the 9th century many of his hymns were introduced into Lenten services: the *kanōnes* for Palm Sunday and Maundy Thursday, the *triōdia* for Monday and Wednesday of Holy Week and for Good Friday, the *diōdion* for Tuesday of Holy Week and the *tetraōdion* for Holy Saturday. Not all the hymns ascribed to 'Kosmas the Monk' or 'Kosmas Hagiopolitēs' in the manuscripts can be attributed to him (see Detorakēs for a list of his works).

The poetry of Kosmas is distinguished by its formal elegance, and his musical and metric schemes are remarkably original. Kosmas admired St Gregory Nazianzen and often imitated his writings; he wrote an extensive commentary on Gregory's poetry and composed a *kanōn* for his feast day.

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H.-G. Beck: *Kirche und theologische Literatur im byzantinischen Reich* (Munich, 1959), 515–16

T.E. Detorakēs: *Kosmas ho Melōdos: bios kai ergo* [Kosmas the Melodist: life and work] (Thessaloniki, 1979)

For further bibliography *see* BYZANTINE CHANT.

ENRICA FOLLIERI

Kosmerovius, (Stanislaus) Matthäus. *See* COSMEROVIUS, (STANISLAUS) MATTHÄUS.

Kosovo. *See* YUGOSLAVIA, §III, 3.

Kospoth, Otto Carl Erdmann, Freiherr von (*b* Mühltroff, Vogtland, 25 Nov 1753; *d* Mühltroff, 23 June 1817). German composer. He attended the Ritterakademie at Liegnitz (now Legnica). In 1776 he became chamberlain and *maître des plaisirs* at the Prussian court, where he

often played the violin or cello in performances with Frederick II. He was also an excellent keyboard player and could play other instruments, too. His earliest compositions are dated 1771. In 1783 he visited Italy, spending at least six months at Venice, where he composed church works and an opera and oratorio that were performed there, probably privately. Kospoth remained a chamberlain at the court of Friedrich Wilhelm II, but in 1789 returned to his estates at Mühltroff. In 1790 he was made a Reichsgraf. Whereas earlier he had appeared a typically versatile Enlightenment figure, engaging in chemical, physical and mechanical experiments and literary activities as well as music (in June 1787 he published a biography of his friend, the composer J.H. Rolle, in *Der teutsche Merkur*), in the 1790s he turned increasingly to necromancy, alchemy, spiritualism and other eccentric pursuits with a strong megalomaniac colouring. His position in Berlin had required considerable expenditure and in the early 1790s he lavished a great deal of money on improving his estates at Mühltroff, which he eventually lost entirely, apart from the right to an apartment in the castle, and supported himself by the piecemeal sale of his furniture and collection of musical instruments. When the castle caught fire in 1817 he refused to leave it, mistakenly claiming to be impervious to fire.

Kospoth's music is agreeable and facile, qualities that helped produce his considerable success as both a dramatic and an instrumental composer (he seems to have published nothing after the late 1790s). Several of his Singspiele had long runs and manifold productions. Gerber judged him 'among the most industrious and inventive dilettantes', and praised his serenade op.19 for its richness of ideas, while censuring his lack of economy in treating them. According to Gerber, he was working on a Singspiel on Lessing's *Emilia Galotti* in 1790, but it was never produced.

WORKS

STAGE

Der Freund deutscher Sitten (Operette, 3, G.W. Burmann), Berlin, Döbbelin's, 25 Sept 1778

Adrast und Isidore, oder Die Serenate (komische Oper, 2, C.F. Bretzner, after Molière: *Le sicilien*), Berlin, Döbbelin's, 16 Oct 1779, *D-Bsb*, Favourite Songs (Berlin, n.d.)

Der Irrwisch, oder Endlich fand er sie (komische Oper, 3, Bretzner), Berlin, Döbbelin's, 2 Oct 1780; Favourite Songs (Berlin, n.d.)

Timante ed Emirene, oder Die Macht der Liebe, 1783, unperf.

Karoline, oder Die Parforcejagd (Operette, 4, C.A.G. Seidel), unperf.

Das Fest der Schäfer (divertimento), Berlin, 18 Oct 1787

Der kluge Jakob (komische Oper, 3, J. Wetzel), Berlin, National, 26 Feb 1788, *Bsb*

Bella und Fernando, oder Die Satyr (Operette, 1, C.A. Vulpius), Berlin, 1790

Der Mädchenmarkt zu Ninive (komische Oper, 2, K.A. Herklots), Hamburg, Gänsemarkt, 3 Sept 1793, excerpts (Leipzig, 1795)

Il trionfo d'Arianna, *Dl*

OTHER VOCAL

Orats: Holofernes, Venice, 1783; Abraham, Venice, 1787, *Dl*

Cants.: Die Macht der Harmonie, Berlin, 1783; Le beau de Nans, Berlin, 1787

Miserere, *Bsb*, *Dl*; 3 Lieder, 1v, pf (Brunswick, 1795)

INSTRUMENTAL

Syms.: D, E♭, F, op.1 (Berlin and Amsterdam, 1778); D, op.12; C, op.13 (Darmstadt, 1793); G, op.22 (Brunswick and Amsterdam, 1795); A, op.23 (Brunswick and Amsterdam, 1796); D, op.24 (Brunswick, 1797); D, op.25 (Brunswick, 1798); G (n.p., n.d.)

Hpd Conc., op.6 (Offenbach, 1787); Ob Conc. (Darmstadt, 1793), lost

Other orch: Grande sérénade, 2 vn, 2 va, 2 hn, vc, b, op.11 (Speyer, 1790); Serenata, hpd/pf, ob/fl, 2 basset hn/va, 2 bn/vc, op.19 (Offenbach, 1794); Composizioni . . . sopra il Pater noster consistenti in 7 sonate caratteristiche con un introduzione, 2 vn, 2 ob, 2 hn, bn, va, b, op.20 (Darmstadt, 1794)

Chbr: 6 qnts, fl, vn, va, vc, b, listed in Breitkopf catalogue (1771); 8 qnts, 2 vn, 2 va, vc, opp.1–2 (London, ?1786); 5 str qts, listed in Breitkopf catalogue (1771); 6 qts, fl, vn, va, vc, op.5 (Offenbach, 1786), lost; 6 str qts, op.8 (Offenbach, 1789); 6 str qts, op.10 (Speyer, 1789); 6 sonatas, vn, va, b, op.1 (Offenbach, 1778); 6 sonatas, hpd, vn, op.2 (Berlin and Amsterdam, 1784)

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HUBERT UNVERRICHT

Kosrae. *See* MICRONESIA, §II, 3.

Kössler, Hans [János]. *See* KOESSLER, HANS.

Kossmaly, Carl (*b* Breslau [now Wrocław, Poland], 27 July 1812; *d* Stettin [now Szczecin, Poland], 1 Dec 1893). German conductor, music critic and composer. Kossmaly's writings reveal much about 19th-century German musical life and intellectual history. He studied in Berlin (1828–30) with Mendelssohn's teachers Ludwig Berger and C.F. Zelter, and also with Bernhard Klein. From 1838 to 1849 he was music director at opera houses in Wiesbaden, Mainz, Amsterdam, Bremen, Detmold, and Stettin, where he settled and became a highly respected teacher and orchestra conductor. In 1837 Schumann invited Kossmaly to report on music in Frankfurt and Holland for the *Neue Zeitschrift für Musik*; in 1839 he moved to Leipzig, continuing to contribute profusely to the journal. Schumann, who published some of his lieder there, commended his reviews for their practical musicianship and philosophical depth. Kossmaly's review of Schumann's piano works (*AMZ*, xlvi (1844), 1–5, 17–21, 33–7; trans. in R.L. Todd, ed.: *Schumann and his World* (Princeton, 1994), 303–16) was the first substantial appraisal of the composer in a German journal. Schumann appointed Kossmaly his successor as editor of the *Neue Zeitschrift für Musik* in 1841. An original member of Schumann's anti-philistine *Davidsbund*, Kossmaly campaigned for the New Romantics' subjective view of art, opposing the pro-Wagner New German realists. He also contributed to the *AMZ*, the *Neue Berliner Musik Zeitung* and the *Stettiner Zeitung*. He wrote books on Mozart's operas (1848) and programmatic music (1858), as well as the *Schlesisches Tonkünstlerlexikon* (1846–7). His compositions include symphonies, overtures and other works.

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C.H. Porter: 'The *Rheinlieder* Critics', *MQ*, lxiii (1977), 74–98

CECELIA H. PORTER

Kossovits, József [Koschovitz, Joseph] (*b* after 1750; *d* after 1819). Hungarian composer and cellist. He served as a musician at the court of Menyhért Szulyovszky at Rákócz, Upper Hungary, until 1794, when his employer was arrested for participating in the Jacobin uprising in Hungary; this event inspired Kossovits's Slow Hungarian Dance in C minor, published as the last of his *12 danses hongroises pour le clavecin ou pianoforte* (Vienna, *c*1800), which became one of the best-known dance pieces of the *verbunkos* period. Mihály Csokonai Vitéz, the most important Hungarian poet of the turn of the century, wrote his *A' reményhez* ('To Hope', 1803) to the melody of this dance, thus contributing significantly to its popularity. It was arranged by Liszt in his *Magyar dallok – Magyar rhapsodiák* (i:6, v:12) and also in his Hungarian Rhapsody no.5. In 1804 Kossovits was in the service of Countess Andrássy in Kassa (now Košice, Slovakia), where he remained at least until 1819. On 4 July 1818 the *Wiener allgemeine musikalische Zeitung* mentioned him as an inexhaustible composer of Hungarian dances; all his other Hungarian dances in the *verbunkos* style remain in manuscript.

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B. Szabolcsi and F. Bónis: *Magyar táncok Haydn korából* [Hungarian dances from the time of Haydn] (Budapest, 1959, 2/1977)
G. Papp: 'Die Quellen der "Verbunkos-Musik"', *SM*, xxi (1979), 151–217
F. Bónis: *Ungarische Tänze* (Vienna, 1993)

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Kostelanetz, André (*b* St Petersburg, 22 Dec 1901; *d* Port-au-Prince, Haiti, 13 Jan 1980). American conductor and arranger of Russian birth. He studied at the conservatory in Petrograd (now St Petersburg) from 1920 to 1922, when he went to the USA; he became an American citizen in 1928. In 1930 he was engaged as conductor for the CBS radio network, beginning the association with broadcasting and film work, and with the popularizing of classical music, for which he principally became known, in performances of lively and robust style. During World War II he conducted many concerts for the US armed forces. Also a successful guest conductor elsewhere, and principal conductor of the New York PO's promenade concerts, he made a valuable contribution to musical life by commissioning works by Copland (*Lincoln Portrait*), Schuman, Hovhaness and other contemporary composers. He is the dedicatee of Walton's *Capriccio burlesco*, of which he conducted the première by the New York PO in 1968. Kostelanetz's successful arrangements of light music, using densely concentrated instrumental sonorities and rich, saturated harmonies, influenced film music of the time. Together with G. Hammond he wrote *Echoes: Memoirs of André Kostelanetz* (New York, 1981).

BERNARD JACOBSON

Kostić, Dušan (*b* Zagreb, 23 Jan 1925). Serbian composer. He studied at the Belgrade Academy (1947–55) with Milošević (composition) and in 1955 took conducting lessons with Scherchen at Bayreuth. He was music editor of Radio Belgrade (1957–9) and from 1964 a lecturer and later professor at the Belgrade Academy, retiring in 1991. He gained the PhD in 1963 and the DMA in 1995.

His music takes late Romanticism as its starting-point, with the use of a harmonic idiom somewhat influenced by Hindemith and an impressionist orchestration. Many of his later works are strongly neo-classical in style. In his first major work, the Symphony in G, he also used elements of 12-note technique, especially in the 12-note passacaglia, as well as carefully thought-out motivic working. Two fine expressionist choral and orchestral works from 1961, *Otadžbina* ('The Fatherland') and *Kragujevac*, show his use of polytonal techniques, together with a dramatic Wagnerian leitmotif structure. Kostić's great sense of humour is particularly in evidence in some of his recent instrumental pieces and most explicitly in his two operas, which demonstrate a skilful mixture of irony and parody.

WORKS
(*selective list*)

Ops: Majstori su prvi ljudi [Artisans are the Most Important People] (J. Putnik, after K. Trifković), 1962; Sumnjivo lice [Suspected Person] (2, B. Nušić), 1993–6

Orch: 2 Musics for Movies, orch à 2, 1955–6; Crnogorska svita [Montenegro Suite], 1957; Kontrasti, sym. poem, 1957; Sym. no.1, 1957; Vn Conc., 1962; Svečana uvertira [Festive Ov.], 1962; Sym. no.2, 1965; Sym. no.3, 1965–6; Pf Conc., 1967; Conc. antifonale, 1971; Divertimento, str, 1972; Conc., tpt, chbr orch, 1972; Pf Conc., 1992; Sym. no.3b [no.4], 1993–4

Chbr and solo inst: Sonata, bn, pf, 1952; Str Qts no.1, 1953; no.2, 1954; Sonata amorosa, vn, pf, 1957; Str Qts no.3, 1976; no.4, 1977; 3 pieces, ob, pf, 1979; Suite, vc, 1981; Četiri i po parčeta [4½ Lumps], pf, 1985; Suite, 2 pf, 1989; Intrada, Aria, Quartetto e gran' finale d'una opera seria, trbn, pf, 1993; Burlesca for the Polynesian Chieftain Tramba Rapa Tetoo Haha Hendoo Rivinade, org, 1994; Sedam hipopotamskih etida [7 Hippopotamic Studies], pf, 1995; Mala slobodnozidarska muzika [Little Masonic Music], pf, 1995; Girnata d'un bambino [A Children's Day], pf, 1996

Choral: Sutjeska (cant., J. Brković), 1958; Brod [The Boat] (cant., G. Tartalja), 1959; Morača (cant., J. Đonović), 1959; Duž duge, duge ulice [Along the Long, Long Street] (cant., V. Borhert), 1959; Otadžbina [The Fatherland] (cant.), 1961; Kragujevac (cant., D. Maksimović), 1962; Jama [The Pit] (cant., I.G. Kovačić), 1962; 6 Madrigals and Motets, ?1969; Bačke pošalice [Jokes from Bačka], female chorus, 1971; Serbia (cant., 19th century Serbian), chorus, orch, 1978; Niški epitaf [Epitaph for Niš], chorus, orch, 1980; Liturgija, chorus, 1990; 4 Folksongs from Montenegro, chorus, 1995; Amuleti, chorus, orch, *c*1962–8; Basne [Fables] (S. Usković), chorus, orch, *c*1962–8; short pieces, folksong arrs.

Solo vocal: Severno leto [Northern Summer] (R. Dimitrijević), Bar, pf, 1957; Pjesma gorka [Painful Songs] (D. Cesarić), Bar, pf, 1959; Posmrtne pesme [Songs of Death] (anon. 13th century, orthodox prayer bk, pss), Mez, pf, 1992; Ćutljivost [Verschwiegenheit] (J. Goethe), 1v, pf, 1994; Devojačke tajne [The Maiden's Secrets], S, pf, 1996

Principal publisher: Udruženje kompozitora Srbije

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T. Reich: *Susreti sa suvremenim kompozitorima Jugoslavije* [Meetings with contemporary Yugoslav composers] (Zagreb, 1972), 119–21
A. Koci and others: *Jugoslovanska glasbena dela* [Yugoslav musical works] (Ljubljana, 1980), 232–4

NIALL O'LOUGHLIN

Köstlin, Heinrich Adolf. German theologian and music historian, son of JOSEPHINE LANG.

Kosugi, Takehisa (*b* Tokyo, 24 March 1938). Japanese composer. He studied musicology at the National University of Fine Arts and Music in Tokyo, graduating in 1962; with the foundation in 1960 of Group Ongaku, he began his work in group improvisation and event music. Works such as *South II* (1964) and *Instrumental Music* (1965) were performed by the avant-garde performance group

Fluxus during his stay in the USA, mainly in New York, from 1965 to 1967. He established the electro-acoustic group Taj Mahal Travellers in 1969 and performed music for mixed media with them until 1975. After emigrating to the USA in 1977 he was active as a composer and performer with the Merce Cunningham Dance Company, along with Cage and David Tudor; in 1995 he became its musical director. Among the many exhibitions and festivals at which he presented sound installations was Für Augen und Ohren, held in Berlin in 1980. In 1994 he won the John Cage Award for Music. His interests lie in Messiaen's rhythmic modes and in jazz, rock and folk music; his performances on the electric violin and on electronic modulation devices are informed by oriental sonic gestures.

WORKS
(*selective list*)

Events: Anima I, long string, 1961; Micro I, microphone, 1961; Anima II 'Chamber Music', large bag with zips, 1962; Chironomy I, hand, 1962; Ear Drum Event, window, door, 1962; South I, v, 1962; Theater Music, walking, 1963; Malika V, flower, 1963; To W, wall, 1964; Anima VII, slow motion, 1964; South II, v, 1964; South III 'Malika', v/action, 1965; Film & Film IV, paper screen, 1965; Piano, object floating on pond, 1966; South VIII, mixed-media, 1979; Cycles for 7 Sounds, multi-space performing event, 1981; Walking, 1983; +–, multi-purpose event, 1987; Metal Interspersion, sound object, 1992

Sound installations: Interspersion for 54 Sounds, 1980; Melodies, mixed-media, 1984; Loops I, II, 1988; Modulation, 1991; Islands, 1991; Streams, 1993; Zoom, 1993; Imitated Summer, 1996; Illuminated Summer, 1996

Mixed-media performance: Organic Music, 1962; Tender Music, 1965; Instrumental Music, 1965; Music G, 1966; Eclipse, 1967; Module, audio-visual music, 1990

El-ac: S. E. Wave/E. W. Song, 1976; Interspersion, 1979; Assemblage, 1986; Rapsody, el-ac, v, 1987; Spectra, 1989

Live elecs: Catch-Wave 'Mano-Dharma', 1967; Heterodyne, 1972; Untitled Piece, 1980; Cycles, 1981; Spacing, 1984; Streams, 1991; Reflections, 1992; Transfiguration, 1993; Streams II, 1994; Tetrafeed, 1997; Wave-Code A–Z, 1997

Other elec: Catch-Wave '71, tape, 1971; South V, chorus, elecs, 1971; The Fly, tape, 1982; Intersection, pf, elecs, 1983

Conventional forces: Piano-Wave-Mix, pf, v, 1972; Wave-Code ♯e-1, v, 1974; Numbers/Tones, pf, 1976

Principal publisher: Lovely Music

YOKO NARAZAKI

Košut, Michal (*b* Brno, 7 June 1954). Czech composer. He studied composition with Ctirad Kohoutek at the Janáček Academy in Brno. In the 1980s he devoted himself to composition, winning prizes at home and abroad. His works have been performed in Switzerland, Germany, the Netherlands, France, Great Britain, the USA and Japan. He has also written music for several films. His compositions frequently use a combination of live and electronic music and he has been involved in the creation of a 'bizarre orchestra', which combines transformed orchestral and synthesized sounds. In the 1990s he took up a post teaching theory of music at the Masaryk University in Brno (PhD 1995), becoming a professor in 1999.

WORKS
(*selective list*)

Stage: Slečna Čarodějka [Miss Witch] (op, I. Běhalová, after V. Našredinová), 1980

Orch: Jan Santini Aichel, sym. tableau, 1979; Gepard (after G.T. di Lampedusa), 1987

Chbr and solo inst: Svět Jana Zrzavého [The World of Jan Zrzavý], 1979; Musica per clarinetto solo, 1982; Musica per quattro, sax qt, 1983; Země zakletého slunce ii [The Country of the Enchanted Sun ii], a sax, mar, vib, 1988; Sonata, vn, 1993; Trio, vn, cl, pf, 1995

Vocal: Šaty pro Desdemonu [A Dress for Desdemona], S, va/Mez, vn, 1988

Elec: Katedrála v Coventry [Coventry Cathedral], 1984; Mimikry [Mimicry] (TV ballet), 1991; Valerie (op-pantomime after V. Nezval), 1993; Ifigenie (J.A. Pitínský), 1996

Principal publishers: Panton, Czech Music Fund

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Čeští skladatelé současnosti [Czech composers of today] (Prague, 1985)

J. Havlík: *Česká symfonie 1945–1980* [The Czech symphony 1945–80] (Prague, 1989)

KAREL STEINMETZ

Kosviner, David (Gordon) (*b* Johannesburg, 2 Dec 1957). South African composer. He studied at the University of Cape Town, where his teachers included Klatzow and James May (BMus 1978, MMus 1986), at the Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart, with Lachenmann (*Künstlerische Abschlussprüfung*, 1989) and at Keele University with George Nicholson. His music is primarily linear in conception. By superimposing independent musical strata, he creates irregular rhythmic patterns that are either augmented to become the form of the composition, or diminished to be perceived as individual rhythmic units. Specific pitches are identified with each impulse of the resulting rhythms and a harmony or harmonic field is associated with each pitch. The influence of his South African-Jewish roots and their cultural associations within Germany, the country he has adopted as his home, are reflected in the titles of his compositions. Many works are scored for unusual instruments and ensembles.

WORKS

Inst: ... furG ... , fl, pf, 1981; Ciascun apra ben gli orecchi, str qt, 1982; Patchwork, passacaglia, org, 1983; Tonal Implications, pf, 1983; Botosani, orch, 1984–5; Thumbprint, str qt, 1984; Tocamiento, ob, bn, str trio, hpd, 1985–6, rev. 1987; Met Titel, pf qt, 1987; Ogni pensiero vola, org, 1987; en verdwyn met die sypaadjie, vn/va, 1988; Hamba Kahle, trbn, va, vc, 1988; Worksong, pf, 1988; Deciso, pf qt, 1989; For Nancy Ruffer, fl, vc, pf, 1989; Sea and Sand, vn, pf, str, 1989–90; Mayibuye, str qt, 1992, rev. 1996, 1997; TRIO 1992, fl, cl, pf, 1992; baYom haHub, org, 1993; Lo-Yisá, orch, 1993–4; Richiesta III, tr rec, 1994; Worksong II, conc., pf, ens, 1994; Brass Qnt, 1995; Richiesta IV, b flugelhorn, 1996; ha'azinab, fl d'amore, orch, 1997–8; Ngoku sifikile, mar, org, 1997

Vocal: [zal] (D.G. Kosviner), 16vv, 1991–2; La balada del agua der mar (F.G. Lorca), 16vv, 1992–3; Dein Leib im Rauch durch die Luft (N. Sachs), SSSSAAAA, 1995; Liederzyklus für Barbara (M. Hille), Mez, T, pf, 1996–7

DAVID BLAZEY

Koswick, Michael (*b* in or nr Finsterwalde; *fl* 1507–20). German music theorist. He matriculated at the University of Frankfurt an der Oder in 1507 and obtained the master's degree there in 1516. By 1520 he had adopted the title 'Frater'. He may have been the Michael Kosswig who was sub-deacon at Merseburg Cathedral in 1517.

In his *Compendiaria musicae artis aeditio* (Leipzig, 1516), Koswick endeavoured to present elementary music theory in a concise form. The foreword praises the usefulness and effects of music by quoting from the Bible and ancient Greek authorities. At the centre of the first part, 'Musica choralis', is the chapter on church modes together with numerous examples and intonation formulae; the second part deals with polyphonic music and concentrates particularly on mensural theory. The treatise concludes with a chapter on counterpoint, in which Koswick made new progress in compositional theory. After surveying consonances and dissonances, Koswick gave rules for progressions in two-voice settings and for

the various possible effects in three-voice compositions, starting with the interval between the tenor and the discant. Koswick himself admitted that he gathered the contents of his treatise from various textbooks, but he added some new points. He quoted only Gaffurius, but his prime sources are the treatises of the Cologne school: Cochlaeus, Wollick and an anonymous *Introductorium musicae* (*D-LEu*, *c*1500; ed. H. Riemann, *MMg*, xxix (1897), 12; xxx (1898), 1).

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K.W. Niemöller: *Nicolaus Wollick (1480–1541) und sein Musiktraktat* (Cologne, 1956), 281ff

R. Federhofer-Königs: *Johannes Oridryus und sein Musiktraktat* (Cologne, 1957)

A.M. Busse Berger: *Mensuration and Proportion Signs: Origins and Evolution* (Oxford, 1993)

MARTIN RUHNKE

Koszewski, Andrzej (*b* Poznań, 26 July 1922). Polish composer and musicologist. He studied musicology with Chybiński at the university (1945–50) in Poznań, and theory and composition with Poradowski at the conservatory (1946–53) before becoming a pupil of Szeligowski in Warsaw (until 1958). He also undertook studies on the music of Chopin and the folk music of Wielkopolska. In 1965 he was appointed lecturer at the Poznań Conservatory, later becoming professor (1978) and chair (1984) of theory and composition. He has received prizes from the Polish Ministry of Arts and Culture (1978, 1982, 1988) and the Union of Polish Composers (1986).

The largest and most original group of compositions by Koszewski are his works for unaccompanied chorus. Of these, most individual are the pieces from the 1960s and 70s which employ novel means of articulation: *La espero* and *Ba-no-sche-ro*, for example, explore sounds formed from syllables and include whistling, hissing and frullato, while *Muzyka fa–re–mi–do–si* (1960), based on a five-note series (FryDEryk CHopin), thematically incorporates parlando and vocal glissandos. Such extended techniques in Koszewski's choral style can be attributed to the influence of contemporaneous Polish instrumental music. The remainder of his choruses tend to be either based on folk pieces or inspired by the Polish liturgy and its music, familiar from his formative years as a boy chorister at Poznań Cathedral.

WORKS
(*selective list*)

VOCAL

Choral (mixed chorus, unless otherwise stated): Kołysanka [Cradle Song] (H. Piotrowski), female chorus, 1952; Mazowianka (Pol. folk), 1952; Muzyka fa-re-mi-do-si (syllabic text), 1960; La espero [The Hope] (in Esperanto, L. Zamenhof), 2 choruses, 1963; Tryptyk wielkopolski (Pol. folk), 1963; Ave Maria Praeclara (Pol. anon.), male/mixed chorus, 1963; Nicolao Copernico dedicatum (cant., J. Ratajczak, 3 mixed choruses, 1966; Gry [Games] (Ratajczak, H. Orłowski), female/mixed chorus, 1968; Kantylena (vocalise), female chorus, 1969; Ba-no-sche-ro (Ratajczak, Orłowski, E. Tłuchowski, Koszewski), 1971–2; Canzone e Danza (Koszewski), female/male/mixed chorus, 1974; Prologus (Gallus), 1975; Ad musicam (Koszewski), 2 mixed choruses, whistling group, 1979; Campana (Latin anon.), male/mixed chorus, 1980; Angelus Domini, 1981; 3 chorały eufoniczne [3 Euphonic Chorales] (Hippocrates, A. de Lille, Koszewski), 2 mixed choruses, 1982, Strofy trubadura [Troubadour Poems] (G. de Poitiers), 1986; Serioso-giocoso (Koszewski), 1989; Carmina sacrata (Latin anon.), 1992–4; Missa Gaude Mater, 1998; arrs. of Chopin songs

3 Songs, works for whistling group

INSTRUMENTAL

Orch: Conc. grosso all'antica, str, 1947; Taniec wielkopolski [Wielkopolska Dance], 1951; Allegro symfoniczne, 1953; Sinfonietta, 1956

Chbr and solo inst: Pf Trio, 1950; Sonata breve, pf, 1954; 5 dawnych tanców [5 Old Dances], pf, 1954–63; Tryptyk wielkopolski, pf, 1963; Makowe ziosenka [Poppy Seeds] (F. Ratajezak), reciter, pf, 1969; Przystroje [Ornamentations], pf, 1970; 3 sonatiny, pf, 1978

WRITINGS

'Melodyka walców Chopina', *Studia muzykologiczne*, no.2 (1953), 276–341

'"Kantata Pokoju" Stanisława Skrowaczewskiego', *Muzyka*, v/5–6 (1954), 29–36

'"Koncert na orkiestre" Witolda Lutosławskiego', *RM*, ii/21 (1958), 15–18

'Problemy rytmiczne i agogiczne w walcach Chopina' [Rhythmical and agogical concerns in Chopin's waltzes], *Annales Chopin*, no.3 (1958), 113–32

'Das Walzerelement im Schaffen Chopins', *DJbM*, v (1960), 58–66

'Das Wienerische in Chopins Walzern', *Chopin-Jb* (1963), 27–42

'Ksiądz Wacław Gieburowski jako dyrygent i kompozytor' [Father Gieburowski as conductor and composer], *Monochord*, nos.6–7 (1995), 85–93

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T. Marek: 'Composers' Workshop: Andrzej Koszewski', *Polish Music*, no.1 (1976), 13–17 [interview]

A. Podhajska: 'Twórczość: fortepianowa Andrzeja Koszewskiego' [Koszewski's piano works], *Prace specjalne*, no.18 (1979)

R. Połczyński: 'Traktuję chór jako orkiestrę głosów ludzkich: rozmowa z Andrzejem Koszewskim' [I treat the choir as an orchestra of human voices: interview with Koszewski], *RM*, xxx/8 (1986), 3–5

L. Zielińska: *Przewodnik po twórczości Andrzeja Koszewskiego* [A guide to the music of Koszewski] (Poznań, 1993)

□

Kotek, (Eduard) Yosif [Joseph] **(Yosifovich)** (*b* Kamenets-Podol'sk, nr Moscow, 25 Oct/6 Nov 1855; *d* Davos, 4 Jan 1885). Russian violinist and composer. He studied the violin with Jan Hřimalý and theory with Tchaikovsky at the Moscow Conservatory, whose director, Nikolay Rubinstein, recommended him in 1876 as resident violinist to Nadezhda von Meck. In 1877 Tchaikovsky dedicated his *Valse-scherzo* to Kotek, who in 1878 advised Tchaikovsky on technical problems in the solo part of his Violin Concerto, which they performed (with piano accompaniment) privately in Clarens, Switzerland, on 3 April 1878. Kotek played the piece in public only once, in Moscow in November 1882. After further lessons with Joachim in Berlin, Kotek became a violin teacher at the Berlin Hochschule für Musik (1882). He wrote some studies, duets and solo pieces for the violin, which remained in the repertory for some years.

FRIEDRICH BASER/DAVID BROWN

Kothari, Komal (*b* Kapasan, between Udaipur and Chittaurgarh, Rajasthan, India, 4 March 1929). Indian folklorist and scholar of traditional music. His early education was in Udaipur and Jodhpur. Having taken a degree in Hindi at the University of Rajasthan, he first pursued scholarly interests in Hindi literature. In 1961 he founded the Rupayan Sansthan, the Rajasthan Institute of Folklore, at the village of Borunda about 112 km from Jodhpur, and became its director. Here he initiated his life's work of collecting, documenting and preserving the oral traditions of Rajasthani performing arts. The Institute now houses a huge and unparalleled documentary collection of folktales, songs, proverbs and riddles of Rajasthan. For several years Kothari has been a leading force in introducing traditional Rajasthani professional musicians

and folksingers such as the Langas and Manganiyars to Indian and Western audiences, travelling with groups of them to Europe. In 1960 he published a volume of criticism in Hindi, *Sāhitya, saṅgīt aur kalā* ('Literature, Music and Art'). His *Monograph on Langas* (1972) contains the texts and English translations of 12 songs with valuable notes on their ethnographic and musical background. Publications of the Rajasthan Institute of Folklore include recordings, a folktale text series, a monthly journal on folk arts and another, *Lok saṃskṛti* ('Folk Culture'), on folklore and literature, which have been valuable sources for the study of the history and oral literatures of the region. Kothari was secretary to the Rajasthan Sangeet Natak Akademi in the 1960s and was awarded the Nehru Fellowship in 1976.

WRITINGS

Sāhitya, saṅgīt aur kalā (Jodhpur, 1960)
'Problems of Preservation in Folk-Lore Studies', *Sangeet Natak*, no.3 (1966), 5–15
Monograph on Langas: a Folk Musician Caste of Rajasthan (Borunda, 1972)
'The Folk Legacy of Rajasthan', *National Centre for the Performing Arts Quarterly Journal*, i/2 (1972), 1–10
'Langas: a Folk Musician Caste of Rajasthan', *Sangeet Natak*, no.27 (1973), 5–26
'Report from Rajasthan', *National Centre for the Performing Arts Quarterly Journal*, vi/1 (1977), 15–26
'The Shrine: an Expression of Social Needs', *Gods of the Byways: Shrines of Rajasthan* (Oxford, 1982), 4–31 [pubn of the Museum of Modern Art, Oxford]
'Epics of Rajasthan', *National Centre for the Performing Arts Quarterly Journal*, xiii/3 (1984), 1–19
'Performers, Gods, and Heroes in the Oral Epics of Rajasthan', *Oral Epics in India*, ed. S.H. Blackburn and others (Berkeley, 1989), 102–17

JONATHAN KATZ

Köthen. *See* CÖTHEN.

Kotík, Petr (*b* Prague, 27 Jan 1942). American composer and conductor of Czech birth. He studied the flute in Prague with František Čech and in Vienna with Hans Reznicek. He studied composition in Prague with Jan Rychlík, and at the Vienna Music Academy with Karl Schieske, Jelinek, and Cerha (1963–66). In Prague, Kotík founded and directed two experimental music ensembles: Musica Viva Pragensis (1961–4) and the QUAX Ensemble (1966–9), performing his own and other Czech compositions, as well as music by Boulez, Cage, Cardew, Feldman, Nono, Schwertsik, Stockhausen, Webern, and others.

In 1969 Kotík moved to the USA as a member of the Center of the Creative and Performing Arts at the University of Buffalo (1969–73). In 1970 he founded the SEM Ensemble which toured the USA, Europe and South America. In 1992 he founded the Orchestra of the SEM Ensemble, one of America's leading large-scale new music groups.

Kotík's compositional method is based on indeterminacy as well as consciously controlled decisions. Since the early 1960s he has worked with graphic material to determine parameters in the compositional process. Kotík's compositions in 1970–83 contain independent parts which can, by overlapping, form various ensembles. A common pulse serves as a unifying element to the diverse parts which can be performed either as a solo or simultaneously with any number of other parts. During the 1980s Kotík's compositions became more fixed, his latest scores being precisely notated. Even though his recent pieces involve complex harmonies, the basic structure of the chords is still based on 5ths, 4ths, and octaves.

WORKS
(*selective list*)

Alley, variable ens, 1960–70; Congo, 7 insts, 1962; Kontrapunkt II, a fl, eng hn, cl, bn, va, vc, 1962–3; Hudba pro tři [Music for Three], va, vc, db, 1964; Spontano, pf, 9 insts, 1964; 6 Plums, orch, 1965–8; Kontrabandt, elecs, 2–6 pfmrs, 1967; There is Singularly Nothing (G. Stein), 10vv, 12 insts, 1971–3, rev. 1995; If I Told Him (Stein), 2vv, insts, 1973–4; John Mary (Stein), 2vv, fl, ob, trbn, perc, 1974; Many, Many Women (Stein), 6vv, 6 insts, 1975–8; Adagio, orch, 1977; Drums, 2 perc, 1977–81; Explorations in the Geometry of Thinking (R. Buckminster Fuller), 2vv, 1981; Commencement (Buckminster Fuller), 2vv, 1981; August/October, va, ens, 1981, rev. as Apparent Orbit, a fl, ens, 1984–5; Music for Winds, variable ens, 1981–2; Solos and Incidental Harmonies, fl, vn, 2 perc, 1983, rev. 1984; Integrated Solos, fl, tambourine, tpt, elec, 1986–8; Wilsie Bridge, 2 fl, 2 tpt, 2 synth, 8 perc, 1986–7; Dopisy Olze [Letters to Olga] (V. Havel), 5 spkrs, 7 insts, 1989–91
Quiescent Form, orch, 1964–96

Principal publishers: Srajer, Universal

IVAN POLEDŇÁK

Koto. A Japanese long zither, one of the family of East Asian zithers that includes the Chinese *zheng*, the Korean KAYAGŬM and the Vietnamese ĐÀN TRANH. The *koto* probably originated in China and was introduced to Japan around the start of the Nara period (710–84) or somewhat earlier. The term originally referred to a variety of plucked chordophones, including the BIWA. The modern instrument has 13 silk or nylon strings of equal length and thickness, stretched with equal tension over 13 movable bridges. The tuning of the strings, while always pentatonic, depends on the mode of the piece. The modern *koto* repertory dates from the end of the 16th century. *Sōkyoku* (*koto* music) includes song-cycles (*kumiuta*), instrumental pieces (*shirabemono*) and a form consisting of two or more song sections separated by extended instrumental interludes (*tegotomono*). In the *jiuta* ensemble, the *koto* joins the SHAMISEN (long-necked lute) and the SHAKUHACHI (end-blown flute). The *koto* is also used in the *tōgaku* repertory of *gagaku* court music. In modern Japan it is most important as a household instrument and is considered a valuable adjunct to a refined upbringing and education, although this role is rapidly being usurped by the piano.

For illustration and further discussion of the history and repertory, *see* JAPAN, §II, 4. For illustration of a *koto* bridge, *see* BRIDGE, fig.1*e*.

W. ADRIAANSZ

Kotoński, Włodzimierz (*b* Warsaw, 23 Aug 1925). Polish composer, teacher and writer on music. He studied composition with Rytel at the Warsaw Academy of Music (1945–51) and took lessons with Szeligowski in Poznań. During the last years of socialist realism in Poland he devoted his energies to studying folk music of the Tatra mountains. He attended the Darmstadt summer courses between 1957 and 1961, and was the first composer to make use of the Experimental Studio (founded 1957) of Polish Radio; he has since worked in many other European studios and held residencies abroad. In 1967, he was appointed lecturer in composition at the Warsaw Academy, where he also directed the electronic music studio. A gifted composition teacher, his pupils have included Grudzień, Krupowicz, Kulenty, Szymański, Wielecki and Mykietyn.

After 1956 Kotoński severed ties with neo-classicism and in so doing became one of the most radical composers

in Poland at that time. His absorption of pointillistic serialism in *Sześć Miniatur* ('Six Miniatures') and *Muzyka kameralna* led to his greatest achievement of this period, the orchestral *Musique en relief* (1959). In the 1960s his music was indicative of the Polish trend towards 'sonorism', aleatorism and extended instrumental techniques, though it was characterized by a particular delicacy, textural refinement and by his preference for chamber groupings and specific instruments, especially percussion. He was a pioneer in Poland of tape pieces, of live electronic sound-distribution and in the development of synthesized and computer music.

In 1972, in the Oboe Concerto, he combined electronics with orchestral sonorities. This was followed by a series of symphonic poems, starting with *Róża wiatrów* ['Wind Rose'], which take up the subject of meteorological and navigational winds touched upon in earlier pieces. After 1976 his astute sense of colour, particularly in chamber textures, is accompanied by less dissonant harmony and melody, and in an idiom that includes heterophonic arabesques of frequently Asian-like quality. These relaxed musings were overtaken in the mid-1990s by procedural and expressive concerns of a more traditional symphonic nature. The Concerto for Electric Guitar (1994) is the most extrovert example of Kotoński's later brand of fusion, though the ethos of this period remains consistent with his early interest in folk culture and *musique concrète*.

WORKS

(selective list)

Orch: Tańce góralskie [Highlander Dances], 1950; Prelude and Passacaglia, 1953; Muzyka kameralna, 21 insts, perc, 1958; Musique en relief, 6 orch groups, 1959; Conc. per 4, pf, hpd, gui, hp, orch, 1960, rev. 1965; Musica per fiati e timp, 1963; Muzyka na 16 talerzy i smyczki [Music for 16 Cymbals and Str], 1969; Ob Conc., ob + ob d'amore, live elecs, orch, 1972; Róża wiatrów [Wind Rose], 1976; Bora, 1979; Sirocco, 1980; Terra incognita, 1984; Elec Gui Conc., gui, 11 insts, 1994; Sym. no.1, 1995; Speculum vitae, orch, tape, 1996; Vn Conc., 1996

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ADRIAN THOMAS

Kotter [Cotter, Kotterer, Kotther], **Hans** [Johannes] (*b* Strasbourg, *c*1485; *d* Berne, 1541). German organist and composer. He studied the organ with Paul Hofhaimer from 1498 until about 1500 at the expense of the Elector of Saxony. Until 1508 he was employed at the electoral court in Torgau, first as 'Meister Pauls Knabe' and later as an organist. He was probably in Basle some time after this, and met the Amerbach family. In 1514 he was appointed organist in the collegiate church of St Nicolas in Fribourg. Because of his Protestant leanings, which he had expressed in a poem before 1522, he was expelled from Fribourg at the end of 1530. After unsuccessful attempts to find a post in Strasbourg and Basle, Kotter settled in Berne, where, at least after 1534, he earned his living as a schoolmaster. In 1538 he was appointed schoolmaster in Konstanz, but without formally taking up this post he returned to Berne in the same year.

Kotter played a considerable part in the planning and copying of three keyboard tablatures that belonged to the Basle humanist and lawyer Bonifacius Amerbach (1495–1562) (ed. in SMd, vi, 1967). A large part of the first of these is in Kotter's own hand. The tablatures include some compositions of his own as well as arrangements by him of vocal settings by Barbireau, Hofhaimer, Isaac, Johannes Martini, Sermisy and other composers. A further composition by Kotter is contained in Fridolin Sicher's organ tablature (ed. in SMd, viii, 1992, 78), and it is possible that Leonhard Kleber's organ tablature contains some arrangements by him. Kotter's compositions show him to have been an accomplished musician, able to combine technical skill with musical inventiveness. His freely composed pieces merit special attention as early examples of an individual instrumental style. It is probable that Amerbach's three tablatures were intended primarily for the clavichord.

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MANFRED SCHULER

Kotzebue, August von (*b* Weimar, 3 May 1761; *d* Mannheim, 23 March 1819). German dramatist, diplomat and man of letters. His adventurous career included appointments as lawyer and theatre secretary, Russian court councillor and editor, poet and Russian consul. His satires, his quarrels, and above all his duty to report to the Tsar of Russia on all affairs of interest in Germany and France, made him many enemies, and he was assassinated in 1819 by a student who suspected him of being a traitor and spy.

Kotzebue's immense output of plays includes a majority of ephemera, yet he dominated the repertory of German and Austrian (and many foreign) theatres for a considerable part of the 19th century, and the best of his comedies (including *Die deutschen Kleinstädter*, the first of a prodigious number of plays set in the self-important country town of Krähwinkel, the German equivalent of Gotham) are still effective. Beethoven wrote music for his *Die Ruinen von Athen* and *König Stephan*; Boieldieu, Kreutzer, Lortzing, Reichardt and Spohr are among composers who set his works; and Schubert wrote two operas to Kotzebue texts: *Der Spiegelritter*(?1812, incomplete), and *Des Teufels Lustschloss* (1813–14).

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PETER BRANSCOMBE

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Kouba, Jan (*b* Vysoké nad Jizerou, 28 July 1931). Czech musicologist. He studied musicology and history with Očadlík and Sychra at Prague University (1950–55) and took the diploma with a study of the hymns of the Union of the Bohemian Brethren (*Příspěvky ke zpěvu Jednoty bratrské*). In 1969 he took the doctorate at Prague with a dissertation on the oldest printed hymnbook (1501) from Bohemia. Subsequently he worked as assistant lecturer at the musicology department of Prague University, later moving to the Musicology Institute of the Czechoslovak Academy of Sciences (1965–91); in 1975 he became executive editor of *Hudební věda* (until 1988). His particular areas of research are Czech hymnology and the history of Czech music in the 15th and 16th centuries.

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JOSEF BEK

Koukouzeles [Papadopoulos], **Joannes** (*fl c*1300–50). Singer, composer and reviser of Byzantine chant. Traditionally known as the *maïstōr* ('master'), the 'second source of Greek music' (the first being John Damascene, 8th century) and *angelophōnos* ('angel-voice'), he was one of the most eminent Byzantine musicians during the Palaeologan dynasty (1261–1453) and was later made a saint of the Greek Orthodox Church.

1. LIFE. Koukouzeles probably lived during the reigns of the Emperor Andronikos II Palaeologos (1282–1328) and his successor. Evidence in Byzantine music manuscripts suggests that his musical career was well established by about 1300, and by the mid-14th century he was considered the most important Byzantine composer.

Much of what is known about Koukouzeles' life is contained in a short saint's biography, or *vita*, the earliest extant copies of which date from the 16th century. According to this text he was born in Dyrrachium, now Durrës in Albania, but moved to Constantinople while still a child to attend the imperial school as a protégé of the Byzantine emperor. His mother appears to have been Slavonic, according to instances of her speech recorded (albeit in Greek letters) in the *vita*; nothing is known about his father, although a few music manuscripts state that Koukouzeles' real surname was 'Papadopoulos', that is, 'son of a priest'. The *vita* says that Koukouzeles was not the composer's true name, but that it was given to him by his fellow pupils at the imperial school when they observed his difficulties with the Greek language; the nickname was a combination of the Greek word *koukia* ('beans') and the Slavonic *zeliya* ('cabbage').

Koukouzeles became famous at the imperial court for his exceptional voice, but at the height of his fame as a singer he left Constantinople to enter the monastery of the Great Lavra on Mount Athos. Although he sang for the liturgical services in the monastery church on Sundays and important feasts during the week, he lived outside the walls in a small chapel that he had built himself. The description in the *vita* of Koukouzeles's life on Mount Athos suggests that he was influenced by hesychasm, a mystical movement within Orthodoxy that was prevalent among the Athonite monks during the first half of the

14th century. There is no evidence that he ever left the Holy Mountain.

2. WORKS. Strunk suggested that Koukouzeles may have revised the traditional Byzantine HEIRMOLOGION and STICHĒRARION. The two earliest heirmologia with references to his name, *RUS-SPsc* gr.121 and *ET-MSsc* gr.1256, were copied in 1302 and 1309 respectively; and a stichērarion dating from 1341, *GR-An* 884, has the subscription '[copied] from a thoroughly corrected exemplar written by the old [?late] Koukouzeles'. Raasted's comparison of the traditional stichērarion with Koukouzeles's revised version has shown that original conflicts between melody and textual accent have been eliminated; some parts of the repertory have been transposed to a higher register, and the transitions between lines have been treated more uniformly. The general impression, however, is that Koukouzeles remained faithful to the older tradition.

Although the oldest known chants by Koukouzeles are preserved in appendixes to the two heirmologia mentioned above, most of his music is transmitted in the newer liturgical books, the AKOLOUTHIAI manuscripts and the kalophonic stichēraria; rubrics in these manuscripts reveal that Koukouzeles played a major role in their organization and early development. Many akolouthiai manuscripts include as part of the PAPADIKĒ (a brief treatise often attached to such manuscripts) Koukouzeles's most famous single work, the didactic chant *Ison, oligon, oxeia* (also known as *To mega ison*), which provides a melodic realization of the Byzantine neumes and traditional musical formulae represented in the notation and named in the text (*see* BYZANTINE CHANT, ex.5, for an extract from this chant). *Ison, oligon, oxeia* is based on a similar work by JOANNES GLYKYS, Koukouzeles' older contemporary and former teacher, but Koukouzeles' version is more refined. A number of diagrams attributed to Koukouzeles demonstrating the Byzantine scales and modes are also often included in papadikai, that of a wheel (*trochos*) to illustrate the tetrachords being most commonly found.

As a composer at the beginning of the 14th century, Koukouzeles was undoubtedly an innovator; he was perhaps the first to abandon the older, conservative traditions of chant composition in favour of new melodic invention. For example, the *prooimiakos* (Psalm ciii, sung at Saturday HESPERINOS) in the older, traditional layer of chant has a simple refrain that functions as a brief cadential appendage to certain lines of the psalm; in Koukouzeles' settings, however, the refrain is no longer subordinate but is expanded through textual tropes and has greater melodic interest than the psalm verse (in two of his five *prooimiakos* settings the music for the refrain is almost twice as long as that for the verse). Koukouzeles also expanded the text in his kalophonic settings of Psalm ii for Hesperinos; all such chants by his older contemporaries are built on a single line from the psalm, whereas Koukouzeles always augmented the basic text by incorporating into the principal line of the psalm at least one phrase from a different line, or elements from another verse (or even other verses). As a result of this textual expansion, Koukouzeles's kalophonic settings of Psalm ii are all of great length.

Koukouzeles also used a bolder vocal style in his chants than earlier composers: the melodic range either equals that of the traditional repertory or exceeds it, as the psalm refrains particularly show; and there is a substantial increase in the use of disjunct motion through the employment of intervals greater than the ascending and descending 3rd, even though his melodic lines remain predominantly conjunct. In general, the melodies of Koukouzeles are more skilfully and seamlessly wrought than those of the older, traditional repertory as well as the vast majority of chants by his contemporaries and successors.

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EDWARD V. WILLIAMS/CHRISTIAN TROELSGÅRD

Koulsoum, Ibrahim Oum. *See* UMM KULTHUM.

Koumendakis, Yorgos (*b* Réthymnon, Crete, 29 Nov 1959). Greek composer. He studied the piano and theory at the Réthymnon branch of the Hellenic Conservatory, before moving to Athens where he took private lessons in composition, analysis and conducting from Diamantis Diamantopoulos (1977–9). In Paris he followed courses at IRCAM (1979–80) and Xenakis's classes at the University of Paris (1980–81). In 1985 Ligeti commissioned his *Symmolpa V* for the European Community Youth Orchestra, and in 1990 his opera *Essetai hemar* ('The Day will Come', 1986) was performed in Oslo by the Oslo Sinfonietta. After winning the Prix de Rome in 1992, he spent 1993 at the Villa Medici composing his opera *Bacchae*.

With his striking aural conceptions and the sensuality of his approach to timbre, Koumendakis is one of the most remarkable of younger Greek composers. His approach to composition involves the unexpected juxtaposition of opposites: aggressive dissonance versus harmonic suavity, cluster-like harmonies or impulsive rhythms versus intimate melodic lines, lyrical or even liturgical utterances versus almost expressionistic cli-

maxes. This rare coexistence of aural sensuality and an atmosphere of tragedy is as evident in short works (*Horomimos*, 1988) as it is in such larger-scale compositions as *I Iphigenia sto yefyri tis Artas* ('Iphigenia on the Bridge of Arta', 1994) and the *Requiem ya to télos tou érota* ('Requiem for the End of Love', 1995), where an existential despair is expressed through harmonic restraint and a continuous melodic flow.

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Incid music for many plays

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GEORGE LEOTSAKOS

Kounadis, Arghyris (*b* Constantinople, 14 Feb 1924). Greek composer, conductor and pianist. A piano student of S. Farandatos at the Athens Conservatory, he graduated in 1952; he studied composition under Yannis Papaioannou at the Hellenic Conservatory in Athens, graduating in 1956. Scholarships from the Greek and West German governments enabled him to pursue his studies at the Freiburg Hochschule für Musik, where his composition teacher was Fortner and his conducting teacher Karl Ueter. In 1963 he was appointed assistant professor to Fortner and director of the Musica Viva concerts, succeeding Fortner as a professor in 1972; he retired in 1989. Kounadis has gradually emerged as one of the most important 20th-century Greek composers for the stage, his early ballets moving away from Kalomiris's National School toward more advanced idioms. He was one of the first composers to show an interest in *rebétiko* (a type of urban folksong) and during the period 1949–57 he composed a number of works which show the influence of this and, to some extent, of Stravinsky and Bartók. All but four of the works of this period were later withdrawn as he turned towards more novel techniques, including serial writing and aleatory forms, although his music has retained a strong lyrical basis. His operas, increasingly successful in Germany, though mostly unperformed in Greece, as well as his vocal music, represent perhaps the most important phase of his career. The former often display a sarcastic humour and social criticism, and are usually extended one-act works for chamber ensemble (sometimes with tape). The music, although essentially atonal, tends to incorporate a great variety of references, and even direct quotations – in *Teiresias*, for example, from Bellini, Maillart, Saint-Saëns and Donizetti, and in *Die Bassgeige* from Verdi. *Lysistrata* employs elements of Greek folk music and Byzantine melody, while in *The Return* – a modern approach to the myth of Orestes and Electra – speech and singing parallel the contrast between two different psychological states. Byzantine liturgical elements are also discernable in *Bacchae*, representing one of Kounadis's most mature achievements.

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(*selective list*)

Dramatic: Sapfeiros [Sapphire] (ballet, 1, choreog. de Chirico), perf. 1950; Morfés mias ghinékas [Episodes from a Woman's Life] (ballet, 3, choreog. Manou), perf. 1951; Pandora (ballet, 1, choreog. R. Manou), Delphi, amphitheatre, 10 Aug 1951; Helioyénniti [Sun-Born] (ballet, 3, choreog. Y. de Chirico), perf. 1952; Nekrés fysseis [Still Live] (ballet, 7 scenes, choreog. A. Evanghelidou and D. Tsatsou), Athens, Ethnikos keepos, 10 Sept 1956, rev. 2 pf, 1989–90; Parodia st'aspra [Parody in White] (ballet, 1, choreog. A. Evanghelidou), Athens, Ethnikos keepos, 3 Sept 1956; Madame Hortense (ballet, 1, M. Arghyrakis, after N. Kazantzakis: *Aléxis Zorba*), 1956–7, unperf.; Heroica (film score, dir. M. Kakoyannis), 1960; The Return (op, 1, K. Cicellis and C. Clerides, after Cicellis: *The Way to Colonos*), 1961, rev. 1974 and 1987–8 as O Gyrismos; Der Gummisarg (op, 1, V. Ziogas, Ger. trans. O. Steininger), 1962; Die verhexten Notenständer (music theatre, 1, after K. Valentin), 1939, rev. 1991; Teiresias (revue, 10 scenes, Kounadis and S. Schönbohm), 1971–2; Doctor Faustus (incid music, C. Marlowe), chorus, org, ens, 1972–3; Der Ausbruch (op, 1, W. Jens), 1974; Die Bassgeige (op semiseria, 5 scenes, Schönbohm, W. Reuter, L. Lütkehaus and Kounadis, after A. Chekhov), 1978; Lysistrate (op, 1, Lütkehaus and Kounadis, after Aristophanes), 1980–81, rev. 1997–8; Der Sandmann (op, 1, P. Sievert, after E.T.A. Hoffmann), 1983–4; Kloios [Encircled] (film score, dir. K. Koutsomytis), 1988; Epilogos A (op, 1 scene, Kounadis after M. Sachtouris, Ger. trans. L. Lütkehaus), db, chorus, chbr ens, tape, 1989; Epilogos B (op, 1 scene, Gk. text, Kounadis after Sachtouris), Bar, chorus, chbr ens, tape, 1989; Bacchae (lyric drama, 1, Kounadis and Schönbom, after ancient Gk. text and free trans. by M. Kopidakis), 1993–6

Orch: Sinfonietta, 1951; 5 Compositions, 1957–8; Chorikon, 2 versions, 1958; Triptychon, fl, orch, 1964; Epitýmvion, 6 perc, 15 fl, 1965; Heterophonika idiomela, 1967; Moussiki ya piano ke orchistra, pf, orch, 1955; Suite, pf, cl, str, perc, *c*1955; Per viola ed orchestra da camera, va, 16 insts, 1977; Per pianoforte ed orchestra da camera, pf, 16 insts, 1985

Chbr: Moments musicaux, vn, pf, 1949–50; 5 Sketches, fl, 1959; Str Qt, 1960; Duo, fl, pf, 1961; 4 pezzi, version 1, fl, vc, pf, 1965; 'Wer Ohren hat zu hören, der höre', wind qnt, 1970; Blues [from Die verhexten Notenständer], fl, hpd, 1970; Die Sanduhr der Zeitluppe, action piece, cl, pf, perc, tapes, 1975; Moments musicaux, gui, 1988; Proanarkrousma se mia elegheia [Prelude to an Elegy], vc, pf, 1991

Vocal: Plans for a Summer (G. Seferis), Bar, pf, 1949; 3 Poems (Sappho), S, fl, cel, vib, va, vc, 1959; Epigramma I (U. Thomson), chorus, 1961; 3 Poems (C.P. Cavafy), S, fl, cel, gui, vc, 1963; 4 pezzi, version 2 (Enzensberger), S, fl, vc, pf, 1965; Rhapsodia (A. Hadrian, N. Engonopoulos, Homer), S, ens, 1967; 3 Poems (M.

Sachtouris, trans. T. Hensch), S/Bar, pf, 1967; Epigramma II (V. Ziogas), chorus, 1968; Epigramma III (Kounadis), chorus, 1968; Die Nachtigall (Sappho, ancient Gk.), S, 10 db, 1974; En Athinaes (TV score, Goufas and M. Pondikas), 1 male v, 1 female v, chorus, fl, cl, tuba, gui, elec gui, perc, prep pf, dzouras, 2 mand, 1976; Adieu der Metöken (N. Engonopoulos: *I kalosyni ton anthropon* [Human Kindness], Homer: *Odyssey*), T/Bar, tailor's dummy, pf, 1982; 5 Short Poems by Aléxis D. Zakythinos, S/Bar, pf, 1983; Ta horika [The Choral Songs] (Euripides: *Bacchae*), Mez, dramatic S, female chorus, chbr ens, 1993

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GEORGE LEOTSAKOS

Koundouroff [Koundouros], **Aristotelis** (*b* Tbilisi, Georgia, 29 Dec 1896/10 Jan 1897; *d* Volos, 8 July 1969). Greek composer. His father owned copper mines and foundries in Georgia. Little is known about his early musical studies. He later attended the conservatories of Tbilisi (1924–5) and Moscow (1927–30), studying with Ippolitov-Ivanov at both institutions, and additionally with Glère and Vasilenko at the latter, where he became head of Ippolitov-Ivanov's composition studio. In December 1930 he settled in Greece, where he earned his living teaching theory, first at the Piraeus League Conservatory (1931–2) and then at the pianist Woldemar Freeman's Musical Lycée (1932–8) and conducting the Nea Ionia (an Athenian suburb) municipal band (1938–41). From 1943 until his retirement in 1964 he was head of the music library and sound archives of Athens Radio. Xenakis and Vangelis were among his pupils.

Though Koundouroff's reputation during his lifetime was that of a marginal figure somewhat in the shadow of Kalomiris, he is now regarded as one of the most noteworthy figures of Greek music in the period 1930–60. Skilfully orchestrated, his earlier compositions, such as the *Suite-fantaisie sur des thèmes populaires grecs* (1930–31) and the one-movement Sinfonietta (1934), which received an award from the Academy of Athens, show the influence of his Russian training, and of Prokofiev's 'Soviet' style in particular. Later works, including the tone poem *Orpheus and Eurydice* (1962) and the Mazurka for piano (1963), are harmonically more adventurous, inviting comparison with the more radical Russian modernists such as Skyrabin (whom Koundouroff particularly admired) and Roslavets.

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Stage: Pastorale (ballet), Batoum, 1919; Aul Bastundji [The Village Bastundji] (op, 4 scenes, Z.S., after M.Yu. Lermontov), 1917, rev. 1921–2, 1967, unfinished

Orch: Skaz'ki [Tales], 1919; Ikar [Icarus], 1929; Suite-fantaisie sur des thèmes populaires grecs, 1930–31; Sinfonietta, 1934; Marche militaire, C, 1937; Marsh na narodnuyu revolustionnuyu kretanskuyu temu [March on a Revolutionary Cretan Folk Theme], wind band, ?1941 [transcr. of 4th mvt of Suite-fantaisie]; Larghetto, 1947 [3rd mvt of Sym., f♯]; Predchustviye/Proaesthesis [Premonition], 1952; Corfu, suite, 1954; Orpheus and Eurydice, tone poem, 1962

Choral: Chorus for G. Xenopoulos's play *Sabbath of the Souls*, S, mixed chorus, pf, 1919; I zoi en tafo, S, A, T, B, pf, 1925–6 [with notes on orch]; 2 fragmenta iz syuitï Kartinï iz khudozhestvenno revulutsionnoy galerii [2 Frags. from the Suite 'Pictures from the Revolutionary Gallery of Painting'] (textless), mixed chorus, pf, 1929; Torzhestvennaya kantata k 70 letiyu M.M. Ippolitova-Ivanova [Triumphal Cant. on the 70th Anniversary of M.M. Ippolitov-Ivanov], SATB, pf, 1929; Sym. (G. Stambolis), f♯, S, Mez, Bar, mixed chorus, orch, 1947: Vostaniye [Uprising], Iz rabstva Indii [From the Indian Slavery]; Pages musicales historiques (suite, Gk. and Russian texts), mixed chorus ad lib, *c*1945–7; Paean (L. Karzis), 4-pt male chorus, fl, 2 ob, 2 cl, 2 bn, 2 hn, str, 1946; So sviatemi upokoi [May he Rest with the Saints], SATB [after Tchaikovsky: Sym. no.6, 4th mvt]

Solo vocal with orch: Slova tvoyey lyubvi [The Words of Your Love] (Russian text, trans. J. Ikonomidis), 1v, orch, 1922; Ya budu zhdat' tebya/Se kartero [For Thee I Wait] (O.D.A), 1v, orch, ?1923; Dva kota/Dhyo gatoi [Two Male Cats] (Russian text, trans. Y. Markakis), B/Bar, orch, 1932; Pro kota/O gatos [To the Male Cat] (Russian text, trans. Y. Markakis), B, orch, 1932; Makrya [Far Away] (C. Cavafy), 1942; Ortho kratondas nou [Correctly Thinking], Bar, orch [frag.]

Other solo vocal: Romance no.1 'Sta thambà makrinà paramythia' [Dim Distant Tales] , 1v, pf, 1919; Ya prishyol k tebe [I Came to You] (L. Mareeva), 1v, pf, 1919; Ya dochital stikhi [Reciting Verses] (V. Palei), 1923; Apo ti founda o kotsifas [By the Crest of the Blackbird] (V. Rotas), 1932; transcr. of N. Lambelet: Triandafyllia ke Kuparissi [The Rose Bush and the Cypress] (K. Papadopoulos), 1v, str qt

Pf: Moy pervïy romans bez slov [My First 'Romance sans paroles'], op.1/1, 1919; Valse, d, 1914–15; Fuga v smeshennom stile [Fugue in a mixed style]; Marche caprice, *c*1915; Skazka ruchi'ya [The Tale of the Brook], 1917; Berceuse, B, op.14, 1919; Poème lyrique, g♯, 1922; Les joies, suite, 1923; Ballada eroica, f♯, 1925; Menuet à Mme. L. Radowitch, 1934; Polka de concert, 1935; Mazurka, 1963; Skazka morya [The Tale of the Sea], 1964 [on a theme of 1912–20]; Barcarolla, c; Ballade [to accompany recitation of poems by K. Georgakopoulou]; Mazurka, e; Prelude; Valse, A; untitled piece, e

Other inst: Elégie, Fantasia, pf, str qt, 1926; Chorale, e♭, org

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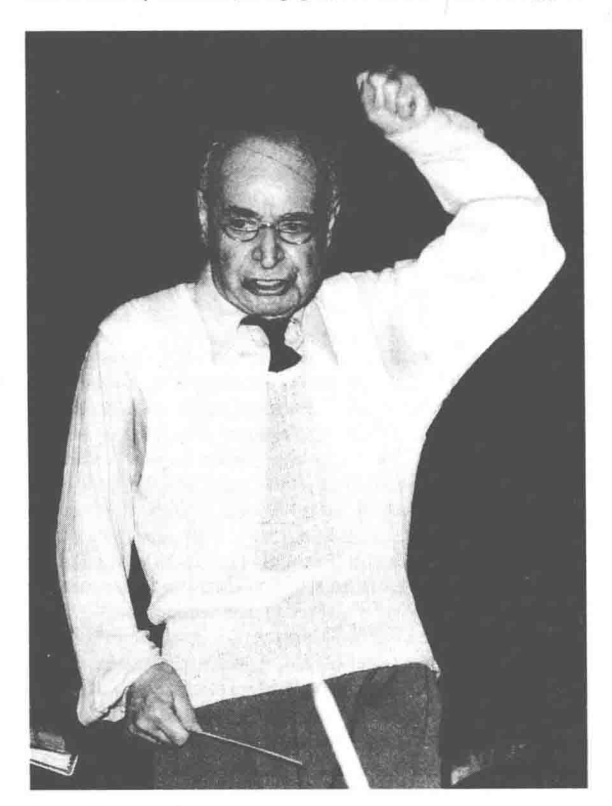
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GEORGE LEOTSAKOS

Koussevitzky [Kusevitsky], **Sergey (Aleksandrovich)** (*b* Vïshniy Volochek, 26 July 1874; *d* Boston, 4 June 1951). American conductor and double bass player of Russian birth. As a young boy he learned the trumpet. Since Jews were not allowed to live in Moscow, he was baptized at 14 in order to enter the Musico-Dramatic Institute of the Moscow Philharmonic, where he studied the double bass under Rambusek. By 1894 he had joined the Bol'shoy Theatre orchestra, and in 1901 he succeeded Rambusek as principal double bass, making his public début (25 March) as a soloist in Moscow. In this period he married Nadezhda Galat, a member of the *corps de ballet*. His many European solo concerts and tours featured his own arrangements and compositions. With Glière's help he wrote a double bass concerto, of which he gave the première in Moscow in 1905. Later the same year he married his second wife, Nataliya Ushkov (Konstantinovna), the daughter of a wealthy tea merchant and soon resigned his post with the Bol'shoy. They moved to Berlin, where he observed Nikisch, Strauss and Weingartner conducting and continued to give double bass recitals. After two years of practice with a student orchestra in his home, he hired the Berlin PO for his public conducting

début in 1908, in a programme which included the Rachmaninoff C minor Concerto with the composer as soloist. Returning to Russia, Koussevitzky founded the publishing house Editions Russes de Musique in 1909 and eventually signed contracts with Skryabin, Stravinsky, Prokofiev, Rachmaninoff and Medtner. While continuing to tour Europe as a soloist, he formed his own orchestra in Moscow. Touring by riverboat they played in towns along the Volga in 1910, 1912 and 1914, including many new works in their programmes. Koussevitzky survived the 1917 Revolution, despite his wealth, and accepted an offer to conduct the newly named State SO in Petrograd (1917–20). He left the USSR in 1920 for Berlin and then Paris, where he founded the Concerts Koussevitzky (1921–9), presenting new music with his own orchestra. He took over the Boston SO from Monteux in 1924 and remained there for a quarter of a century, rivalling Stokowski and Toscanini in his influence on American concert life.

One of the most ardent advocates of contemporary music, Koussevitzky always championed native composers. In Russia he was the special ally of Skryabin. In Paris he commissioned and conducted Ravel's orchestration of Musorgsky's *Pictures at an Exhibition* (1922) and gave first performances of Honegger's *Pacific 231* (1924), Prokofiev's Violin Concerto no.1 (1923) and Stravinsky's *Symphonies of Wind Instruments* (1921), among many others. In Boston he gave 99 premières, including works by Barber, Copland, Hanson, Harris, Piston and Schuman. For the 50th anniversary of the Boston SO in 1931 he commissioned Stravinsky's *Symphony of Psalms*, Ravel's Piano Concerto in G, Hindemith's *Konzertmusik* and works by Roussel, Respighi, Prokofiev and Honegger.



Sergey Koussevitzky

He also gave the first performances of works by Bax, Diamond, Gershwin, Foss, Malipiero and Martinů. He was less friendly to the Second Viennese School, although he did give the first performance of Schoenberg's Theme and Variations (1944).

Koussevitzky's second great legacy was Tanglewood. After a series of outdoor concerts in 1934, the Berkshire Symphony Festival invited Koussevitzky to present summer concerts with the Boston SO in the Berkshire hills of western Massachusetts. The summer music school (now the Tanglewood Music Center) was opened in 1940 with Koussevitzky as director and Copland as assistant director. Guest instructors included Hindemith, Honegger and Messiaen. Koussevitzky taught conducting until his death, when he was succeeded by his former student, Leonard Bernstein.

In concert Koussevitzky could be passionate and electric; in rehearsal, as surviving film and audio recordings demonstrate, he was a tyrant who pleaded and shook with rage, rarely asking for any correction of pitch or articulation, but rather for changes in colour and emotion. Building on the achievement of Monteux, he established a fine tradition of playing French music. He created luminous textures in the French and Russian repertory (as can be heard on the many recordings he made for RCA Victor and EMI), but his treatment of the German masters drew mixed reviews. Despite his support of modern music, he was utterly incapable of learning a score by himself and employed pianists (including Nicolas Slonimsky) to play new scores for him while he conducted an imaginary orchestra. During his early years in Boston, he seems to have felt profoundly ill-prepared; indeed, many players thought him a sadistic bluffer. However, with his iron will, and employing only the finest musicians available, he eventually induced the orchestra to follow his wishes, if not his indications. Koussevitzky rarely appeared as a guest conductor during the last 25 years of his career.

He became a naturalized American citizen in 1941. After his wife died in 1942 he set up the Koussevitzky Music Foundation to commission new works; Britten's *Peter Grimes* (1945) was the foundation's first commissioned opera and Bartók's Concerto for Orchestra its first major orchestral work. In 1947 he married Ol′ga Naumov (1901–78), a niece of his second wife. He received many honorary degrees in America and was appointed a Chevalier of the Légion d'Honneur. Besides his Double Bass Concerto, he wrote a *Humoresque*, *Valse miniature*, *Chanson triste* and many other works for double bass, in addition to a Passacaglia on a Russian Theme (1934) for orchestra.

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JOSÉ BOWEN

Kovačević, Krešimir (*b* Zagreb, 16 Sept 1913; *d* Zagreb, 6 March 1992). Croatian musicologist. He studied composition at the Academy of Music in Zagreb, graduating in 1938. For a time he worked as a répétiteur at the opera houses in Zagreb and Belgrade (1936–9) and then taught music in schools in Osijek and Dubrovnik (1940–50). In 1943 he obtained the doctorate in musicology at the University of Leipzig with a dissertation on Croatian folksong. He relaunched the Dubrovnik City Orchestra in 1946 and was its conductor until 1950. In 1950 he became professor at the Zagreb Academy of Music where he taught until his retirement in 1977. He was music critic of *Zvuk* (1956–66) and the daily *Borba* (1957–87). He was the general editor of the second edition of *Muzička enciklopedija* (1971–7) and *Leksikon jugoslavenske muzike* (1984), and editor of the periodical *Arti musices* (1973–9).

Kovačević's main interest was the history of Croatian music of the 19th and 20th centuries. As a critic covering numerous first performances of Croatian music he became an authoritative chronicler of its trends and developments; in *Hrvatski kompozitori i njihova djela* (1960) he published analytical notes on all the major works of Croatian composers of the late 19th and 20th centuries.

WRITINGS

Das kroatische Volkslied aus dem Murinselgebiet (diss., U. of Leipzig, 1943)
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Stjepan Šulek (Zagreb, 1987)

BOJAN BUJIC

Kovacevich [Bishop], Stephen (*b* San Pedro, CA, 17 Oct 1940). American pianist. He studied with Lev Schorr (a student of Anna Essipoff), made his début at the age of 11, playing the Jean Françaix Concertino, and gave a solo recital in the same year. Three years later he played the Ravel G major Concerto and the Schumann Concerto with the San Francisco SO. In 1959 he moved to London to study with Myra Hess, who rekindled his early love of late Beethoven. His Wigmore Hall début in 1961 was notable for an outstanding performance of the 'Diabelli' Variations, a triumph later repeated at the Royal Festival Hall (he subsequently made a memorable recording of the work). His repertory was, however, already eclectic, and his many recordings include works by Grieg, Schumann, Chopin, Bartók and Richard Rodney Bennett (whose Piano Concerto is dedicated to him), as well as Bach, Mozart, Beethoven and Brahms. His series of the Beethoven and Schubert sonatas begun in the 1990s are notable for their uncompromising strength, articulacy and acuity, and his noble, searching reading of Brahms's D minor Concerto with Sawallisch won a Gramophone Award. He has performed all the Mozart piano concertos and has made something of a speciality of the Tippett Concerto, while his recordings with Jacqueline du Pré and Martha Argerich are justly celebrated. In 1984 he embarked on a second career as a conductor working frequently with the Australian Chamber Orchestra and, subsequently, the Irish Chamber Orchestra.

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BRYCE MORRISON

Kovács, Béla (*b* Budapest, 1 May 1937). Hungarian clarinettist. He studied with György Balassa at the Liszt Academy of Music, and while still a student became a member of the Hungarian State Opera Orchestra (1956); he was later appointed a soloist. He was a founder of the Hungarian Wind Quintet, in which he played from 1961 to 1971, and a member of the Budapest Chamber Ensemble. In 1975 he was appointed a professor at the Liszt Academy. A notable virtuoso, and the leading Hungarian clarinettist of his generation, he is a fine player of both classical and contemporary music. His recordings include Mozart's concerto and quintet, the quintets of Weber and Brahms, Bartók's *Contrasts* and a number of contemporary Hungarian works. He was awarded the Liszt Prize in 1964 and named Artist of Merit in 1972.

PÉTER P. VÁRNAI/R

Kovács, Dénes (*b* Vác, 18 April 1930). Hungarian violinist. After making his début when he was six, he studied with Ede Zathureczky at the Liszt Academy in Budapest, graduating in 1950, and was first violinist at the Budapest Opera, 1951–60. He won the 1955 Carl Flesch Competition in London, and in 1957 was appointed a professor at the Liszt Academy, becoming director in 1966, rector in 1971 and head of the string department in 1980. For many years he played in a duo with the pianist Mihály Bächer. His crystalline tone and sense of style in a repertory from Bach to Bartók make him pre-eminent among Hungarian violinists; he has toured in other European countries and in China. Kovács plays a Guarneri del Gesù violin of 1742, on which he has made a number of recordings, including Bartók's Concerto no.2, Rhapsodies and Solo Sonata for the complete recorded edition. He has given the first performances of several contemporary Hungarian works, most of them dedicated to him, and he was awarded the Liszt Prize in 1954 and 1958, the Kossuth Prize in 1963, and named Eminent Artist in 1970.

PÉTER P. VÁRNAI/R

Kovács, Sándor (*b* Budapest, 26 Jan 1886; *d* Budapest, 24 Feb 1918). Hungarian piano teacher. He studied the piano with Árpád Szendy, composition with Hans Koessler at the National Hungarian Royal Academy of Music, arts at Budapest University and music history in Berlin. He took the doctorate in 1907 at Budapest University (the first music dissertation there) with a dissertation on the evolution of music and was subsequently professor at the Fodor School of Music, Budapest (1910–18). In 1911 he founded, with Bartók and Kodály, the Hungarian Society for New Music (UMZE), which later became the Hungarian section of the ISCM. Kovács was one of the first piano teachers to make use of the results of experimental psychology and to establish a systematic method of music teaching in Hungary. This method concentrated on ear training (anticipating the Leimer-Gieseking method), analysis of sound and touch, practising without the instrument and training the memory; he outlined its principles in his book *Hogyan gyakoroljunk?* (1916). His

compositions include *Petőfi-dalok* ('Petőfi lieder') and two books of songs.

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IMRE FÁBIÁN/R

Koval', Marian Viktorovich (*b* Pristan' Vozneseniya, Olonets province, 4/17 Aug 1907; *d* Moscow, 15 Feb 1971). Russian composer. He studied in Nizhniy Novgorod (1918–21), in Petrograd and at the Moscow Conservatory (1925–30), where he was a pupil of Gnesin and Myaskovsky. In the 1920s he was a member of Prokoll, a 'production collective' of composers whose aim was to write music in the spirit of the new revolutionary era, and of the Russian Association of Proletarian Musicians, 1925–32. He began his creative career as a composer of choral pieces, and such works were to form the greater part of his output. From 1957 to 1961 he was artistic director of the Pyatnitskiy Choir. He was also active in the Composers' Union and held the titles Honoured Art Worker of the RSFSR and Honoured Art Worker of the Lithuanian SSR, as well as the State Prize. The most celebrated of his compositions is the monumental oratorio *Yemel'yan Pugachyov* (1938), which the composer subsequently converted into a five-act opera of the same name. His style has its roots in folk music, with distinctively Russian, lyrical melodies.

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Choral: Skaz o partizane [Tale of the Partisan] (poem) (1935); Yemel'yan Pugachyov (orat, Kamensky) (1940); Narodnaya svyashchyonnaya voyna [National Holy War] (orat) (1942); Chkalov (orat); Zvyozdï kremlya [Stars of the Kremlin] (orat); other pieces for chorus/children's chorus
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Obituary, *SovM* (1971), no.5, p.158

GALINA GRIGOR'YEVA

Kovaříček, František (*b* Litětine, nr Pardubice, 17 May 1924). Czech composer. He studied composition in Prague with Hlobil at the conservatory and with Řídký at the academy, graduating in 1952. Appointments followed as music editor for Czechoslovak radio in Prague (1953–7) and as professor (1966–85) and then director (1990–91) at the conservatory, where he taught many younger leading composers. From 1971 to 1993 he was president of Jeunesses Musicales of the Czech Republic; since his inauguration as honorary president (1993) he has directed all the organization's summer activities. His opera *Ukradený měsíc* ('Stolen Moon') took first prize in the national competition commemorating the 50th anniversary of the founding of the state (1968). His starting-point was neoclassicism, enriched later through use of an extended tonal vocabulary. The forms of his works are clear and concise, with individual sections given contrasting textures, while musical ideas are developed to the full. Emphasis is given to melody punctuated by dissonance.

WORKS
(selective list)

Stage: Ukradený měsíc [Stolen Moon] (Lyric comedy, L. Aškenazy and V. Mikeš), 1966–7
Orch: Ov., 1952; Conc. comaroso (V. Čtvrtková, V. Frühaufová, nar, chbr orch, 1956; Capriccio, chbr orch, 1971; 4 temperamenty, str, 1998
Chbr and solo inst: Pf Sonata no.2, 1968; Díkůvzdání [Thanksgiving], org, 1997; Sonata, vn, pf, 1998
Vocal: Písničky [Songs] (folk poetry), cycle, low v, pf, 1951; Zlatá vlna června [Golden Wave of June] (M. Florian), song cycle, high v, pf, 1957; Posmívánky [Mocking Songs] (folk poetry), SATB, pf, 1968; 3 tváře lásky [3 Faces of Love] (folk poetry), SA, 1997

Principal publishers: Dilia, Panton, Supraphon

JIŘÍ MACEK

Kovařovic, Karel (*b* Prague, 9 Dec 1862; *d* Prague, 6 Dec 1920). Czech conductor and composer. He studied the clarinet, piano and harp at the Prague Conservatory (1873–9) and composition with Fibich (1878–80) before working as harpist with the Provisional (later National) Theatre in Prague (1879–85), as piano accompanist to the violinist František Ondříček and to the baritone Leopold Stropnický (1881–7), and as director (1898–1900) and répétiteur at Pivoda's Prague school for singers (1880–1900). He conducted orchestral concerts of the Umělecká Beseda artists' association in 1893–4 and was one of the first conductors of the Czech PO.

In 1900 Kovařovic was appointed opera director at the National Theatre; he formed a new orchestra and chorus in the next year, and remained in this post until shortly before his death. His work at the Theatre was his most important contribution to Czech musical life. He began his career there with *Dalibor* and thereafter paid particular attention to the classics of the Czech repertory – Smetana, Dvořák (including the première of *Rusalka*) and Fibich. He also gave first performances of operas by Ostrčil, Foerster and Novák and the first Prague performance (1916) of *Jenůfa*, which led immediately to performances in Vienna and Berlin and established Janáček's reputation. This followed his 12-year refusal to consider the work (though it had been successfully performed in Brno) and was conditional upon his revision and reorchestration of the work – in which form it is still played in the Czech Republic. He had a special sympathy with French opera and conducted Russian and German works, notably those of Wagner and Strauss. At the same time he directed the Czech PO in new orchestral works by Novák, Suk and others. He was elected to extraordinary (1901) and ordinary (1906) membership of the Czech Academy of Science and Arts, and in 1910 was made an officer of the Académie Française.

Before establishing himself as a conductor, Kovařovic had already made a reputation as a composer, at first with the opera *Ženichové* ('The Bridegrooms') and the ballet *Hašiš*, both successfully performed in 1884. He had a feeling for dramatic tension and stage effect, and a refined sense of instrumental colour; his work overflows with a lyricism and elegance close to French music. The operas *Psohlavci* ('The Dog Heads') and *Na starém bělidle* ('At the Old Bleaching-House') were the most popular, their patriotic pathos proving a moral prop to the Czech people at times of oppression. The former won first prize in a competition held in 1897 for new Czech operas. He is the author of *K otázce dramaturgie operní* ('On the problem of operatic dramaturgy'; Prague, 1904).

WORKS
(*selective list*)

OPERAS

Ženichové [The Bridegrooms] (comic op, 3, Kovařovic, after K.S. Macháček), 1880–83, Prague, 1884; Cesta oknem [The Way through the Window] (E. Züngl, after G. Lemoine, A.E. Scribe), 1885, rev. 1914, 1920; Crespo (Kovařovic, after P. Calderon), 1886–7, inc.; Armida (J. Vrchlický, after T. Tasso), 1888–95, inc.; Noc Šimona a Judy (comic op, 3, K. Šípek [J. Peška], after P. Antonio d'Alarcón), 1890–91, Prague, 1892

Psohlavci [The Dog Heads] (3, Šípek, after A. Jirásek), 1895–7, Prague, 1898; Na Starém bělidle [At the Old Bleaching-House] (4, Šípek, after B. Němcová), 1898–1901, Prague, 1901, reorchd 1916; Slib [The Promise] (Šípek, after G. Feuillet), *c*1905, prologue orchd R. Zamrzla; Flétna [The Flute] (J. Kvapil), 1910, inc.

OTHER WORKS

Operetta: Edip král [Oedipus the King] (A.V. Nevšímal, after Sophocles), 1889–90, Prague, 1894

Ballets: Hašiš (1), V. Reisinger, 1883, Prague, 1884; Pohádka o nalezeném štěstí [A Tale of Happiness Discovered] (3), A. Berger, 1888–9, Prague, 1889; Na záletech [On Excursions] (ballet pantomime, 10 scenes, A. Viscusi), 1909, Prague, 1909

Incid music: Ďáblovy pilulky [The Devil's Pills] (3, F. Lalone, A. Burgeois Anicet, Laurent), Prague, 1890

Orch: Předehra veseloherní [Comedy Ov.], 1880; Pf Conc., 1887; Předehra dramatická, 1891; 2 sym. poems

3 str qts, 1878, 1887, 1894; inst pieces, songs, choruses

Principal publishers: Dilia, Hudební Matice, Otto, Umělecká Beseda, F.A. Urbánek

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J. Procházka, ed.: *Karel Kovařovic: první šéf Národního divadla v Praze 1900–1920* [First head of the Prague National Opera 1900–1920] (Prague, 1946)

A. Rektorys, ed.: *Korespondence Leoše Janáčka s Karlem Kovařovicem a ředitelstvím Národního divadla* (Prague, 1950)

B. Štědroň: 'Ke korespondenci a vztahu Leoše Janáčka a Karla Kovařovice' [Correspondence and relationship between Janáček and Kovařovic], *SPFFBU*, F6 (1960), 31–69

F. Pala: *Opera Národního divadla v období Otakara Ostrčila* [The opera of the National Theatre at the time of Otakar Ostrčil], i (Prague, 1962)

J. Němeček: *Opera Národního divadla za Karla Kovařovice* [Opera in the National Theatre during the time of Kovařovic] (Prague, 1968)

Dějiny české hudební kultury, 1890–1945 [History of Czech music culture, 1890–1945], i (Prague, 1972)

S. Zachařová: 'Nejedlý a Kovařovic' [Nejedlý and Kovařovic], *Zdeněk Nejedlý: doba, život, dílo* (Prague, 1975), 89–170

J. Tyrrell: *Czech Opera* (Cambridge, 1988) [incl. bibliography]

J. Dehner: 'Kovařovicovy retuše Mé vlasti' [Kovařovic's revision of Má vlast], *OM*, xxiv (1992), 40–48

J. Tyrrell: *Janáček's Operas: a Documentary Account* (London, 1992)

MILAN KUNA

Kovnatskaya, Lyudmila Girshevna (*b* Leningrad, 5 Feb 1941). Russian musicologist and teacher. She studied the organ with Isayya Braudo and musicology at the Leningrad Conservatory, graduating in 1965. She began teaching at the conservatory in 1968 and in 1970 she completed her postgraduate studies there as a pupil of Druskin with a dissertation on Benjamin Britten. She became a senior lecturer in 1980 and took the DSc in 1987 with the study *Angliyskaya muzïka XX veka*. In 1992 she was appointed professor at the conservatory and in 1994 she became senior research fellow at the Russian Institute for the History of Fine Arts in St Petersburg. She has been visiting professor throughout Russia and has participated in musicological congresses worldwide; she has also contributed significantly to the cultural life of St Petersburg by organizing international symposiums and conferences.

Kovnatskaya is the leading Russian specialist on the history of English music and her writings, which include *Benjamin Britten*, *Angliyskaya muzïka XX veka* and many articles, form the main corpus of writings in Russian on this topic. Her monograph on Britten remains the only one ever published on this composer in Russian. Her later writings have examined the musical culture of Leningrad during the 1920s, particularly the Leningrad Association of Contemporary Music and Shostakovich. She instigated and edited the first collection of essays (1996) published in post-Soviet Russia to examine Shostokovich's life and work according to contemporary scholarship; a second collection followed in 2000. She has also prepared editions of works by her former mentors, Druskin and Braudo. Her own writings are notable for their profound research, broad context and literary value A distinguished Russian historian and brilliant lecturer, she has supervised many graduate and postgraduate students.

WRITINGS

Benjamin Britten (diss., Leningrad Conservatory, 1970; monograph, Moscow, 1974)

'Fol'klorniye ėlementï vokal'noy melodiki Brittena' [Folklore elements in Britten's vocal style], *Voprosï muzïkoznaniya*, xviii (1972), 298–325

Introduction and epilogue in Russ. trans. of J.A. Westrup: *Purcell* (Leningrad, 1980), 3–4, 204–39

'Michael Tippett: k 75-letiyu' [Michael Tippett on the occasion of his 75th birthday], *SovM*, 1980, no.11, pp.123–9

ed., with M. Sabinina and A. Klimovitsky: M. Druskin: *Istoriya i sovremennost'* (Leningrad, 1981) [incl. 'K biografii M.S. Druskina', 261–80]

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Angliyskaya muzïka XX veka: istoki i ėtapï razvitiya [English music of the 20th century: the sources and the stages of its development] (Moscow, 1986; diss., Leningrad Conservatory, 1987)

'"Death in Venice": an Opera by Benjamin Britten', *Muzikalni khorizonti* (1987), no.3, pp.59–73

'Kompozitorï Anglii', *Muzïka XX veka*, ii (Moscow, 1987), 269–93

ed. *Traditsii muzïkoznaniya* [The traditions of musicology] (Leningrad, 1989) [incl. introduction]

'Iz istorii angliyskogo khorovogo dvizheniya' [From the history of the English choral movement], *Muzikalni khorizonti* (1990), no.9, pp.41–58

'Russian Funeral through Russian Ears: Oral Impressions and some Questions', *International Journal of Musicology*, ii (1993), 321–32

'Zhizn' v pis'makh: k 80-letiyu Bendzhamina Brittena' [A life in letters: for the 80th anniversary of the birth of Benjamin Britten], *MAk* (1993), no.4, pp.214–21

'Note on a Theme from "Peter Grimes"', *On Mahler and Britten: Essays in Honour of Donald Mitchell*, ed. P. Reed (Woodbridge and Aldeburgh, Suffolk, 1995), 172–85

'Vernut' Stravinskogo na rodinu' [To return Stravinsky to his homeland], *MAk* (1995), nos. 4–5, pp.195–229 [based on the monograph by Druskin and his papers]
'"Ize cheruvim" o neizvestnom avtorskom nabroske M.A. Balakireva', *Balakirevu posvjaschajetsa sbornik statey k 160-letiyu sodnya rozdeniya kompozitora (1836–1996)*, ed. T. Tzaitseva (St Petersburg, 1996), 113–39
ed.: *Pamyati N.S. Rabinovicha* [In memory of N.S. Rabinovich] (Washington DC, 1996)
ed.: *Dmitriy Shostakovich: sbornik statey k 90-letiyu so dnya rozhdeniya* [Dmitry Shostakovich: collection of articles for the 90th anniversary of his birth] (St Petersburg, 1996) [incl. 'Shostakovich v protokolakh LASM' [Shostakovich in the LASM reports], 48–67; 'Shostakovich i Britten: nekotorïye parallelï' [Shostakovich and Britten: some parallels], 306–23
ed.: *D.D. Shostakovich: mezdu mgovenijem i vechnostiu (dokumenti, materialis, stat'i)* [D.D. Shostakovich: between the moment and eternity (documents, articles, materials)] (St Petersburg, 1996) [incl. 'Shostakovich i Bogdanov-Berezovsky (20-e godi)' [Shostakovich and Bogdanov-Berezovsky (1920s)]; 'Epizod iz zhizni knigi (Interview s Genrikhom Orlovim)' [An episode of the book's life (Interview with Henry Orlov)]]
'Opera v tserkvi' [Opera in the church], *Voprosï operï*, ii (St Petersburg, 1998)
'Angliyskaya muzïka mezh dvukh voyn' [English music between the wars], *A 20th Century Music Textbook*

OL'GA MANUL'KINA

Kowalski, Henri (*b* Paris, 1841; *d* Bordeaux, 8 July 1916). French pianist and composer of Polish and Irish descent. He entered the Paris Conservatoire in 1853 and studied the piano under Marmontel, Prudent and Anatole Petit and composition under Carafa and Samuel David. After experience as a chorister at the imperial chapel and as pianist at the Opéra he began in 1858 a concert career which included tours of southern France (1864), Germany and Spain (1868), England, the USA and Canada (1869, 1876) and Australia (1880–82). By 1870 he had composed many songs and sacred works and over 100 piano pieces, including the celebrated *Marche hongroise* (1864). In 1870 he was music critic of *L'Europe*; his first opera, the five-act *Gilles de Bretagne*, was produced unsuccessfully by Vizentini at the Théâtre Lyrique in 1877. He went to Melbourne in 1880 to give a series of concerts and act as French juror at the International Exhibition, and subsequently toured country centres in Victoria and other states. He acted as overseas correspondent to *Le Figaro*, began work on a comic opera by the Melbourne writer Marcus Clarke and enhanced his reputation for personal generosity, charm and pianistic virtuosity. He returned to Europe for the première of his 'Australian' opera *Moustique* in Brussels (1883) but in 1885 finally settled in Sydney, where he was much more appreciated (Pougin had called his *A travers l'Amérique* 'absolument insignificant et dénué d'intérêt'). He was appointed conductor of the Sydney Philharmonic Society (1886–9) and was co-founder with Leon Caron of Sydney's Orpheus Club (1887–91), and his activities included teaching, concert appearances (often for the benefit of Australian artists), the establishment of a French musical depot to promote his native music and polemics calling for government subsidy of his training schemes to improve theoretical and practical standards in Australia. Many of his piano pieces and songs were performed, as were his three-act lyric opera *Vercingetorix* (Sydney and Melbourne, 1881) and an oratorio *The Future Life* (Sydney, 1895).

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D.J. Quinn: 'Musicians and Musical Taste in Australasia; 1: Sydney', *Review of Reviews* [Sydney] (20 April 1895), 391–3
Cosmos [Sydney] (30 April 1895), 433–6
B.R. Elliott: *Marcus Clarke* (Oxford, 1958), 231, 238–9

ELIZABETH WOOD

Kowalski, Jochen (*b* Wachow, Brandenburg, 30 Jan 1954). German countertenor. He studied in Berlin, making his début while still a student as an apprentice in *Die Meistersinger* at the Komische Oper and then joining the company. In 1985 he sang the title role of Handel's *Giustino*, and repeated the part in Vienna (1986) and Schwetzingen (1989). His unusually wide repertory includes the title role and Ptolemy in Handel's *Giulio Cesare*, Daniel (*Belshazzar*), Annius (*La clemenza di Tito*), Fyodor (*Boris Godunov*), Britten's Oberon and Gluck's Orpheus, which he sang during the Komische Oper's visit to Covent Garden (1989). With the Royal Opera he has sung Prince Orlovsky (*Die Fledermaus*), Orpheus and Pharnaces (*Mitridate, re di Ponto*), which he also sang in Amsterdam (1992). He sang Otto (*L'incoronazione di Poppea*) in Salzburg in 1993, and the following year appeared as Rossini's Tancredi in Berlin. In 1995 he created Creon in Liebermann's *Freispruch für Medea* in Hamburg. Kowalski's recordings include Didimus (*Theodora*), Orpheus and discs of Baroque arias. His voice, sweet-toned, flexible and unusually resonant for a countertenor, is equally well suited to Baroque, Classical and 20th-century music, while he is a powerful and expressive actor.

ELIZABETH FORBES

Kowalski, Max (*b* Kowal, 10 Aug 1882; *d* London, 4 June 1956). German composer of Polish birth. In 1883 he was taken to Germany. He took a doctorate in law at the University of Marburg and studied singing with Alexander Heinemann in Berlin and composition with Sekles in Frankfurt. Among his first publications was a set of songs on poems from the Giraud–Hartleben *Pierrot lunaire* which appeared at about the same time as Schoenberg's settings. Kowalski's songs, unlike Schoenberg's, fall within the tradition of the Romantic lied, to which he was one of the last successful contributors. In 1939, after his release from the Buchenwald concentration camp, he fled to England, where he found work as a piano tuner and synagogue singer. Later he taught singing in London and continued to compose until his death.

WORKS
(*selective list*)

SONGS
all for 1v, pf

6 Lieder (O.J. Bierbaum, R. Dehmel, K. Kamlah, P. Verlaine), op.1 (1913); Die Sonne sinkt (F. Nietzsche), op.2 (1913): 6 Gesänge (V. Blüthgen, Dehmel, J. von Eichendorff, J.P. Jacobsen, Su Chien-yüeh), op.3 (1913); 12 Gedichte aus Pierrot lunaire (A. Giraud, trans. O.E. Hartleben), op.4 (1913); 3 Lieder (M. Greif), op.5 (1915); 3 Balladen (C.F. Meyer), op.7 (1914); 3 Gedichte (Greif), op.8 (1914); 4 Gesänge (Dehmel, E. Lissauer, Novalis, J. Vogel), op.9 (1916); 6 Lieder auf alte Gedichte (1919), op.10; 6 Liebeslieder aus dem Rokoko (H.C. Boie, J.W.L. Gleim, F. von Hagedorn, E. von Kleist, G.E. Lessing), op.11 (1921)

5 Marienlieder, op.12, 1927; 6 Gedichte (Verlaine), op.13, 1928; 5 Gedichte (H. Hesse), op.14 (1931); 6 Gedichte (H. Klabund), op.15, 1930; 5 Lieder (F. Hebbel, R. Huch, Lessing, Lissauer, Nietzsche), op.16 (1931); 6 Lieder aus dem West-Östlichen Divan (J.W. von Goethe), op.17 (1934); 7 Gedichte (Hafiz), op.18, 1933; Japanische Frühling (trans. H. Bethge), 10 songs, 1934–8; 4 zusätzliche Lieder (Jap. verse), 1934–7; 5 Jüdische Lieder, 3

zusätzliche Jüdische Lieder, 1935–7; 12 Kinderlieder, 1936; 6 Heine-Lieder, 1938
12 Lieder (Li Tai Po), 1938–9; Ein Liederzyklus (O. Khayyām), 1941; 8 Lieder (Hafiz), 1948; 7 Lieder (Meyer), 1949; 6 Lieder (F. Hölderlin), 1950–51; 7 Lieder (R.M. Rilke), 1951; 7 Geisha-Lieder, 1951; 6 Lieder auf indischen Gedichte (trans. Bethge), 1951–2; 5 Lieder (S. George), 1952; 6 Lieder auf arabischen Gedichte (trans. Bethge), 1953–4

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2 Klavierstücke, op.6 (1913)

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H.F. Redlich: 'Max Kowalski', *Musica*, xi (1957), 584 only
P. Gradenivitz: 'Max Kowalski (1882–1956): Rechtsanwalt und feinsinniger Musiker', *Bulletin des Leo Baeck Institut*
based on *MGG1* (xvi, 1049–50) by permission of Bärenreiter

PHILIP L. MILLER

Kox, Hans (*b* Arnhem, 19 May 1930). Dutch composer. After early studies with his father, an organist and choral conductor, he attended the Utrecht Conservatory and was then a private composition pupil of Badings; his piano studies were completed with Jaap Spaanderman. He was director of the Doetinchem Music School 1956–71, which he brought to a high standard. In 1974 he became director of the Concertgebouw Orchestra, but resigned shortly afterwards as a result of the critical reception of his opera *Dorian Gray*. Thereafter, he lived in Haarlem as a freelance composer, at the same time teaching composition at the Utrecht Conservatory.

He made his début with a string trio performed at the Gaudeamus Foundation in 1953, and he increased his reputation with the Piano Sonata no.1 and the First String Quartet. He wrote his first large orchestral work, the *Concertante muziek*, in 1956 to a commission from the Concertgebouw Orchestra. Kox's music from these early years until 1963 is marked by classical forms and by the harmonic influences of Berg, Mahler and Badings, which gradually disappear; chief among the compositions of this period are the First Symphony, the Piano Concerto and the First Violin Concerto. The Symphony no.2 (1966), in which Kox began to explore the implications of Mahler's work for contemporary music, brought this phase to a definite close, for Kox had felt the need for greater formal freedom and the desire to apply newer techniques. In works like *Phobos* (1970) and the *Six One-Act Plays* (1971), Kox experimented with Kaleidoscopic timbres in static constellations, similar to Ligeti's slowly shifting tonal fields. Occasionally, as in *Requiem for Europe* and *Dorian Gray*, he employed graphic and proportional notation.

In fact, this changing attitude to form was emerging much earlier. The main vehicle for his explorations in this field was his *Cyclophony* cycle, a series of 15 compositions he began in 1964 and to which he periodically returned. They are generally short pieces, scored for a wide variety of mostly chamber settings. The term 'cyclophony' refers to the unlimited possibilities of an open, unrestricted concept. No.7, for example, is made up of five blocks, each with seven subdivisions which may be played simultaneously or in different successions, and each allowing improvisation around given melodic and rhythmic formulae.

Large choral works hold an important position in his output, which now consists of more than 140 works in every conceivable genre. For the 25th anniversary of the Battle of Arnhem, Kox composed *In Those Days*, which won the Prix Italia in 1970. Each group has different starting-points in relation to the others, and so a fluctuating form is achieved. The *Requiem for Europe* is scored for four spatially disposed choirs with instrumental groups; some freedom is allowed to the conductor, whose choices are to be influenced by the acoustic of the hall. In later works, the accent on the metaphysical aspects of life increases. The persecution of Jews and the ruptured musical, spiritual and social harmony of this century are treated with growing intensity in monumental works like the *Anne Frank Cantata* (1984), *Sjoah* (1989), *Das Credo quia absurdum* (1995) and the Third Symphony (1980–5), whose mottos come from the book of *Isaiah*.

In the later concertos, chamber works and his more than ten works for saxophone (all written for the American alto saxophonist John-Edward Kelly), a dense, expressionist style has come to the surface. A curious form of disquiet is discernible, especially in the restless, virtuoso solo parts, which reveal a theatrical nature. Although his music, neglected for many years, is now gradually establishing itself in Dutch musical life, his second opera *Das grüne Gesicht* (1981–91) remains unperformed.

WORKS
(*selective list*)

VOCAL

Op: Dorian Gray (2, Kox, after O. Wilde), 1973, Amsterdam, 1974, Circustheater, Scheveningen, 30 March 1974, rev. 1975; Das grüne Gesicht (1, Kox, after G. Meyrink and L. Jacobowski), 1991, suite, orch 1994, unperf.
Choral: Chansons cruelles (N. Louvrier, K. Merz, R.M. Rilke), 1957; De kantate van Sint Juttemis (H. Gijsbers), T, Bar, male vv, pf, 1962; Litania, female vv, orch, 1962; Zoo (T. Fop), male vv, orch, 1964; In Those Days (Old Testament, Livy, Erasmus, W. Churchill), 2 groups of 4vv, 3 orch groups, 1969; Requiem for Europe (P. Celan, Kox, Deuteronomy), 4 choruses, 2 org, orch, 1971; Puer natus est, vv, orch, 1971; Anne Frank Cant. (A Child of Light), S, C, B, chorus, orch, 1984; Sjoah (orat.), S, T, B, chorus, orch, 1989; Das Credo quia absurdum (F. Nietzsche, R.M. Rilke), S, B, chorus, orch, 1995
Solo vocal: 3 coplas (J.W.W. Buning), 1v, pf, 1955; Vues des anges (Rilke), 1v, pf, 1959; 3 Chinese Songs, Bar, pf, 1962; L'allegria (G. Ungaretti), S, orch, 1967; Gedächtnislieder, S, orch, 1972; Cyclophony XV, Mez, ens, 1998

ORCHESTRAL

Concertante muziek, hn, tpt, trbn, orch, 1956; Little Lethe Sym., 1956; Fl Conc., 1957; Conc. for Orch, 1959; Sym. no.1, str, 1959; Ballade, 1960; Spleen, ballet, 1960; Pf Conc., 1962; Vn Conc., 1963; 2 Vn Conc., 1964; Cyclophony no.1, vc, chbr orch, 1964; Cyclophony no.2, 1964; Cyclophony no.5, ob, cl, bn, 19 str, 1966; Sym. no.2, 1966; Cyclophony no.6, vn, tpt, pf, vib, 16 str, 1967; Vc Conc. no.1, 1969; Phobos, 1970; 6 One-Act Plays, 29 insts, 1971; Conc. bandistico, 1973; Cyclophony no.9, perc, orch, 1974; A Gothic Conc., hp, chbr orch, 1975; Sinfonia concertante, vn, vc, orch, 1976; Vn Conc. no.2, 1978; Sym. no.3, 1980–5; Face to Face, a sax, str, 1992; Vn Conc. no.3, 1993; Vc Conc. no.2, 1997

CHAMBER AND INSTRUMENTAL

3 sonatas, vn, pf, 1952, 1955, 1961; 3 str trios, 1952, 1954, 1955; 2 Pf Pieces, 1954; 2 pf sonatas, 1954, 1955; Str Qt no.1, 1955; Sextet no.1, fl, ob, hpd, str trio, 1957; Str Qnt, 1957; Sextet no.2, str qt, hpd, pf, 1957; 3 Pieces, vn in 31st-tones, 1958; Pf Qt, 1959; Sonata, vc, 1959; Sextet no.3, wind qnt, pf, 1959; Barcarolle, pf, 1960
3 Studies, pf, 1961; Studies in Counterpoint, fl, hpd, 1962; Cyclophony no.3, pf, elec, 1964; Cyclophony no.4, rec, 9 str, 1965; Pf Qt, 1968; Cyclophony no.7, vn, pf, 6 perc, 1971; Capriccio, 2 vn, pf, 1974; Pf Trio, 1976; Cyclophony no.8, 8 vc, 1979; Concertino, a sax, wind ens, 1982; Sonata, t sax, pf, 1983; Cyclophony no.13, 2 pf; Sonata, a sax, pf, 1984; Sax Qt no.1, 1985; Sax Qt no.2, 1987; Through a Glass, Darkly, a sax, pf,

1989; Asklepios, 2 ob, 2 cl, 2 bn, 2 hn, 1990; Cyclophony no.14, vn, hp, 1992; Str Qt no.2, 1996; Galgentrio, a sax, vc, pf, 1997

Principal publisher: Donemus

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GroveO (J. Wouters/L. Samma)

W. Paap: 'De componist Hans Kox', *Mens en melodie*, xxiv (1969), 35–42

G. Werker: '"In Those Days": a Musical Memory of the Battle of Arnhem', *Sonorum speculum*, no.43 (1970), 24–30

R. Starreveld: 'Hans Kox: Cyclophonies', *Sonorum speculum*, no.52 (1973), 28–37

B. van Putten: 'Return to the Critical Mass', *Key Notes*, xxxix/4 (1995), 10–15

B. van Putten: *Hans Kox* (Amsterdam, 1998) [publisher's catalogue]

JOS WOUTERS/BAS VAN PUTTEN

Kozarenko, Oleksandr (*b* Kolomiïya, Ivano-Franko province, 1963). Ukrainian composer. He graduated from the Kiev Conservatory where he studied the piano with Vorob′yov and composition with Skoryk with whom he undertook postgraduate work, gaining his Candidate of Arts degree in 1993. He has been a laureate of the Lysenko piano competition (1984) and of the Revuts′ky Prize (1996); he was appointed senior lecturer at the Lysenko Institute in L′viv in 1995. His compositional style is shaped by the Romantic tradition of the Ukrainian school (as exemplified by Lysenko), by the Expressionist tendencies of the Second Viennese School and, lastly, by various sources ranging from Carpathian and Hutsul folklore to the music of the Orthodox Church and vernacular urban styles. His distinctive language combines tonal thinking with aleatory and sonoristic techniques, turns of phrase from folklore with church monody, and melodies of the romance type with declamatory devices. His thinking tends towards theatricality while he prefers to work with chamber forces in tested formats. The fusion of different sources and styles, as well as the array of different techniques found in each composition makes it possible to place Kozarenko's work within the postmodern trend in late 20th-century Ukrainian music.

WORKS
(*selective list*)

Stage: Don Zhuan iz Kolomiï [Don Juan from Kolïmiya] (ballet), 1994; Oresteya [The Oresteia] (monodrama), 1996; Chas pokayannya [The Hour of Repentance] (chbr op), 1997

Chbr cants.: Mikroskhemï [Microcircuits], 1989; 5 vesil′nykh ladkan′ z Pokuttya [5 Merry Wedding Songs from Pokutt], 1992; P′ero mertvopetlyue [Pierrot at the Death of Petlyura], 1994

Inst: Chaconne, orch, 1989; Passacaglia, organ, 1989 [based on Galician theme]; Vn Conc., 1989; Konzertstück, fl, kbd, str, 1990; Concerto rutheno, chbr ens, 1991; Ėpistolï [Letters], orch, 1991; Chanson triste in memory of Lutosławski, org, str, 1994

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YELENA and YURY CHEKAN

Kozeluch [Koscheluch, Koželuh], **Johann Antonin** [Jan Evangelista Antonín Tomáš] (*b* Velvary, 14 Dec 1738; *d* Prague, 3 Feb 1814). Bohemian composer, Kapellmeister and music teacher, a cousin of LEOPOLD KOZELUCH. He studied music at school in Velvary, as a chorister at the Jesuit college in Březnice and in Prague with J.F.N. Seger. He then worked for a short time as Kapellmeister in Rakovník and cantor in Velvary (to March 1762). Between about 1763 and 1766 he lived in Vienna, where he studied composition with Gluck and Gassmann and recitative with Hasse. After his return to Prague he soon became renowned as a music teacher and was subsequently Kapellmeister at St František at the Crusaders' monastery. He applied unsuccessfully for the post of *cappellae magister* at Prague Cathedral on F.X. Brixi's death in 1771, but was appointed there on 2 March 1784 as successor to Anton Laube and held this position until his death. Among his pupils were Václav Praupner and Leopold Kozeluch; he also taught composition to his two sons, Wenzel Franz (*b* 1784, a teacher of Joseph Proksch) and Vinzenz Emanuel (1780–1839), and to his daughter Barbara, a singer and pianist.

Kozeluch was one of the most important Bohemian composers in the second half of the 18th century, and his music was performed well into the 19th century. In his own day it was mainly as 'the masterly contrapuntist' that he was known; polyphonic texture is significant not only in the works of his first period (e.g. a fugue for double chorus, 1765), but also in his mature church works of about 1786 and later, in which he reduced the role of virtuoso vocal solos in favour of harmonic and contrapuntal depth. The works of his middle period show a predominantly operatic style. His two operas (the first, after Mysliveček's, by a native Czech composer to be staged at Prague) are in the *opera seria* style of Jommelli, with alternating recitatives and arias in abridged da capo form. He made considerable use of accompanied recitative (especially in *Il Demofoonte*), and he used the orchestra to depict the dramatic situation and add harmonic depth to the accompaniments. Despite Italian inspiration and some traces of French *opéra comique* in the melodies, the fundamental Czech colouring of Kozeluch's idiom is unmistakable. The oratorios and other church music of his middle period are in the same operatic style; he adapted some of the opera arias for use in church. Apart from the opera and oratorio librettos nothing of his output was printed during his lifetime. His music collection at the cathedral (now in the archive of Prague Castle), includes 439 works by himself, F.X. Brixi, Caldara, Hasse, Michael Haydn, Leopold Hofmann, Laube, Jan Zach and others.

WORKS

Alessandro nell'Indie (op, 3, P. Metastasio), Prague, spr. 1769, *A-Wn*, frag. *CZ-Pnm*

Il Demofoonte (op, 3, Metastasio), Prague, spr. 1771, *Pnm**, 2 arias ed. in Němeček (1956)

Sacred: La morte d'Abel (Easter orat, Metastasio), Prague, Crusaders' monastery, 1776, *BRE*; Gioas re di Giuda (Easter orat, Metastasio), Prague, Crusaders' monastery, 1777, only lib extant; *c*400 other works, incl. *c*45 masses, 98 offs, 90 grads, 60 arias, 30 motets, 10 TeD, 5 requiems, 2 lits, mostly *Bm*, *Pnm*, *Pak* (see also Kouba, 1969)

Orch, *Pnm*: 4 syms., listed in Breitkopf catalogue (1774–5); 2 bn concs., 1 ed. H. Vexman (London, 1978); Ob Conc., ed. O. Schmid-Dresden with pf acc. (Hanover, n.d.); Cl Conc., also attrib. L. Kozeluch, ed. with pf acc. in MVH, xiv (1964/*R*)

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For further bibliography *see* KOZELUCH, LEOPOLD.

MILAN POŠTOLKA

Kozeluch [Kotzeluch, Koželuh], **Leopold** [Jan Antonín, Ioannes Antonius] (*b* Velvary, 26 June 1747; *d* Vienna, 7 May 1818). Bohemian composer, pianist, music teacher and publisher. He was baptized Jan Antonín, but began (not later than 1773) to use the name Leopold to differentiate himself from his older cousin of that name. He received his basic music education in Velvary and then studied music in Prague with his cousin, who probably gave him a thorough grounding in counterpoint and vocal writing, and with F.X. Dušek, whose piano and composition school prepared him mainly for writing symphonies and piano sonatas. After the success of his first ballets and pantomimes (performed in Prague, 1771–8), Kozeluch abandoned his law studies for a career as a musician. In 1778 he went to Vienna, where he quickly made a reputation as an excellent pianist, teacher and composer. By 1781 he was so well established there that he could refuse an offer to succeed Mozart as court organist to the Archbishop of Salzburg. By 1784 Kozeluch was publishing his own works; the following year he founded a music publishing house, later managed as the MUSIKALISCHES MAGAZIN by his brother Antonín Tomáš Kozeluch (1752–1805). His compositions were also published almost simultaneously by a number of other houses in various countries. Kozeluch's business contacts with English publishers, particularly John Bland, Robert Birchall, and Lewis, Houston & Hyde, are well documented by correspondence. In September 1791 he achieved success in high circles with a cantata commissioned by the Bohemian Estates for the Prague coronation of Leopold II as King of Bohemia. After the accession of Emperor Franz II he was appointed (12 June 1792) *Kammer Kapellmeister* and *Hofmusik Compositor*. From about 1804 Kozeluch's original work as a composer took second place to his arrangements of Scottish, Irish and Welsh folksongs for the Edinburgh publisher George Thomson, to teaching, and to the activities connected with his court appointment, which he held until his death. His daughter Catharina Cibbini (1785–1858) was a well-known pianist and composer of piano music during the early 19th century in Vienna.



Leopold Kozeluch: mezzotint by William Ridley, 1797

Kozeluch was one of the foremost representatives of Czech music in 18th-century Vienna. His influence as a pianist and piano teacher was such that early contemporary accounts praised him for helping in the development of an idiomatic piano style and for discouraging the use of the harpsichord in favour of the piano. As a composer he devoted himself almost exclusively to secular music (his sacred compositions are mostly arrangements of secular works). His chief interest lay in piano music – sonatas, piano trios and concertos – but he wrote almost as much symphonic and vocal music; he also composed for the stage, though most of his ballets and all but one of his operas are lost, making his achievement difficult to assess.

Kozeluch's output falls into three main stylistic (though not chronological) divisions: except for the oratorio *Moisè in Egitto* the *galant* style of the Viennese Rococo characterizes the greater part of his vocal output of the 1780s, particularly the songs and ariettas; his piano concertos and symphonies use the normal expressive language of the Viennese Classical style at that period, and a number of piano and chamber works of the 1780s and 1790s even presage the Romantic lyricism of Schubert. Elements of Beethoven's tragic-pathetic style and (more rarely) his lyricism are most evident in works of about 1785–97 (like the piano sonatas PXII:17, 20, 27, 34, 37, and the piano trios PIX:11, 15, 33), and can also be discerned in works from the first decade of the 19th century (e.g. PXII:38–40). Romantic expression is foreshadowed in the chamber works and piano music of 1785–91 (e.g. PXII:26, 28 and PVIII:3) and above all in the *Trois caprices* for piano (PXIII:3–5, about 1797) and the piano trios using Scottish and Irish melodies (PIX:40–45, 52–4, 1798–1803). The caprices, with their novel sonorities, colourful harmony and unusual form, represent an early stage of the single-movement lyrical piano piece; the other works hint at Schubert and Weber in some stylistic traits and in the character of their melodic inspiration.

WORKS

printed works published in Vienna unless otherwise stated; catalogue numbers are from Poštolka (1964), which includes doubtful and lost works; editions are listed in MAB, lxxii (1969)

VOCAL

9 cants., XIX:1–9: Denis Klage auf den Tod Marien Theresien (1781); Quanto è mai tormentosa (*c*1782); Joseph, der Menschheit Segen, perf. 1783 (1784); Cantate (K.G. Pfeffel, 'auf M.T. von Paradis', perf. 1783 (1785); Chloe, recit and aria (1783); Cantate ded. Leopold II (Meissner), perf. 1791, *CZ-Pk*; La Galatea, 1802, perf. April 1806, *Pk*; In un fiero contrasto, *A-Wgm*; Cantata pastorale, *I-Fc*

7 sacred, XXV:1–7: Mass, *CZ-Pnm*; Tantum ergo, *A-Wn*; off or grad, *CZ-Pnm*; 2 arias, *Pnm*; 1 aria, *NA*; hymn (Prague, 1833)

*c*60 songs (1v, hpd/pf, unless otherwise stated), XXI:1–15, XX:1–3: 15 Lieder (1785); 12 Lieder (1785); The Happy Pair, in 6 Ballads

(London, ?c1788); 12 Italian Arietts, 1v, hp/pf (London, 1790); De l'arbre ces fruits (1795); march song (1796); march song (1797); 3 airs françois (1797); Hört! Maurer (Berlin, 1799); In questa tomba oscura, arietta (1808); 6 [12] canzonets (1815); Mein Mädchen (1811); Des Kriegers Abschied (Berlin, c1818–19); Let the Declining Damask Rose (London, n.d.); Caro bene, recit and rondo, S, orch (London, n.d.); 2 arias, *A-Wgm*; 1 aria, *D-Bsb*

Moisè in Egitto, XVI:1 (orat), 1787, *A-Wgm*; La Giuditta, XVI:2 (orat, G. Bertati), ?c1790–92, *I-Fc*; 6 notturni, XVIII:1–6, S, A, T, B, pf, vc (1796); Non v'è nembo ne procella nò, XVII:1, chorus, orch, *A-Wgm*; 27 solfeggi, XXI:C 2, *CZ-Pnm*

Arrs., XXII:1–2: A Select Collection of [110] Original Scottish Airs, 1v, pf, vn, vc (London, 1798); A Select Collection of [59] Original Welsh Airs, 1v, pf, vn, vc, collab. J. Haydn (London, 1809)

STAGE

6 ops, XXIII:1–6: Mazet [Le Muzet] (französische komische Oper, 2, L. Anseaume, after J. de La Fontaine), Vienna, Kärntnertor, 1780 ? or 1786, lost; Didone abbandonata (os, 3, P. Metastasio), Vienna, Hof, 1795, lost; Gustav Wasa (grosser heroische Oper, 3), after ?1792, *CZ-Pk*; 3 others, lost

6 ballets and pantomimes, XXIV:1–6: La ritrovata figlia di Ottone II (ballo eroico, 5, A. Muzzarelli), Vienna, 24 Feb 1794 (1794); Arlechino (? F. Clerico), arr. pf, *A-Wgm*; ballet, str, *D-Bsb**; ballet, hpd, *CZ-Pnm*; pantomime, hpd, *Pnm*; Télémaque dans l'île de Calypso (2, J. Dauberval), *A-Wgm*

ORCHESTRAL

11 syms., I:1–11: D (Paris, c1786); C (Paris, c1786); D, F, g (1787), ed. in MAB, lxxii (1969); C, A, G (1787); C, *D-DO*; A, 'à la française', c1779–84, *CZ-Pnm*; B♭, 'l'irresolu', *Pnm*

22 hpd/pf concs., IV:1–20: F, B♭ (1784); G (1785); A, E♭ (1785); C (Paris, 1786); D (1787); F (Mainz, c1785); Concerto en rondo, C (Offenbach, 1793); Concert favori, E♭ (London, 1800); B♭ for 4 hands, listed in Breitkopf catalogue, 1785–7, *CZ-Pnm*; D, D, *Pnm*; Rondo concerto, E♭, *Pnm*; E, *Pnm**; F, *KRa*; C, *A-Wgm*; C, *Wn*; Fantasia concertante, d, *Wn*; E, *B-Bc*; F, B♭, *BR-Rn* [without catalogue numbers]

Sym. concertante, II:1, E♭, perf. 1798, *A-Wn*; Sym. concertante, II:2, C, *Wn*; Ov., III:2, D, *Wgm*; 2 cl concs., V:1–2, E♭, E♭, before 1790, *CZ-Pnm*; 5 sets of dances, VII:1–5, *A-Wn* [nos.1, 3–5 arr. pf]; march, VII:6, lost [arr. 2vv, hpd]

CHAMBER

6 str qts, VIII:1–6: B♭, G, E♭ (1790) [nos.2–3 arr. trios; no.3 partly arr. trio]; C, A, F (1791) [nos.4–5 arr. trios]: all ed. in RRMCE, xli (1994)

63 trios (sonatas), IX:1–63, pf/hpd, vn/fl, vc: D, F, E♭ (1780) [arr. duos]; C, G, B♭ (1781); C, A, E♭ (1786) [no.8 arr. duo]; G, c, F (1787) [arr. duos]; B♭, A, g (1788); E♭, D, e (1789); B♭, G, C (1791); C (1792); G, E♭ (Paris, ?c1792) [arr. of str qts]; C, A, op.33 (Paris, 1793) [arr. of str qts]; D, F, G (1793); F, C, e (1795); B♭, D, G (1796) [arr. 2 vn]; F, G, D (1799); Grand Sonatas, G, B♭, F, C, A, g, 1798–9 (London, ?c1799); E♭, A, B♭ (London, 1800); D, E♭, C, 1801 (1802); B♭, D, E♭, 1803 (London, 1804); B♭, F, C, 1817 (London, n.d.); D, G, E♭, 1817 (London, n.d.); D, C, B♭, c1805–6 (London, 1800); E♭, *CZ-Pnm* [arr. partly from str qt]

31 duos, X:1–11, 13–24 and others (pf, vn, unless otherwise stated): E♭, C (Paris, 1785) [arr. of kbd sonatas]; G, c, F (Paris, ?c1785) [arr. of trios]; 6 sonatas, E, G, D, B♭, f, G, op.23 (Paris, n.d.); g, C, A♭ (London, ?c1788) [arr. of kbd sonatas]; f, A, E♭ (London, ?c1788) [arr. of kbd sonatas]; e, C, D, XV:7–9, fl, vc (London, after 1792); D (London, c1820) [arr. of kbd sonata]; C (London, c1820) [arr. of kbd sonata]; Sonata, XII:49, G (London, ?c1820); 6 [3] grands duos symphoniques, XV:1–3, D, B♭, G, 2 vn (Paris, n.d.) [arr. of trios, no.3 arr. of La chasse, kbd]; D, XV:6, vn, va, *A-Wgm*; A, *CZ-Pnm* [arr. of trio]; D, F, E♭, *Pu* [arr. of trios]

2 serenades, VI:1–2, D, E♭, vn, va, b, fl, bn, hn, op.11 (Offenbach, 1787); 16 fanfares, XV:5, 3 hn, *JIa*; 2 divertimentos, VI:9–10, E♭, E♭, pf/hpd, 2 vn, 2 ob, 2 hn, *A-Wn*; 3 divertimentos, VI:4–5, 7, D, D, E♭, 2 cl, bn, 2 hn, *CZ-Pnm*; Nocturne, VI:6, D, fl, vn, 2 va, vc/basset hn, *Pnm*; Trio, XV:4, G, fl, vn, vc, *Pnm*; Parthia, VI:3, F, 2 va, fl, 2 cl, 2 bn, 2 hn, *D-W*; Parthia, VI:8, F, 2 fl, 2 cl, 2 bn, 2 hn, *RUS-SPsc*

KEYBOARD

7 sonatas for 4 hands, XI:1–7: F (?c1781); B♭ (1784); F (1784); B♭ (1789), C, F, D, op.12 (Paris, n.d.)

49 solo sonatas, XII:1–48, 50: F, E♭, D (1780); B♭, A, c (1780); E♭, e, G (1784), no.3 also pubd with others, F, C (Paris, 1784) [no.5 arr. duo]; D (Amsterdam, n.d.) [arr. duo], E♭, C (1784) [arr. duo]; g, C, A♭ (1785) [arr. duo]; f, A, E♭ (1785) [arr. duo]; F, C, d (1786); D, a, E♭ (1788); B♭, G, c (1789); F, A, g (1791); E♭, C, f (1793); G (London, ?c1797); E♭, c, d, 1803 (London, 1807); F, before 1773, *RUS-SPsc*; A, 1776, *CZ-Pnm*; C, *A-Wn*; E♭, *Wn*; Grandes sonates, B♭, A, e, *I-PAc*; G, F, E♭, before Oct 1806 (London, 1809)

Other solo works: La chasse, XIII:2, F (1781) [arr. 2 vn]; Ov., III:1, G (London, ?c1785); Minuet, XIV:6 (1789); XII Menuetten, XIV:7 (1793); XV neue deutsche Tänze, XIV:8 (1793) [arr. of orch dances]; 6 écossaises, XIV: 9 (?1793); 15 deutsche Tänze, XIV:9 (?1793) [arr. of orch dances]; 6 contredanses, XIV:5 (1795) [arr. of orch dances]; march, XIV:10 (c1797); 3 caprices, XIII:3–5, E♭, B♭, c (1798); 12 Pieces ... for the Use of Beginners, XIII:6–17 (London, 1799); 12 neue deutsche Tanze, XIV:11, *A-Wn* [arr. of orch dances]; andante and march, XIII:1, 1779–80, *D-Bsb*; 23 minuets, 1 polonaise, XIV:1–4, ?1778, *CZ-Pnm*

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MILAN POŠTOLKA

Kozina, Marjan (*b* Novo Mesto, 4 June 1907; *d* Novo Mesto, 19 June 1966). Slovenian composer and writer on music. He studied mathematics at Ljubljana University and music at the conservatory (1925–7), later continuing his compositional studies with Joseph Marx at the Vienna Music Academy (1927–30) and with Suk in the Prague Conservatory masterclasses (1930–32), where he was also

a conducting pupil of Malko. On his return to Yugoslavia he worked successively as répétiteur at the Ljubljana and Zagreb operas (1932–4), conductor of the Maribor Glasbena Matica and director of its music school (1934–9), teacher at the Belgrade Music Academy (1939–43, 1945–7), director of the Slovenian Philharmonic (1948–50) and composition teacher at the Ljubljana Academy of Music (1951–60). He composed in a neo-Romantic, naturalistic style, incorporating pictorialism and elements of folksong. He was a member of the Slovenian Academy of Sciences and Arts.

WORKS
(*selective list*)

Orch: Suite, 1939; Sym. in 4 sym. poems: Bela Krajina, 1946, Ilova gora [Mt Ilova], 1947, Padlim [To the Fallen], 1948, Proti morju [Towards the Sea], 1949; Davnina, sym. poem, 1959

Vocal: Lepa Vida [Beautiful Vida], 3 solo vv, chorus, 1939; Ekvinokcij (op), 1943; Balada Petrice Kerempuha, B, orch, 1946; Tlaka [Socage] (cant.), 3vv, male chorus, orch 1956

Ballets, songs, choruses, film scores

Principal publisher: Edicije DSS

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ANDREJ RIJAVEC

Kozina, Zh. *See* ZEYFAS, NATAL'YA MIKHAYLOVNA.

Kozlovsky, Aleksey Fyodorovich (*b* Kiev, 2/15 Oct 1905; *d* Tashkent, 9 Jan 1977). Russian composer and conductor. He began to compose at the age of six, and studied the piano and composition with Yavorsky at the Kiev Conservatory (1917–19) and the First Moscow Technical College of Music. Subsequently he studied composition with Myaskovsky and Zhilyayev at the Moscow Conservatory and went to Khessin for conducting lessons. On graduating from the conservatory in 1931 he made his début as a conductor at the Stanislavsky Opera Theatre, where he worked for several years, meanwhile making himself a reputation in the USSR and the USA as a composer. In 1936 he moved to Tashkent; his activities in Uzbekistan were extremely varied. He collected and studied examples of Uzbek and Karakalpak folk music, sometimes under the guidance of Viktor Uspensky, and in his compositions he used only folk material which he himself had recorded; he composed in all genres and wrote articles on Uzbek folk music; during the World War II years he formed a relationship with Anna Akhmatora; in 1944 he began teaching composition and conducting at the Tashkent Conservatory (he was made professor in 1958 and for many years he was the chief of the department of composition and instrumentation); he also served as principal conductor of the Uzbek Philharmonic SO (1949–57, 1960–66). His awards included the title People's Artist of Uzbek SSR (1955), the Order of Lenin (1959) and Khamza State Prize (1973).

Kozlovsky was one of a number of leading Russian composers working in Uzbekistan in the 1930s who tried to achieve a creative synthesis of European and Uzbek music traditions. Though he was reared on the music of Russian Romantics and the French Impressionists, he displayed a rare insight into the essence of Asian folklore. An inventive harmonist and orchestrator, he was drawn to programmatic orchestral genres which provided rich opportunities for imaginative sonorities, and to musical theatre. Of his works the most popular are the *Ferganskaya syuita Lola* and the vocal-symphonic poem *Tanovar* (based on the lyrical folk melody *Kora soch*); both were written shortly after his arrival in Uzbekistan and retain their artistic value decades later. As a conductor he was responsible for making the Uzbek Philharmonic SO into a highly professional body.

WORKS
(*selective list*)

Dramatic: Afdal' (op, G. Gerus), 1942; Ulugbek (op, Kozlovsky, Gerus), 1942, Tashkent, 19 Nov 1942, rev. 1958; Slava Oktyabryu [Hail October] (ballet, Gerus), 1947; Tanovar [The Oriole] (ballet, Gerus), 1971

Orch: Sym. no.1 'Khoreograficheskaya', 1934; Sym. no.2, 1935; Ferganskaya syuita Lola, sym. suite, 1937; Tanovar, vocal-sym. poem, 1v ad lib, orch, 1937, orchd 1951; Gornaya syuita, 1948; Po prochtenii Ayni [On Reading Ayni], sym. poem, 1952; Dastan, sym. poem, 1954; Uzbekskaya tantseval'naya syuita [Uzbek Dance Suite], 1954 [from the op Ulugbek]; Indiyskaya poėma, 1955; Karakalpakskaya syuita no.1, 1956; Karakalpakskaya syuita no.2, 1962; Prazdnestvo [Celebration], sym. poem, 1964; Pamyat' gor [Memory of the Mountains], sym. poem, 1973

Vocal: 2 suites, chorus, 1934; Nastavleniye mudrïm [Admonition to the Wise] (cant., Navoyi), 1948; Nigorim, 1v, orch, 1956; Tekenalish, 1v, orch, 1956; songs, folksong arrs.

Uzbek music dramas, collab. Uzbek composers; chbr works incl.: Va Sonata, 1965; Gijjak-alt Sonata, 1967; 232 pf fugues; incid music, film scores

Principal publishers: Gosizdat UzSSR, Goslitizdat UzSSR, Muzïka, Sovetskiy kompozitor

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T. Vïzgo: *Aleksey Kozlovskiy* (Moscow, 1966)

Yu. Kon: 'Zametki o garmonizatsii obrabotok uzbekskikh pesen A.F. Kozlovskim' [Remarks about Kozlovsky's harmonizations of arrangements of Uzbek songs], *Nekotorïye voprosï ladovogo stroyeniya uzbekskoy narodnoy pesni i yeyo garmonizatsii* (Tashkent, 1979) 71–83

N. Yanov-Yanovskaya: *Uzbekskaya simfonicheskaya muzïka* (Tashkent, 1979)

G. Gerus [G. Kozlovskaya]: 'Dni i godï odnoy prekrasnoy zhizni' [Days and years of a splendid life], *MAk* (1994), no.3, pp.40–54; no.4, pp.110–14

L.M. BUTIR/NATALIYA YANOV-YANOVSKAYA

Kozlovsky, Ivan Semyonovich (*b* Mar'yanovka, Kiev province, 11/24 March 1900; *d* Moscow, 21 Dec 1993). Ukrainian tenor. He graduated from the Kiev Institute of Music and Drama in 1920, having made his début in 1918 at Poltava. He joined the Bol'shoy Theatre in 1926 and was made People's Artist of the USSR in 1940. Kozlovsky was the most popular Soviet singer of his time. The distinctive features of his singing were his clear, silvery tone and flexible upper register extending to *e''*, his remarkable technique, expressive use of words and finished phrasing. A versatile artist and a fine actor, he sang such contrasting roles as Lensky, Berendey (*The Snow Maiden*), Lohengrin and the Holy Fool (*Boris Godunov*). From 1938 to 1941 Kozlovsky directed his own opera company and took part in Gluck's *Orfeo ed Euridice* and Massenet's *Werther*.

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G. Polyanovsky: *Ivan Semyonovich Kozlovskiy* (Moscow and Leningrad, 1945)

V. Slyotov: *I. Kozlovskiy* (Moscow, 1951)

I.M. YAMPOL'SKY

Kozłowski, Józef (*b* Warsaw, 1757; *d* St Petersburg, 15/27 Feb 1831). Polish composer, administrator and teacher.

Born into a well-established Polish family, he was a chorister in the collegiate church of St John the Baptist, Warsaw, where he also played in the instrumental ensemble. As a violinist, he was a member of the troupe of J. Stempkowski, governor of Labun′ (Zasiaw district), who was a keen musician and a supporter of promising musical talent. Between 1775 and 1777 Kozłowski entered the service of Prince André Ogiński and taught music at the court of the prince and his brother at Guzów and Troki. During the early 1780s he moved to St Petersburg and in September 1786 enrolled as ensign in the Kinburg Dragoons; he then entered the service of Grigory Potyomkin and probably accompanied him to the Ukraine in 1787, shortly before the outbreak of the Russo-Turkish war. On his return to St Petersburg in 1790, Kozłowski remained as music master to Potyomkin's household. Following the capture of Izmail, he directed the music at the victory celebrations at the Tauride Palace in April 1791; his polonaise *Grom pobedï razdavaysya* ('Thunder of victory, resound!') was performed as a fanfare for the arrival of Empress Yekaterina II. This work became an official Russian hymn, predating the later national anthem by A.F. L′vov (1833).

On the death of Potyomkin in October 1791 Kozłowski entered the service of Prince Narishkin, retaining this position until 1799. He became increasingly involved in St Petersburg musical life and in March 1799 he was appointed inspector of music to the city's Imperial Theatres. Two years later he became a director, with responsibility for the musical aspects of all productions. In 1802 he agreed to teach music at the theatre school. His involvement with the Imperial Theatres lasted until 1819 when, owing to failing health, he was forced to retire. He spent a short period in Poland (1822–4) before returning to St Petersburg, where he remained for the rest of his life.

Although Kozłowski composed orchestral, vocal and instrumental music, he was best known during his lifetime as a composer of polonaises (writing more than 200), a form he popularized (with Ogiński) in Russia and which became widely used by composers in the early 19th century. His earliest polonaises probably appeared anonymously in the *Journal de musique pour le clavecin ou pianoforte, dédié aux dames*, first published in St Petersburg in 1785. By the early 1790s Kozłowski's output had increased dramatically. Many of his keyboard polonaises were based on themes from popular operas of the day and were arrangements of orchestral originals. They were performed at official functions and festivities celebrating important military successes, while some were composed as choral works, often based on the verses of the eminent poet G.R. Derzhavin. The leading St Petersburg publishing house Gerstenberg and Dittmar issued more music by Kozłowski than by any other single composer in the period before 1800, indicating the popularity of his works and the important role he played in the early development of keyboard music in Russia.

Among Kozłowski's earliest large-scale works were a cantata *La gloire de Pierre I* (based on a text by P.M. Karabanov, performed at the memorial service for Potyomkin in September 1794), music for the coronation of Pavel I in Moscow (1797) and a *Missa pro defunctis*, commissioned by the last King of Poland, Stanisław August, and performed at his funeral in St Petersburg (February 1798). The handsome edition of this work by Breitkopf & Härtel includes a catalogue of Kozłowski's published music in the period to 1798. As director of music at the Imperial Theatres, he composed a variety of incidental music for dramatic productions, most notably for Ozerov's *Oedipus in Athens* (1804) and *Fingal* (1805), Shakhovskoy's *Deborah* (1810) and Racine's *Esther* (translated by P.A. Katenin, 1816). After 1820 Kozłowski's output steadily declined, although he continued to write piano music and songs, as well as the official funeral music on the death of Aleksandr I (1826) and a *Te Deum* for double choir and orchestra dedicated to Nikolay I (?1827). The principal collection of Kozłowski's manuscripts in the Zubov Institute for the History of the Arts contains the important Zavadovsky manuscript, which comprises 67 pieces, mainly for keyboard.

Although Kozłowski achieved tremendous success with his keyboard polonaises, there are few distinguishing features of his musical style; the technical demands made upon the performer are slight, suggesting that most works were intended for amateurs, and his style hardly developed over his lifetime. Polonaises based on a similar elementary formula to those of the early 1790s continued to be published up to at least 1820.

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NIGEL YANDELL

Kozolupov, Semyon Matveyevich (*b* Krasnokholmskaya, Orenburg prov., 22 April 1884; *d* Moscow, 18 April 1961). Russian cellist and teacher. He studied at the St Petersburg Conservatory with A.V. Wierzbiłłowicz and I.I. Seifert, and in 1911 won the Moscow Cello Competition. A soloist of the Bol′shoy Theatre Orchestra (1908–12, 1924–31), he was also a member of the Moscow Quartet. His playing was distinguished by virtuosity and a broad, full tone. He taught at the conservatories in Saratov (1912–16, 1921–2) and Kiev (1916–20), and from 1922 until his death was a professor at the Moscow Conservatory, where he was head of the cello department (1936–54); among his pupils were Rostropovich and Knushevitsky. His progressive views on technique are reflected in his editions of Bach's cello suites, Davïdov's concertos, and early sonatas and studies. He was made People's Artist of the RSFSR in 1946.

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LEV GINZBURG

Krabber. Variant term for the Flemish *Vlier* (box zither). *See* HOMMEL.

Kracher, Joseph Matthias (*b* Mattinghofen, Upper Austria, 30 Jan 1752; *d* ?Kuchl [now in Salzburg], between *c*1827 and 1830). Austrian composer. He received his first musical training from the schoolmaster in Lochen (Upper Austria), and as a boy he was a singer at the Cistercian monastery at Fürstenzell, the Jesuit seminary at Landshut and the Augustinian abbey of St Nikola at Passau. He was a capable pianist and violinist, and abandoned his plans for a university career to become a schoolmaster and organist at Lochen (from 1765), later serving at Kestendorf, Bavaria (from 6 July 1766), Teisendorf (from 1769) and Michelbeuern, near Salzburg (from 1771), where he also worked as a valet at the local Benedictine abbey. On 1 May 1772 he became the organist of the collegiate church in Seekirchen and in 1807 took a post as schoolmaster at Kuchl, near Hallein. Kracher was on friendly terms with Michael Haydn, who prompted his first attempts at composition in about 1775. As a composer he was self-taught; his compositions (apparently exclusively sacred music) follow the same traditions as those of Joseph and Michael Haydn. Although few of his works are extant, they included some 22 masses, 4 requiems, 4 litanies, a vesper service, 24 graduals, 15 offertories, 2 settings of the *Te Deum*, 6 Tenebrae motets, 20 vesper hymns and lieder.

WORKS

only those extant

Mass, *A-SEI*; mass, *Gd*; Deutsche Messe, 1817, *Gd*, *Sca*; Requiem, *KR*; lit, *Wgm**; 2 lits, *Sca*; Vesperae de BVM, *Wn*; off, *Wn*; Salve regina, *Wn*; TeD, *Wn*

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OTHMAR WESSELY

Kradenthaler, Hieronymus. *See* GRADENTHALER, HIERONYMUS.

Krader [née Lattimer], **Barbara** (*b* Columbus, OH, 15 Jan 1922). American ethnomusicologist. She took the AB in music in 1942 at Vassar College, where her teachers included Ernst Krenek and George Dickinson. In 1948 she took the AM in Russian language and literature at Columbia University; she worked with George Herzog and Roman Jakobson. After a year at Prague University (1948–9) she began work for the doctorate at Radcliffe College; she took courses in Slavonic folklore, linguistics and literature under Roman Jakobson and took the PhD in 1955 with a dissertation on Serbian peasant wedding ritual songs. She was assistant to the chief of the music section of the Pan American Union (1957–9), a reference librarian and bibliographer in the Slavonic division of the Library of Congress (1959–63) and a lecturer in the Slavonic department of Ohio State University (1963–4). She worked as executive secretary of the IFMC in London (1965–6); returning to the USA, she taught at Columbia University (1969) and served as foreign editor of the *American Musical Digest* (1969–70). She lectured at the Freie-Universität, Berlin (1976–8). Since 1978 she has worked as a professional translator.

Krader's research has centred on Slavonic folk music and music of non-Slavonic Balkan countries; she is particularly interested in wedding ritual songs. She has made field recording expeditions to the former Czechoslovakia, the former Yugoslavia, northern Greece, Rhodes and Romania. In 1971–3 she was president of the Society for Ethnomusicology.

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PAULA MORGAN

Kraf, Michael (*b* Neustadt, nr Fulda, bap. 5 Sept 1595; *d* Altdorf, nr Ravensburg, Swabia, 15 March 1662). German composer, organist and public and court official. He completed his education at the Jesuit College at Fulda. On 4 April 1616 he was appointed composer and organist of the Benedictine abbey at Weingarten, and remained there until 1633. It appears likely that his duties consisted primarily of composing sacred music, since the abbey also employed a full-time organist. When from 1632 its musical activities were curtailed because of the Thirty Years War, Kraf became active in political affairs. After successfully negotiating the preservation of the monastery from destruction by the Swedish army he became burgomaster of Altdorf-Weingarten on 29 June 1633. In 1639 he entered the service, in non-musical capacities, of Archduke Leopold of Swabia after whose death he continued to serve his successor, Ferdinand Karl; both rulers resided at Innsbruck. Though he did not resume his musical career after 1633, Kraf did maintain his ties with the abbey at Weingarten, which bestowed upon him in perpetuity the title of 'Dominus'. With one exception, the collection of four masses and a requiem published in 1652, all of his publications date from the period of his tenure at the monastery. His masses and *Magnificat* settings, as well as some early motets, are in the *stile antico* polyphonic tradition; several masses and motets use parody technique. The motets of 1620, 1624 and 1627 show familiarity with the techniques of the *stile nuovo*.

WORKS

Musae novae (19 masses, motets, Mag), 8vv, bc (Dillingen, 1616)

Liber I [24] sacrorum concentuum, 2–4vv, bc (Rorschach, 1620)

Canticum Deiparae virginis, liber I (8 Mag), 6, 8vv, bc (Rorschach, 1620)
Augustissimae caelorum dominae virginis parentis canticum (8 Mag), 6–8vv, bc (Rorschach, 1620)
Canticum Deiparae virginis, liber II (10 Mag), 8–10vv, bc (Ravensburg, 1623)
[5] Missae, 6–12vv, bc (Ravensburg, 1623)
Liber II [21] sacrorum concentuum, 2–8vv, bc (Ravensburg, 1624)
[20] Motectae quibus Deo ... accinuit, pars I, 6–8vv, bc (Ravensburg, 1625; 6 ptbks 1626)
[15] Sacri litaniarum concentus, 4–6vv, bc (Ravensburg, 1627)
Camaenopaedia sacra concertus vocant, liber III (19 motets), 2–8vv, bc (Ravensburg, 1627)
Agalliama vespertinum quo maxumam coelitum reginam virginum, liber III (8 Mag), 6–12vv, bc (Rottweil, 1627)
Opus XI musicum, seu Missae quatuor, cum una pro defunctis, 4–8vv, bc (Innsbruck, 1652)
Motets, psalms, *A-KR*, *D-Mbs*

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A. Beer: 'Michael Kraf (1595–1662) – Lebensweg und Schaffen', *Bedeutende Bad Neustädter*, i, ed. E. Nowak (Bad Neustadt, 1998), 33–76

CHRISTOPHER WILKINSON/AXEL BEER

Krafft [Crafft]. Flemish family of composers and musicians of German descent.

(1) Jean-Laurent Krafft (*b* Brussels, 10 Nov 1694; *d* Brussels, bur. 1 Jan 1768). Engraver and printer. Son of Jean-Georges Krafft and Marie Jors, he received his artistic education in Germany and then came back to his native city. He was married firstly to Jeanne-Marie Borremaecker (1716) and secondly to Marie Aubersin (1719). Krafft engraved and printed six musical publications: J.-H. Fiocco's *Pièces de clavecin* op.1, in two suites, the first dated example of music engraving in Brussels (1730), C.-J. Van Helmont's *Pièces de clavecin* op.1 (1737), H.-J. de Croes's *Sonates* op.4 (1747), Andrau's *Six sonates italiennes* (1748) and G.-G. Kennis's *Six sonates en trios* op.2 (*c*1742–50). Krafft also wrote some books and plays, and composed a *Passion de notre seigneur Jésus-Christ* performed at the Théâtre de la Monnaie in Brussels on 8 April 1727 and on 6 April 1732.

(2) François-Joseph Krafft (*b* Brussels, bap. 22 July 1721; *d* Ghent, 13 Jan 1795). Organist, conductor and composer, son of (1) Jean-Laurent Krafft and Marie Aubersin. He is believed to have been a chorister in St Baaf Cathedral, Ghent, and to have studied composition in Italy (perhaps under Durante), where it is claimed that he won a prize for the motet *In convertendo*. Little is known of his career: he may be the Krafft mentioned in the Brussels *Almanach nouveau ... ou Le guide fidèle* as a composer, organist and harpsichord teacher from 1761 to 1768, but it could equally be his cousin (3) François. The same applies to the 'Kraft' named as a composition teacher in Brussels in the list of subscribers to Jean-Jacques Robson's op.4, published about 1760; this could alternatively be Jean-François (*b* 1732), François' brother. On 9 January 1768 François-Joseph married Jeanne Catherine Willems in the church of St Nicolas, Brussels; on 7 April 1769 he was appointed music director of St Baaf Cathedral in Ghent, a position he held until his resignation on 23 August 1794. In 1772 he was invited to Mechelen to sit on a jury of an organ and carillon competition.

WORKS

presumed lost unless otherwise stated

Masses: d, 8vv, orch; G, vv, orch; 5vv, org, 1771; a, 5vv, org, 1776; d, 4vv, org, 1791; G, 4vv, orch, 1792
Missa da requiem, 4vv, org, 1765
3 TeD, 8vv, org: C, 1769, D, 1774, d, 1774, all *B-Geb*
Magnificat sesti toni
Psalms: 7 psaumes de la pénitence, 4vv, orch; Dixit Dominus, F, vv, orch, 1782, *Geb*; Dixit Dominus, C, 6vv, orch, 1789, *Geb*; Ecce panis, D, 2 solo vv, orch, 1741, *Geb*; In exitu Israel, 8vv, orch, 1794; Laetatus sum, G, 4vv, orch, 1789, *Geb*; Laudate pueri, E♭, 4vv, org, orch, 1782, *Geb*; Laudate pueri, D, 4vv, orch, 1791, *Geb*
Motets: Ave regina; Ave verum; Beatus vir, D, 4vv, orch, 1777, *Geb*; Commendationes animae, 1766; In convertendo, 4vv, orch; O sacrum convivium, F, 2 solo vv, orch, 1792, *Geb*; O sacrum convivium, D, 8vv, orch, 1792, *Geb*; O salutaris, F, 5vv, orch, 1792, *Geb*; Quem admodum, 2 solo vv, orch, *Bc*; Quis sicut Dominus, G, 5vv, orch, 1786, *Geb*; Super flumina Babylonis, 5vv, orch

(3) François Krafft (*b* Brussels, bap. 3 Oct 1733; *d* after 1783). Harpsichordist and composer, nephew of (1) Jean-Laurent Krafft. He was the third son of Jean-Thomas Krafft and Elisabeth Van Helmont and is thought to have studied in Liège. Choron and Fayolle and, following them, Fétis, stated that he was a conductor in Brussels around 1760 – not at Notre Dame du Sablon, where the position was held by Delhaye, but possibly at the royal chapel (as seems to be confirmed by the frontispiece to his *Sei divertimenti* op.5), probably from 1770 to 1783. During that period he was well known as a professor of harpsichord at Liège and in Germany, where he may have lived for a time. The survival of manuscripts of his religious works at the collegiate church of Sts Pierre et Guidon in Anderlecht (near Brussels) and at the St Jacobskerk in Antwerp may cast some light on his activities.

WORKS

all MSS in B-Asj or Sts Pierre et Guidon, Anderlecht

VOCAL

Masses, 4vv, orch: Missa Sancti Francesci, D; Missa solemnis; Missa tertia, E♭
Te Deum, 4vv, orch
Motets: Beatus vir, D, 4vv, orch; Cum invocarem, D, 4vv, orch; In convertendo, D, 5vv, orch; Litania BVM, D, 4vv, orch; Qualis turbine, 4vv, orch; Quare fremuerunt, D, 4vv, orch; Quis strepitus, 4vv, orch; Salve regina, 4vv, 9 insts; Si consistunt adversamo, D, 4vv, orch; Super flumina, g, 4vv, orch
Arias, ariettes, duos from Le faux astrologue, arr. in *L'echo, ou Journal de musique française et italienne* (March–Aug 1759, Jan–Sept 1760)
Cori Zephiri volate, 4 vv, inst, ?lost

INSTRUMENTAL

VI Symphonies, 2 vn, va, bc, 2 hn ad lib, op.1 (Nuremberg and Liège, 1756)
12 minuets, hpd, vn, fl, ob (Augsburg, 1758)
6 sonate a tre, 2 fl, bc, op.2 (Paris, n.d.)
6 divertimenti, hpd, vn, op.5 (Brussels, n.d.), ?lost
2 sonatas, hpd, in J.U. Haffner: Raccolta musicale (Nuremberg, 1756–65)
13 pieces 'en écho', org

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Almanach nouveau ... ou Le guide fidèle (Brussels, 1758–75)
E. Thys: *Les sociétés chorales en Belgique* (Ghent, 1855, 2/1861), 204

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MARIE CORNAZ (1), PAUL RASPÉ (2–3)

Krafft, Georg Andreas. *See* KRAFT, GEORG ANDREAS.

Kraft. Bohemian and Austrian family of cellists and composers.

(1) **Anton Kraft** (*b* Rokycany, Bohemia, 30 Dec 1749; *d* Vienna, 28 Aug 1820). He was the son of Franz Kraft, a brewer and amateur musician who was his first teacher. Kraft furthered his cello studies with Werner, cellist at the Crusaders' church (St František) in Prague, until Werner's death in 1768. He also studied law and philosophy at the University of Prague, but chose to pursue a musical career. Probably through Werner's connections as former cellist to the court of Count Morzin, Kraft was engaged as principal cellist in the Kapelle of Prince Nikolaus Esterházy in 1778, a post he retained until the orchestra was dissolved in 1790; he studied composition with Haydn. He married Maria Anna Schevitzka and had at least five children.

Haydn composed his Cello Concerto in D major HVII*b*:2 for Kraft in 1783. This work was erroneously attributed to Kraft in Schilling's *Encyclopädie* (iv, 1837), leading to doubt about its authenticity until Haydn's autograph was found in Vienna in 1951. However, the work differs substantially in technical demands and musical content from Haydn's earlier Concerto in C major HVII*b*:1. Its style and special effects give ample opportunity for the soloist to display virtuosity, tone and expressiveness, suggesting a high degree of collaboration between Kraft and Haydn. Between 1780 and 1790 Kraft undertook numerous concert tours to European cities. A letter written by Mozart to his wife in 1789 states that Kraft and his son (2) Nikolaus met Mozart in Dresden, where Kraft played Mozart's Divertimento K563. After Esterházy's death in 1790, Kraft was employed in the Kapelle of Prince Anton Grassalkovich of Gyarak (*d* 1794) and then (with Nikolaus) in the Kapelle of Prince Joseph Lobkowitz in Vienna. From 1793 he performed with other prominent Viennese musicians at Prince Lichnowsky's Friday morning chamber music recitals, which led to the establishment of the famous Schuppanzigh string quartet with Kraft as cellist. He became a favourite in performances of early chamber works by Beethoven; contemporary sources note his beautiful tone, technical ease and expressive playing. Kraft's Sonatas op.2 were published in 1799, and he undertook further concert tours with Nikolaus in 1801–2. Beethoven composed the cello part of his Triple Concerto op.56 with Kraft in mind, and Kraft played in the première in 1808. A letter written by Beethoven to Archduke Rudolph in 1813 contains a petition for accommodation on Kraft's behalf showing that a friendship with Beethoven was sustained into the later years of Kraft's life.

After Kraft stopped playing with Schuppanzigh, about 1809, his son Nikolaus took his place in the quartet. He remained in Lobkowitz's service for the rest of his life, but from 1809 his fortunes declined, reflecting the decline in those of Lobkowitz. He was appointed cello teacher at the conservatory of the Gesellschaft der Musikfreunde in 1819, but died the following year.

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Other inst: 3 grands duos concertants, vn, vc, op.3 (Leipzig, ?1792); Notturno, 4 str, 2 fl, 2 hn, listed in Traeg catalogue, 1799; trios, 2 barytons, vc, Esterházy Archive, Budapest

(2) **Nikolaus Kraft** (*b* Eszterháza, Hungary, 14 Dec 1778; *d* Cheb, Bohemia, 18 May 1853). Eldest son of (1) Anton Kraft. A godson of Prince Nikolaus Esterházy, he began cello lessons with his father at the age of four and accompanied him on concert tours from the age of nine. He received a general education at the Universität-Gymnasium in der Josephstadt from 1792 to 1795. In 1801 Kraft travelled to Berlin with his father and was accepted as a pupil of J.-L. Duport. He returned in 1802 to Vienna, where, along with his father, he was employed by Prince Lobkowitz as a *Kammervirtuose* and performed often with his father as a duo between 1804 and 1809. His independent reputation as a cello virtuoso was established by 1809, when he succeeded Anton in Schuppanzigh's quartet, though owing to Lobkowitz's financial difficulties he also accepted the post of solo cellist at the Kärntnertortheater.

From 1814 to 1834 Kraft served as first cellist in the Kapelle of the Duke of Württemberg in Stuttgart. He toured extensively as a soloist, performing in Mannheim, Hamburg, Vienna, Prague, Leipzig, Berlin and Dresden and earning a reputation as one of the leading cello virtuosos of the day. These concerts often included his own compositions. In 1824, however, he permanently injured a finger while tuning his cello and was forced to stop giving concerts abroad. He moved in 1838 to Chemnitz and later to Cheb, where he died.

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Vc, orch: Fantasie, op.1, Polonaise, op.2, with str (Offenbach, 1808–9); 4 concs., no.1, op.3 (*c*1810), no.2, op.4 (1813), op.5 (1819), op.7, 1820, mentioned in Oberleitner; Bolero, op.6 (?1819); Scène pastorale, op.9 (?1820); Rondo à la chasse, op.11 (?1822); Pot-pourri sur des thèmes du Freyschutz, op.12 (Offenbach, ?1822); Variations, ?1822); Variations, op.13 (Hanover, ?1822)
2 vc: 8 divertissements d'une difficulté progressive, op.14 (Offenbach, ?1823); 6 duos, opp.15, 17 (Offenbach, ?1824–5)
Other inst: Potpourri, pf, orch, op.8, 1820, *A-Wst*; Divertimento, vc, hp, *D-Bsb**; Andante und Polonaise, vc, kbd, op.10, 1821, see Oberleitner

(3) **Friedrich Anton Kraft** (*b* Vienna, 13 Feb 1807; *d* Stuttgart, 4 Dec 1874). Son of (2) Nikolaus Kraft. He was taught the cello by his father, and in 1824 became cellist of the Stuttgart court orchestra. As a soloist he appeared with his father in Vienna in 1820 and 1821, and alone in Stuttgart in 1824 and 1825.

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OTHMAR WESSELY/SUZANNE WIJSMAN

Kraft [Krafft, Crafft, von Crafft], **Georg Andreas** (*b* Nuremberg, *c*1660; *d* Kaster an der Erft, Rhineland, 1 Dec 1726). German composer. He can be traced from 1679 at the court at Düsseldorf of the Elector Palatine Johann Wilhelm, whose reign began in that year. According to Rapparini, Johann Wilhelm sent Kraft to Rome to further his musical studies under Corelli. As its director he contributed greatly to the improvement of the electoral orchestra at Düsseldorf. He enjoyed the close friendship of the Kapellmeister Sebastiano Moratelli and J.H. von Wilderer, for whose operas he wrote much of his music. He was appointed bailiff at Kaster before 1700 and court chamber councillor shortly afterwards. In 1711 he took part, together with the Palatine Kapelle, in the coronation of the emperor at Frankfurt. He apparently gave up his composing duties not long after that, since he was not involved in Wilderer's opera *Amalasunta* in 1713; he also resigned his post as director of the orchestra. He retired to Kaster and, after the death of Johann Wilhelm in 1716, did not follow the new ruler, Karl Philipp, to Heidelberg and Mannheim, as did most of the Düsseldorf musicians. He was succeeded as bailiff at Kaster in 1722 by his son Sebastian Johannes. There is a portrait of him in Rapparini (medallion no.22). As director of the electoral orchestra, which subsequently developed into the famous orchestra of the Mannheim school, he stood at the head of a line of directors leading through Gottfried Finger and Johann Sigismund Weiss to Johann Stamitz. As a composer, Rapparini placed him on a level with Wilderer. His work, which is largely confined to overtures and ballets, bears the hallmarks of a good Italian training, though as with Moratelli and Wilderer, its thoroughly Italian style is occasionally impregnated with French elements.

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all MSS in A-Wn

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J.H. von Wilderer: Giocasta, 1696; La monarchia risoluta, ?1697; Q. Fabio Massimo, 1697; Il giorno di salute ovvero Demetrio in Athene, 1696, 1697; La forza del giusto, 1700; La monarchia stabilita, 1703 and 1705; Faustolo, 1706
Possibly also collab.: Festa boschereccia, 1696; Il marte romano, Heidelberg, 1702; Il pregi della rosa, Heidelberg, 1702; Tiberio imperator d'oriente, 1703; J.H. Wilderer: L'Armeno, *c*1698

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GERHARD CROLL, ERNST HINTERMAIER

Kraft, Günther (*b* Suhl, 2 April 1907; *d* Weimar, 20 Sept 1977). German musicologist. He studied with Danckert and Zur Nedden (University of Jena, 1935–7) and with Schering (University of Berlin, 1937–8), taking the doctorate at Jena in 1938 with a dissertation on Johann Steuerlein's life and works. In 1940 he qualified as a secondary schoolteacher and in 1964 completed his *Habilitation* at the University of Halle with a study of the Bach family in Thuringia. A productive scholar and administrator who retained his standing under a variety of political regimes, he taught in schools in Berlin and Weimar and in 1949 became a lecturer and in 1952 professor of musicology at the Weimar Musikhochschule; he also lectured at the University of Jena (from 1950). He founded (1950) and directed (1950–72) the Institut für Volksmusikforschung at Weimar and was director of the Bach House at Eisenach (1964–71). His main research concerned the history of music in Thuringia, especially around 1600; he also wrote extensively on the Thuringian associations of Bach and his family, and on the relations between Thuringian and Russian music in the 18th and 19th centuries.

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HORST SEEGER/R

Kraft, Leo (Abraham) (*b* Brooklyn, NY, 24 July 1922). American composer, teacher and writer on music. He studied composition with Karol Rathaus at Queens College, CUNY (BA 1945), with Randall Thompson at Princeton University (MFA 1947) and with Nadia Boulanger in Paris on a Fulbright Scholarship (1954–5). From 1947 to 1989 he taught at Queens College. He has held important posts in the College Music Society (CMS), the

American Society of University Composers, the Society for Music Theory, the American section of the ISCM and the AMC (president, 1976–8).

Kraft's numerous music theory and ear-training texts and his active role in the CMS attest to his involvement in university teaching. His pedagogical approach has been influenced by Boulanger's emphasis on practical musical skills and by Heinrich Schenker's theories as exposed in Salzer's *Structural Hearing* (New York, 1952, 2/1962). His early music reflects the neo-classical attitudes of his teachers, together with the diatonicism of Hindemith and Copland. With his Second String Quartet (1959) he began to develop a more chromatic and intense musical language. During the 1980s, however, his style returned to its diatonic roots and developed greater lyricism, though harmonic tension can still be heard in *Omaggio* (1993). Later works, such as *Cloud Studies* (1989) and *From the Hudson Valley* (1997), reflect his lifelong love of nature. His rhythms draw upon diverse sources that range from the Baroque to jazz. (*EwenD*)

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Orch: Conc. no.1, fl, cl, tpt, str, 1951; Larghetto in Memory of Karl Rathaus, str, timp, 1955; Variations, 1958; 3 Pieces, 1963; Conc. no.2, 13 insts, 1966, rev. 1972; Toccata, band, 1967; Conc. no.3, vc, wind qnt, perc, 1969; Conc. no.4, pf, 14 insts, 1979, rev. 1982; Chbr Sym. no.1, 1980; A New Ricercare, str, 1983; Conc. no.6, cl, orch, 1986; Pacific Bridges, cl, str, 1989; Sym. Prelude, 1993; Chbr Sym. no.2, 1996; From the Hudson Valley, fl, hp, str, 1997

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BRUCE SAYLOR

Kraft, Ludwicus (*fl c*1460). German composer. He is known only through the three-voice introit, *Terribilis est locus iste*, ascribed to him in Trent Manuscript 90 (in *I-TRmp*; ed. in M. Gozzi: *Il manoscritto Trento, Museo Provinciale d'Arte, cod. 1377 (Tr 90)*, Cremona, 1992). The chant melody is ornamented in the top voice, which is the only one with text. The work includes the Eastertide alleluia at the end of the antiphon but does not set the psalm verse. It is typical of the functional liturgical polyphony of the Trent manuscripts.

TOM R. WARD

Kraft, Walter (*b* Cologne, 9 June 1905; *d* Amsterdam, 9 May 1977). German organist and composer. He studied the piano and the organ in Hamburg, then studied composition in Berlin with Hindemith, who helped to initiate his career as a composer. He first appeared in Hamburg as a pianist in 1924 but that year took a post there as organist at the Markuskirche; in 1927 he moved to the Lutherkirche in Altona-Bahrenfeld. In 1929 he became the organist of the Marienkirche, Lübeck; the church was destroyed in 1942 but he resumed his post there after the war. In 1945 he worked temporarily at the Nikolaikirche, Flensburg. He was professor of organ at the music college in Freiburg from 1947, director of the Schleswig-Holstein Musikakademie (1950–55) and later of the north German organ school in Lübeck. His activity centred round his post at the Marienkirche, in which he continued the tradition of the Lübeck 'serenades' that goes back to 1646. He also attracted attention both as a brilliant improviser and as a composer of such oratorios as *Christus* (1942–3), *Die Bürger von Calais* (1953–4), *Lübecker Totentanz* (1954) and *Die Gemeinschaft der Heiligen* (1956–7). He was awarded the Lübeck Buxtehude Prize, the Schleswig-Holstein cultural prize and the Grand Prix du Disque for his recording of the complete Buxtehude organ works. Through his range of activities Kraft achieved a breadth of style and approach in which interpretation became artistic re-creation.

GERHARD WIENKE

Kraft, William (*b* Chicago, 6 Sept 1923). American composer, conductor, timpanist and percussionist. He studied at Columbia University (BA 1951, MA 1954), where his teachers included Beeson, Cowell, Luening and Ussachevsky. He also studied privately with Morris Goldenberg and Saul Goodman at the Juilliard School of Music. In addition to performing as percussionist (1955–61) and principal timpanist (1962–81) with the Los Angeles PO, Kraft served as the orchestra's assistant conductor (1969–72) and composer-in-residence and founder/director of LAPO New Music Group (1981–5). He has also acted as composer-in-residence for the Cheltenham New Music Festival (1986). His honours include fellowships from the Guggenheim Foundation and the Norlin/MacDowell Colony, residencies at the Rockefeller Foundation Center in Bellagio (1975, 1996), and awards from the Kennedy Center, the American Academy and Institute of Arts and Letters, the ACA, the Australia Symphony, Vienna Modern Masters and other organizations.

Most of Kraft's music from the 1960s and 70s is serial. He has also experimented with electronic music. During the 1980s rhythmic elements derived from jazz and Impressionistic harmonies were absorbed into his style. Although he is particularly known for his percussion

works, from 1996 to 1998 he devoted his compositional energies exclusively to his first opera, *Red Azalea*.

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(*selective list*)

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El-ac music, cptr installations incl. Sky's the Limit, O'Hare Airport, Chicago

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LAURIE SHULMAN

Kräftig (Ger.: 'powerful', 'vigorous'). As a tempo direction it is particularly frequent in the work of Schumann and later German composers.

Kraftwerk. German electronic pop group. Kraftwerk's founder members, Ralf Hütter (*b* Krefeld, 1946) and Florian Schneider-Esleben (*b* Düsseldorf, 1947), met at the Schumann Conservatory, Düsseldorf, in 1968, and have been joined by various others including Wolfgang Flur and Karl Bartos. Originally known as Organisation, they recorded the album *Tone-Float*, which was released only in Germany (RCA, 1970). Along with Can, Tangerine Dream, Ash Ra Temple and La Dusseldorf, Kraftwerk became one of the leading exponents of *kosmische* music, a fusion of Stockhausen's avant-garde music with American pop. Following four experimental albums which married synthesized and treated sounds with woodwind instruments, they had an unexpected transatlantic hit in 1975 with *Autobahn* (from the album *Autobahn*, Vertigo, 1974), a paean to German *Wanderlust*. Following *Radio-Aktivität* (Capitol, 1975), the title track of which dealt with the dangers of nuclear energy (reflecting Germany's Green politics), Kraftwerk recorded three seminal albums. *Trans-Europa Express* (Capitol, 1977) codified what would later develop into techno (the title track was famously sampled by Afrika Bambaataa for his 1982 rap album *Planet Rock*). *Die Mensch Maschine* (Capitol, 1978), a huge influence on the burgeoning British synth-pop groups such as New Order, Orchestral Manoeuvres in the Dark, the Human League and Depeche Mode, remains their finest work, while *Computerwelt* (EMI, 1981) was both musically and thematically prescient, detailing the rise of the global village and extending Kraftwerk's music into polyrhythmic dances.

Since the commercial success of their single *The Model/Computer Love* (EMI, 1982), Kraftwerk have operated together less often. Their bizarrely hermetic working practices are unique within popular music, seemingly bypassing all aspects of the media. *Electric Cafe* (EMI, 1986) reflected the emergent dance styles of the time rather than set a new agenda as their earlier work had done, while *The Mix* (EMI, 1991) successfully reworked old material. Although Hütter and Schneider-Esleben continue to meet at their recording studio Kling



Kraftwerk

Klang almost daily, there have been no commercial releases of new material since the late 1980s, although such work has been included in rare live performances.

One of the most important bands of the 1970s, Kraftwerk's pioneering work and musical legacy have influenced almost every scion of dance music in the 1980s and 90s. At their best they possess a sardonic, deadpan humour, highlighted by their statuesque stage presentation, which sets itself against the Anglo-American tradition of rock and blues structures and sentimentalities. Kraftwerk's synthesizer-based music has been criticized as being clinical and lacking in emotion, but in reality it has redefined emotional boundaries in popular music and widened music's expressive base by introducing emotional understatement and calculation into the mainstream.

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Kraków [Cracow]. City in Poland. Probably founded in the 8th century, it was the country's capital from the 11th century to 1596, and has remained a cultural and artistic centre. It passed to Austria at the third partition (1795), became part of the Duchy of Warsaw in 1809 and the Kraków Republic in 1815, and was again incorporated into Austria in 1846; in 1918 it was returned to Poland when that country was reconstituted. Its main cultural centres were the royal castle and cathedral on the Wawel hill, where coronations took place; the Jagiellonian University, founded in 1364; and the numerous churches, of which St Mary's (completed 1396) is the largest.

1. To 1596. 2. 1596–1764. 3. 1764–1815. 4. 1815–46. 5. 1846–1918. 6. 1918–45. 7. From 1945.

1. To 1596. Kraków was an episcopal see from 1000 and the earliest liturgical music used was Benedictine chant. The *Liber ordinalis* or *Pontificale* of the Kraków bishops (11th and 12th centuries), the first rhymed Office *Dies adest celebris* by Wincenty z Kielc (mid-13th century) and other sources of the 13th and 14th centuries come from Kraków Cathedral and monasteries. Several 15th-century liturgical books have also survived, some with valuable illumination. There are few records of musical life at the court and in the city before the mid-14th century. The guild of musicians was granted its first royal privilege in 1549, but, as some statements of the edict show, it had existed on the strength of common law much earlier. The earliest examples of polyphonic music of Kraków date from the 14th century (*Surrexit Christus hodie*). Two substantial collections of polyphonic music and one of two-part pieces, all from about 1430, survive (in *PL-Wn* and *Kj*); they contain compositions by Ciconia, Zacharias, Grossin, Antonius de Civitate Austrie and some Polish composers, including Nicholaus de Radom, probably a royal musician. The collections were probably for the use of the royal chapel, which then consisted of a group of singing clerks and lay instrumentalists, some of whom were soloists (*citharedae*). More detailed information on its composition is available from the mid-16th century, when it had over 30 members (at least 12 singers, about six discantists and several groups of instrumentalists); in addition there was a separate group of 13 trumpeters. The vocal ensemble gradually took on a greater number of lay members. Composers active in the royal chapel in the 16th century include Heinrich Finck, Josquin Baston, Wacław z Szamotuł, Marcin Leopolita, Marcin Wartecki, Gomółka, Długoraj, Cato, Klabon, Marenzio and, among the eminent virtuosos, the lutenist Bakfark.

Kraków University, founded in 1364, flourished in the 15th century. Musical training was then based chiefly on Johannes de Muris's *Musica speculativa* and Boethius's *De institutione musica*. The first known Polish treatise on choral music was written by Szydłowita about 1414; several other anonymous treatises survive (in *PL-Kj*). In the early 16th century a number of compendiums of musical science originated in the circle of university scholars and lecturers (Sebastian z Felsztyna, Marcin Kromer and Jerzy Liban) and were all published in Kraków, some being reprinted several times; they were clearly influenced by Gaffurius and Ornithoparchus. In the 16th century some parish schools had high standards of music education, especially that of St Mary's, where Liban and Gawara worked. The Kraków printing houses of Jan Haller, Ungler, Wietor, Andrysowicz, Siebeneicher and Szarfenberg published liturgical compositions from 1505, theoretical treatises from 1514, and sacred and occasional polyphonic songs, the earliest surviving example of which dates from 1530. Among the most important publications were *Lamentationes Hieremiae Prophętae* by Wacław z Szamotuł (1553), Bakfark's lute tablature *Harmoniarum musicarum* (1565) and several monophonic hymnbooks.

A number of instrument workshops thrived in Kraków in the second half of the 16th century: Dobrucki and Groblicz made violins, Kejcher chiefly woodwind instruments. The names of many 15th-century Kraków organists are known, but the earliest sources of organ music date from the 16th century: the tablature from the monastery of the Holy Ghost (1548) and Jan z Lublina's tablature (1537–48). In addition to numerous anonymous compositions, they contain works of Janequin, Jacotin, Festa, Verdelot, Finck and Senfl, and Polish compositions or arrangements by Mikołaj z Chrzanowa and Mikołaj z Krakowa, as well as transcriptions of Polish dances. Strzeszkowski's lute tablature, written in the second half of the 16th century, presents a variety of songs and dances of the period.

2. 1596–1764. At the end of the 16th century the political and economic situation of Kraków changed; between 1596 and 1609 the court moved to Warsaw, which became the capital, and privileges were limited. In 1596 Sigismund III reorganized the royal chapel to include a group of over 20 Italian singers and instrumentalists (the ensemble thus had about 38 members, excluding trumpeters); it was active in Kraków for short periods only, but nevertheless introduced new stylistic trends. In 1604 a collection of polychoral compositions written by members of the chapel, *Melodiae sacrae*, was printed, the last important Kraków publication of polyphonic music. Gorczyn's *Tabulatura muzyki* (1647) and Starowolski's *Musices practicae erotemata* (1650) are among the theoretical works published in Kraków in the 17th century. The traditional cultivation of leading stylistic trends was taken over by the 30-member vocal-instrumental cathedral chapel, founded in 1619 and augmented by singers from the cathedral school. The chapel was directed

by a succession of fine composers: Orgas, Franciszek Lilius, Pękiel, Gorczycki and Maxylewicz. Their production characterizes the repertory of the chapel only indirectly, as no vocal–instrumental compositions earlier than the late 18th century survive in the cathedral archives.

Another group of musicians to flourish in Kraków in the 17th century was the Capella Rorantistarum, a group of nine priest-musicians who sang daily services in the chapel built for the cathedral by the last Jagellons. Its name is thought to derive from the introit *Rorate coeli* and from the Rorata (dawn masses sung during Advent) with which the choir was associated (*see* RORATE CHANTS). It was founded in 1540 by Sigismund I to sing polyphony daily 'perpetuis futuris temporibus', and was active from 1543 to the Third Partition of Poland in 1795. The Capella excluded boys and originally confined its membership to Poles, though foreigners, notably Italians, were admitted from the early 17th century. Its repertory embraced works by leading Polish composers of the 16th and 17th centuries as well as by composers from the Netherlands, France, Italy and Spain, particularly those resident in Poland. Many transcriptions were made for the ensemble of equal men's voices (e.g. Josquin's *Missa 'Mater Patris'*). The choir's directors included Mikołaj z Poznania (1543–57), Borek (1557–74) and Orgas (1628–9). Throughout its existence the Capella played an important part in continuing in Poland the *a cappella* tradition based on 16th-century polyphony.

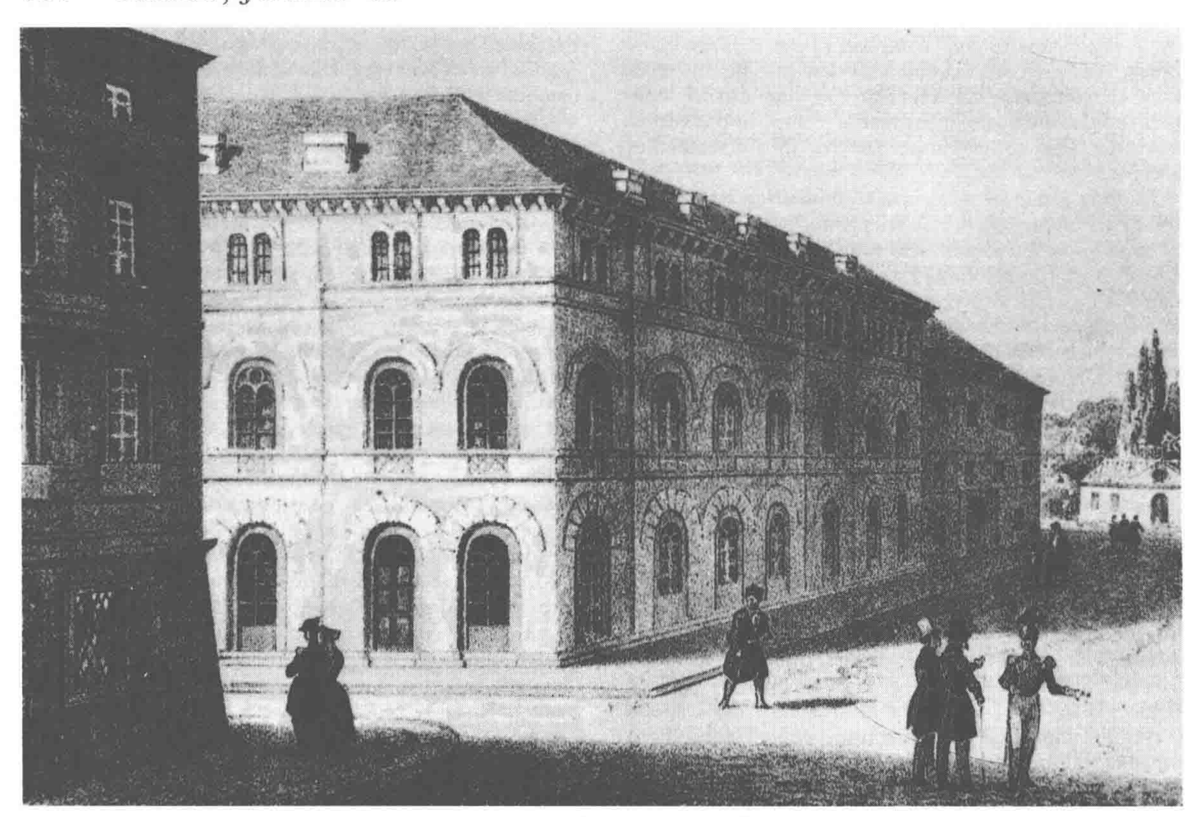
Of Kraków's remaining ensembles, the Jesuit chapel (founded 1637) was of great importance in the 17th and 18th centuries. It was organized as an institution of music education, developing into a focal point of the city's music in the early 18th century, when it was attended by young musicians from the chapels of rich landowners. It had about 50 members (including pupils) and performed in the city's churches as well as at private secular functions. Its repertory included many Polish compositions, some by its members; the most outstanding of these was Jacek Szczurowski, who entered the Jesuit order in 1735. An ensemble of seven instrumentalists, recruited from members of the musicians' guild, was available after 1630 at St Mary's. Until the mid-18th century the main state celebrations, such as coronations and royal funerals, took place in Wawel Castle. On such occasions the city organized festivities that featured music by local chapels, including that performed by the chapels of magnates (e.g. Lubomirski's); in the castle itself, however, the Warsaw royal chapel was predominant. No information about the repertory of the private chapels survives.

3. 1764–1815. As the city was destroyed by the Seven Years War (1757–64), Kraków's musical life was reduced during the 1760s and 70s to activity in a few church chapels – the Rorantists, the cathedral, St Mary's, the Jesuits (until the suppression of the order in Poland in 1773) and the academy of the collegiate church of St Anna – and music-making in the homes of a few wealthy citizens. The association known as the Kazimierz Congregation of Musicians was founded and, reminiscent of the medieval guilds, channelled its energies into competitive battles with non-professional musicians. After 1800 matters improved; musical activity in Kraków was revived through the efforts of Wacław Sierakowski, a canon and parson at Wawel Cathedral, and Jacek Kluszewski (1761–1841), proprietor of the Kraków Theatre. Sierakowski organized public concerts in his home from 1781 to 1787 on the model of the fashionable *concerts spirituels*; cantatas by Italian composers, translated by Sierakowski himself, were performed. To support these concerts he founded a singing school (1781–7), attended by boys, most of whom subsequently became members of church chapels. The head of the school was F.K. Kratzer, cantor and later conductor at the Wawel Cathedral, and the first of a family of Wawel cantors. Two other cathedral musicians taught at the school, Jakub Gołąbek and F.M. Lang. In 1795 Sierakowski published the first volume of his work devoted to music education, *Sztuka muzyki dla młodzieży kraiowey* ('The art of music for the country's youth'), and in 1796 two further volumes appeared. Containing the rudiments of music and instructions for the performance of church music, the work is a rich source of information on 18th-century Polish music. Other centres of music education included the Jesuit boarding schools (1638–1773), the music school attached to the collegiate church of St Anna (founded 1764) and the music school of Jósef Zygmuntowski (1773–81).

Kluszewski founded the first permanent public opera company in Kraków. Between 1787 and 1789, with the help of an Italian opera company and an orchestra of church and army musicians, comic operas by Paisiello, Piccinni, Salieri and others were performed in Italian; from 1789 to 1794 performances in Polish were given. From 1 January 1799 Kluszewski continued this work in new, purpose-built premises (now the Teatr Stary, or Old Theatre; see illustration). The years 1809–16 were a period of decline for the opera, after which it began to recover. Its most distinguished period of development came between 1820 and 1830, when the repertory included works by Rossini, Mozart and Weber. Among operas by Polish composers the most popular were those of Kurpiński and Elsner.

After the seizure of Kraków by Austria performances in Polish ceased, but they began again in 1805. When the Austrians left in 1809 Wojciech Bogusławski, the 'father of Polish theatre', brought his company to the city and gave many performances there, including a number of operas. During the 1790s a number of music teachers and instrument makers probably moved to Kraków from Vienna, Prague and Berne, and Kraków booksellers began to deal in music.

4. 1815–46. As Kraków became more settled after the political disorganization of the period up to 1815, there was renewed activity in the intellectual and artistic life of the city. As a result of the Vienna Congress, Kraków and the surrounding area attained the status of an independent state, the Kraków Republic. Modern concert life began with the founding of the Society of Friends of Music in 1817, headed by Sebastian Sierakowski, Wacław's brother. The society, with about 400 members, included nearly all the city's musicians and amateur players. It had its own choir (conducted by the outstanding Wawel organist Wincenty Gorączkiewicz, who popularized the music of Palestrina, in particular) and a symphony orchestra of 30 players (directed by K. Nowakiewicz, the organist of St Mary's); unlike anywhere else in Poland, it organized symphony concerts at least once a month. The years 1819–24 saw the greatest development in the society and its activities, after which it gradually declined until its formal dissolution in 1844. Viennese Classical works were predominant at its concerts, and choral singing was



Teatr Stary (Old Theatre), Kraków : lithograph, early 19th century

important; the repertory included polyphonic masterpieces and works of Haydn and Mozart. The society also sponsored concerts by visiting virtuosos such as Catalani. Liszt (1843) and Lipiński gave concerts in Kraków independent of the society.

The orchestra of the National Guard was founded in 1811 as a janissary band of percussion and wind instruments. In 1820 the orchestra of the Militia of the Free Town of Kraków was formed, modelled on the Austrian military orchestra, introduced to the city when the Austrian army invaded the town in 1796; it entertained at occasional tattoos and religious and national ceremonies. The theatre continued under the ownership of Kluszewski, and during the period 1820–30 almost all the operas in the contemporary repertory were presented. Besides *L'italiana in Algeri*, *Il barbiere di Siviglia* and *La gazza ladra*, Kraków audiences saw *Die Zauberflöte* and *Der Freischütz*; Polish operas performed included almost all those of Elsner; the operas of Kurpiński gained great popularity.

Music teaching was private for both amateurs and professionals, and music teachers with various qualifications were often recruited from church chapels and from theatre and military orchestras. Professionals were educated at the music school at St Anna's, which was under the patronage of the Society of Friends of Music from 1818 to 1841. From 1838 Franciszek Mirecki directed a private school of dramatic singing, which became the municipal School of Singing and Music in 1841; it was the first state music school in Kraków and was important for the development of secular music there. The needs of sacred music were catered for by the School of Polyphonic Chant on the Wawel from 1821 to 1824.

5. 1846–1918. After the suppression of the Kraków Revolution by the Austrian army (1846) Kraków was annexed to Austria, and the musical life of the city came to a standstill, not only as the result of political developments but also because of the deaths of leading musicians, such as Gorączkiewicz and Mirecki. Musical life did not revive until the 1860s, when Stanisław Duniecki, Kazimierz Hofmann and Antoni Vopalka (1837–79) were active. Duniecki was conductor of the theatre, where he presented many operettas and operas, including the first of many performances in Kraków of Moniuszko's *Halka* (1866), at which the composer was present. Duniecki was succeeded at the theatre by Hofmann, who was also active from 1858 to 1878 as a teacher, pianist and impresario.

As a result of Kraków's greater autonomy, various scientific, cultural and artistic societies developed from 1866. In that year the Muza (Muse) amateur music society was founded, the ideological heir to the former Society of Friends of Music. The society had a male-voice and a mixed choir, which were sometimes accompanied by a military orchestra formed from Austrian units stationed in the town. From 1870 to 1875 Vopalka was artistic director of the society, which gave over 50 concerts in its first ten years, and from 1867 supported a school of music directed by Vopalka at which Hofmann taught the piano and theory. Later the society's importance in the city's cultural life declined. A German choral society, the Liedertafel, existed from 1860 to 1871.

In 1876 the declining Muza society was transformed by a group of enthusiasts into Kraków Music Society, which still exists. From 1876 to 1918 it was responsible for almost all musical activity in Kraków and ran the only

music school at the time, later the Conservatory of Music. Its first artistic director was a singer from the Opera at Lwów, Stanisław Niedzielski. During the 1880s the society had about 400 members, and soloists from the School of Music appeared. In 1886 Wiktor Barabasz (1885–1928) was appointed artistic director, a post he held until 1909; he reorganized the society's choirs, which took part in all Kraków's festivals, and through his endeavours an amateur symphony orchestra was founded in 1888. A cycle of historic concerts that he organized with this orchestra was so popular that each had to be repeated. On Barabasz's initiative the society organized popular concerts in 1903 and 1904. From 1909 to 1914 the artistic director of the society was Feliks Nowowiejski, who gave fine symphony concerts, although the choir was neglected. During World War I the society's concerts ceased, and all its income was devoted to the upkeep of the conservatory. In that period the cultural life of Kraków was maintained only by 19 exhibition days given by pupils of the conservatory.

Besides the society's concerts, there were those of Princess Marcelina Czartoryska, both in her home and in public. In 1908 a concert agency was founded by Teofil Trzciński and amateur concerts began to decline in favour of systematically managed concert enterprises. The undertaking did much to acquaint Kraków with the new music of western Europe and Poland, and brought the best foreign soloists and ensembles to the town. In a fine concert guide Trzciński informed the public of contemporary developments abroad.

Kraków Music Society, founded in 1876, also took over the School of Music from the Muza society. The best musicians of Kraków were engaged as teachers and the number of instrumental classes increased. A new stage in the history of the school began when the eminent composer and teacher Władysław Żeleński settled in Kraków permanently in July 1881; he appeared as a pianist and conductor, organized diverse concerts, wrote music reviews and was active above all as a composer and teacher. The period up to 1914 was the 'Żeleński era'; for 40 years he held the post of director of the School of Music, which through his endeavours was renamed the Conservatory of the Music Society in Kraków in 1888. From 1891 to 1895 the composer Jan Gall taught solo singing and theory at the conservatory. In addition to the conservatory, a music institute was founded in 1908 by the pianist Klara Czop-Umlaufowa and the violinist Stanisław Giebułtowski, and was active until 1918.

In 1911 a seminar on music history and theory was initiated at the Jagiellonian University, the first of its kind in Poland; it later became the Musicology Institute and for many years was directed by its founder, Zdzisław Jachimecki. Two bookshops were particularly important: S.A. Krzyżanowski's was established in 1870, and included a concert bureau which sponsored Paderewski's concerts; that of Antoni Piwarski and Teodor Gieszczykiewicz was founded in 1897 and played an important role in the early 20th century, publishing works by many Polish composers.

One of the most notable instrument makers in Kraków was the luthier K. Häussler (workshop founded in 1832), who was succeeded in 1870 by his nephew and pupil, Gustaw. The latter's violins, modelled on those of Stradivarius, were highly prized. There were also piano makers of high repute, such as Z. Raba (from 1880) and J. Drozdowski (from 1884). In this period Kraków was also able to support several good organ builders: I. Ziernicki, S. Niepielski, B. Głowacki, I. Wojciechowski and A. Sapalski, author of the first Polish book on organ building (published in Kraków in 1880).

6. 1918–45. After World War I concert life was kept alive by various local ensembles, mainly choral. The most important of these were the mixed chorus of the Music Society and Conservatory, and the Academy's male-voice choir. In 1919 the mixed chorus of the Oratorio Society was created, as well as the male-voice choir known as Echo. In the same year the orchestra of the Musicians' Union was founded. Of groups affiliated to the Union of Church Choirs the most outstanding were the choir of St Cecilia (1923 to the present), associated with the Franciscan church, and the choirs of Missionary Priests. Among the orchestras, besides that of the Musicians' Union, were the symphony orchestra and wind band of the conservatory, the wind band of the Union of Train Drivers, the orchestra comprising employees from the health authority (1925–34) and the small orchestra of the Union of Polish Teachers. Concerts were usually given in one of the four concert halls.

The vitality of concert life depended on general economic conditions, and became evident in the second half of the 1920s and in the 1930s. Recitals and chamber concerts dominated, but there was no lack of symphony concerts, particularly in the years 1925–9. Many were organized by the Music Society under the able artistic direction of Bolesław Wallek-Walewski. There were also frequent performances by the orchestra and choir of the conservatory, which towards the end of the 1920s had 39 teachers and 700 students. It was the most important of the four (from 1929 five) music schools.

In 1931, the orchestra of the Musicians' Union closed down, for financial reasons; consequently, the Music Society founded the Kraków PO (1934–7). Then Eugeniusz Bujański, director of the Kraków Concert Office (established in 1908), founded the Kraków SO, recruiting members mainly from the opera ensemble. Between the wars many great soloists and conductors took part in symphonic and choral concerts, among them Artur Rubinstein, Ada Sari, Jan Kiepura, I. Dubiska, Eugenia Umińska, Hermann Abendroth, Walerian Bierdiajew and Grzegorz Fitelberg. At the end of this period a number of events of national and international significance took place, such as the National Congress of Church Music in 1931 and the Religious Music Week in 1938, both organized by the Union of Church Choirs. During the period 1935–9 the Wawel became the venue for several festivals of Polish art. Concerts from these festivals were broadcast throughout Europe by Kraków Radio, which played an important role in the musical life of the city from 1927.

In 1931 the Kraków Opera Society was reactivated and a permanent group was established under the direction of Wallek-Walewski (previously, there had been summer seasons given by visiting opera companies from Lwów, Warsaw and Katowice). This Kraków Opera gave 32 productions in the years up to 1939, and at a high artistic level.

Another feature of musical life in the 1920s was the presence of several composers who had studied with Żeleński and Nowowiejski, including Wallek-Walewski, Stanisław Lipski (author of lyrical piano pieces and

atmospheric songs) and K. Garbusiński (known for his church music). They maintained the conservative style of their masters, while newer European trends were introduced by the composer and teacher Bernadino Rizzi (an Italian of the Franciscan order), who was active in the city from 1922 to 1932. In 1931 a group of his pupils (Jan Ekier, Włodzimierz Poźniak and F. Skołyszewski), together with other young composers and musicians, founded the Association of Young Musicians to organize concerts in which they could include their own works. After World War II Artur Malawski was to become the most distinguished of this younger generation.

Musicology also developed. The principal teachers at the Jagiellonian University were Jachimecki, J. Reiss (from 1922) and W. Poźniak (from 1930); they were also active as music critics. The book and publishing trades were still concentrated in the hands of two firms, those of S.A. Krzyżanowski and Piwarski-Gieszczykiewicz, while the house of Gebethner & Wolff acted as an outlet for a large range of music from Poland and abroad. Of 14 piano warehouses that had previously operated, only two remained in business.

The occupying Nazi administration of 1940–44 imposed a new opera company of German artists performing for a German public (Poles were not allowed admission) and established its own Philharmonic Society, which gave separate concerts for Germans and for Poles. Polish musicians who played in these concerts did so with the approval of the Polish underground government. From 1942, in the Old Theatre, there were performances of operetta in Polish, as well as other light musical productions. But these were boycotted by the vast majority of Poles as being improper during a period of national tragedy, and participation in them was regarded at the time (and after the war) as collaboration with the enemy. All music schools were closed down, and radio receivers were confiscated from the Polish population. Under these conditions there grew up a clandestine network of music teaching, and Poles gathered in private houses to listen to solo and chamber music, including the music of Chopin, which was officially banned on pain of imprisonment in the concentration camps.

7. From 1945. After liberation in January 1945 Kraków became the centre of musical life in the country, particularly because Warsaw lay destroyed. However, after the reconstruction of Warsaw in the 1950s a considerable number of musicians moved to the capital. Nevertheless, Kraków remained the second creative centre in the country. Prominent postwar Kraków composers include Wiechowicz, Malawski, Penderecki, Bogusław Schäffer, Moszumańska-Nazar, Krzysztof Meyer and Stachowski. On 3 February 1945 the Kraków Philharmonic was inaugurated as the first music institution in liberated Poland; in 1962 it became the Karol Szymanowski Philharmonic. Zygmunt Latoszewski became its director followed by such excellent conductors as Bierdiajew, Skrowaczewski, Rowicki, Markowski, Czyż and Katlewicz. The Kraków PO reached a high artistic standard; it gave the premières of many works by Penderecki and others. The Philharmonic's other ensembles include mixed and boys' choirs, a string quartet and the Capella Cracoviensis. The Philharmonic gives about 700 concerts each season, including a number in schools, and is responsible for organizing such established cycles of concerts and festivals as the Kraków Spring Festival (from 1962), the Wawel Evenings (from 1966), the international Organ Music Days (also from 1966), the organ recitals at the Benedictine abbey in Tyniec, and the Jan Kiepura Festival of Arias and Songs in Krynica (from 1967). From 1963 a music-lovers' club functioned in connection with the Philharmonic, leading a lively campaign to popularize music.

The orchestra and choir of Polish radio and television in Kraków was founded in 1948 and directed by Jerzy Gert until 1968, when he was succeeded by Krzysztof Missona. Polish music of all periods features in its repertory, and the orchestra's main task is recording for the central tape library of Polish radio, producing a complete history of Polish music in sound. Other performing groups include the Capella (founded in 1970 to play a repertory ranging from medieval to contemporary music), the Fiori Musicali (founded in 1978 for Baroque music) and MW2, a modern-music ensemble founded in 1962 by Adam Kaczyński.

The first postwar period for the Kraków Opera, under the direction of Bierdiajew, was shortlived and ended in 1948. The company was re-established in 1954, and in 1958 it merged with the operetta troupe to form the City Music Theatre. From 1962 to 1968 Kazimierz Kord was responsible for the transformation of the company's fortunes, raising it from a provincial level to one of the best musical theatres in the country. Its stature was maintained by his successors: Robert Satanowski, K. Missona and Ewa Michnik (1980–95), whose special contribution was to establish a separate stage for the performance of Baroque opera, where Monteverdi and Domenico Scarlatti have been performed.

Kraków's music schools were given an entirely different system of administration in 1945, as were those all over Poland. The schools were nationalized and then reclassified as lower, middle or higher. The aim was to achieve a deeper level of musical education, whereby instrumentalists and singers would also study theory and history. The field of music teaching, as a specialism, was also expanded. As a result of these reforms, Kraków was provided with three state lower schools (two from 1945, with a third added in 1958) and two middle schools, in addition to eight music centres providing elementary tuition for children. From the 1970s onwards, Catholic schools provided organ tuition for future church musicians.

The state higher school was initially known as the State Conservatory of Music (from 1945), then as the State Higher School of Music (from 1946) and eventually renamed in 1979 the Academy of Music. 2320 students graduated in the period up to 1988, including many who have become well known in Poland and abroad. Kraków's circle of composers is particularly strong, and maintains close contacts with the academy. The academy's composition teachers from 1945 included Artur Malawski and Wiechowicz; the younger generation includes Zbigniew Bujarski, Krzysztof Meyer, Moszumańska-Nazar, Penderecki, Bogusław Schäffer, Andrzej Stachowski, T. Machl and Adam Walaciński. Another active composer, although not among those teaching at the academy, is Juliusz Łuciuk.

The Jagiellonian University is one of only three state universities in Poland with a department of musicology, which at Kraków was directed until 1953 by its founder, Jachimecki. The fields of staff research were initially focussed on 19th-century music and ethnomusicology,

but went on to embrace music of all periods. A special emphasis is placed on the history of Polish music and its relationship to the music of other countries. In 1973 the department inaugurated a special research centre and archive devoted to the life and music of Paderewski; this centre is preparing a collected edition of his works.

Since 1945 Kraków has been the home of Polskie Wydawnictwo Muzyczne (Polish Music Publishers, PWM), which until 1988 had a virtual monopoly in Poland for publishing music and books on music. PWM was directed for most of this time by its founder, Tadeusz Ochlewski, and did not restrict its activities to publishing. It directly employed many musicologists, and also provided a focus for collaborative work by musicologists from all over Poland. It initiated research leading to academic publications (including a series of critical editions of early Polish music, collected editions of the most significant 19th-century Polish composers, and an encyclopedia on music). After 1988, as a result of the profound economic transformation of Poland as a whole, and growing competition (even in Kraków itself), PWM withdrew from these wider activities.

An ancient tradition is preserved in the hourly sounding of the Hejnał mariacki ('St Mary's Bugle-Call') from the higher tower of St Mary's. The triadic trumpet melody is thought to date from the 14th century, and its sudden cessation in mid-phrase supposedly commemorates a Tartar invasion in which the trumpeter was killed.

A society devoted to the performance of contemporary music, Muzyka Centrum, was established in Kraków in 1977, and since 1991 has participated in the European Conference of Contemporary Music Promoters. In 1990 Kraków's musical community initiated the formation of a national organization, the Polish Society for Early Music (based in Kraków), as a forum for performers and those interested in the field. They promote performance on original instruments in authentic style, initiate the publication of early music and organize an annual festival of early music. Contemporary music has had its own festival since 1988, Music Days of Kraków Composers.

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ZYGMUNT M. SZWEYKOWSKI (1), MIROSŁAW PERZ(2), TADEUSZ PRZYBYLSKI (3–7)

Krakowiak (Pol.; Fr. *cracovienne*; Ger. *Krakauer Tanz*). Polish folk dance, from the Kraków region, characterized by syncopated rhythms in fast duple time. It is associated with aspects of national dress: ribbons for the women and plumed caps, brass belt buckles and boots with steel strikers for the men.

The dance, whose origins may lie in courtship ritual, is performed by several couples led by a male dancer who sings and directs the dancing. The formation is based on a circle. A couple moves towards the band and the man sings to his partner, using traditional melody but improvised words. Instrumental and vocal verses are performed in alternation. The syncopated rhythms (ex.1) are clearly

Ex.1
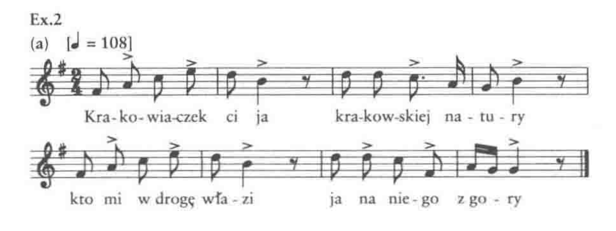
linked to gestures of stamping and heel-clicking, but other gestures often include *zapraszalny* (invitation), *mijany* (passing), *goniony* (chasing), *suwany* (shuffling) and *przebiegany* (running). Stamping may be combined with a sliding motion (in the *krzesany*) or with heel-clicking and a jump (in the *hołubiec*). There are variations in choreography and the broad term *krakowiak* may be substituted for one denoting a more precise place of origin within the Kraków region (for example, the *proszowiak* from Proszowic, or the *skalmierzak* from Skalmierz). In terms of popularity there has been a long-standing rivalry between the *krakowiak* and the triple-metre Oberek, but
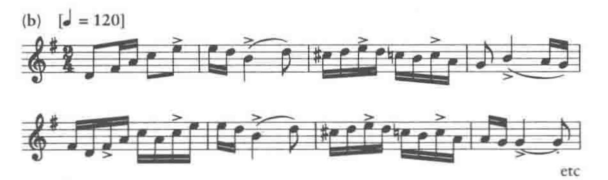
these dances share a syncopated rhythmic character and much use of tempo rubato in performance.

The dance rhythm is correlated with a traditional versification pattern. The *krakowiak* model comprises a symmetrical structure with four six-syllable lines paired within a 4+4 bar unit (ex.2). The vocal melodic line, which is often varied and elaborated by the instrumentalists, commonly opens with a rising triadic figure which establishes the dance's spirited character. Indeed, on the evidence of Łukasz Gołębiowski's *Ludpolski, jego zwyczaje, zabobony* (1830), the *krakowiak* appears to have been reserved as the climactic finale to a sequence of dances including the *polski* and *mazur*.

Although the title 'krakowiak' did not appear in print until 1816 with the Warsaw publication of *Krakowiaki ofiarowane Polkom* ('Krakowiaks offered to the women of Poland'), its characteristic rhythms occur as early as some organ and lute tablatures and songbooks of the 16th and 17th centuries, for example in Jan z Lublina's tablature (1540, *PL-Kp*), Normiger's tablature (1598, formerly *D-Tu*, now lost), Fuhrmann's *Testudo gallo-germanico* (1615) and Giovanni Picchi's *Intavolatura di balli d'arpicordo* (2/1621). The rhythm also appears occasionally in dances by Telemann and in 18th-century Polish sacred and operatic works (such as Jan Stefani's folk opera *The Supposed Miracle, or Krakovians and Highlanders*, 1794. It was, however, in the 19th century that its popularity and dissemination increased. The Warsaw collection of 1816 reappeared four years later as *Zbiór krakowiaków ułożonych na fortepian* ('A collection of krakowiaks arranged for piano') and to this was added Wincenty Gorączkiewicz's *Krakowiaki zebrane i ułożone na fortepian* ('Krakowiaks assembled and arranged for piano'), published soon afterwards in Vienna by Diabelli. The main theme of Chopin's *Rondo à la krakowiak* for piano and orchestra op.14 (1828) is very similar to a popular *proszowiak* of the time, 'Albośmy to jacy jacy', later collected by Oskar Kolberg. Other pieces from Chopin's early career – dance songs, the Rondo in C minor op.1 and the finale of the Piano Concerto in E minor op.11 – incorporate *krakowiak* elements. By the mid-19th century the dance had reached the theatre stage as well as the concert platform, with its adoption as a 'national' dance and in performances by the Austrian dancer Fanny Elssler in both Europe and America. Following the example of Chopin, several composers turned to the *krakowiak* dance form. I.F. Dobrzyński used it in the finale of his Symphony 'in the spirit of Polish music' (1834); Zygmunt Noskowski included examples in his opp.2, 5, 7 and 25 (1870s and 80s); Paderewski wrote several – two each in opp.5 and 9 for piano (*c*1883), the *Krakowiak* for piano (1884), and in the *Fantasie polonaise* for piano and orchestra op.19 (1893). Others include Statkowski's *Alla cracovienne* for violin and piano op.7 (*c*1890), part of Ludomir Różycki's ballet, *Pan Twardowski* op.45 (1921), and the second of Szymanowski's *Four Polish Dances* for piano (1926).

Ex.2





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STEPHEN DOWNES

Kramář, František Vincenc. *See* KROMMER, FRANZ.

Kramer, A(rthur) Walter (*b* New York, 23 Sept 1890; *d* New York, 8 April 1969). American publisher, editor, critic and composer. He studied the violin with his father, Maximilian Kramer, and with Carl Hauser and Richard Arnold. After studying at the College of the City of New York he joined the staff of the magazine *Musical America* (1910–22) and then spent several years studying, writing and composing in Europe; for a time he worked with Malipiero. In 1927 he became music supervisor for the CBS Radio Network, and then returned as editor-in-chief to *Musical America* (1929–36); subsequently he became managing director of the music publishers Galaxy Music Corporation (1936–56), and after his retirement continued to write and compose. He helped to found the Society for Publication of American Music (1919) and served as its president (1934–40) and on the board of directors of the ASCAP (1941–56). In addition to many articles and reviews in music periodicals, Kramer published over 300 compositions, including works for full orchestra, string orchestra, string quartet, voice, chorus, piano, violin, cello and organ, as well as numerous instrumental and choral transcriptions. His compositions, which are fairly conservative, are marked by much technical refinement and understanding of the instrumental or vocal medium used.

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GUSTAVE REESE/RAMONA H. MATTHEWS

Kramer, Jonathan D. (*b* Hartford, CT, 7 Dec 1942). American composer and theorist. He was a pupil of Leon Kirchner and Billy Jim Layton at Harvard (BA 1965) and did postgraduate work at the University of California, Berkeley (MA 1967, PhD 1969), where his teachers in composition included Shifrin, Imbrie, Sessions and Felciano. He also studied with Stockhausen at the University of California, Davis (1966–7), and with Chowning at Stanford (computer music, 1967–8). He has served on the faculties of the University of California, Berkeley (1969–70), Oberlin (1970–71), Yale (1971–8), the Cincinnati Conservatory (1978–90) and Columbia University (1988–). Since 1980 he has been programme annotator for the Cincinnati SO, a position he also held with the San Francisco SO (1967–70) and the National SO (1989–92). He has received grants from the Martha Baird Rockefeller Fund, the NEA, the MC and Meet the Composer, among others. His *Renascence* (1974, rev. 1977, 1985, 1997) was one of three American works performed at the 1980 World Music Days in Israel. *Music for Piano V* (1980) won the International Rostrum of Composers competition in 1983 and was programmed at the 1985 World Music Days in the Netherlands. *Musica Pro Musica* (1986–7), commissioned by the NEA, was performed by the Warsaw PO in the 1992 World Music Days in Poland.

Much of Kramer's music is highly eclectic, particularly his early works, which include conceptual pieces (*For Broken Piano, Truck, Shaving Cream, Fruit Salad, Toilet, Wife, San Francisco, Color TV, and*, 1969–70), as well as highly structured compositions (Music for Piano, nos.2–3). From the mid-1970s he has worked towards the reconciliation of these divergent compositional approaches. Later works employ a limited array of pitches (six is his preferred number), but also allow for influences such as jazz. The propulsive rhythms associated with minimalism are employed in *Atlanta Licks* (1984). Works from the mid-1980s, including *Musica Pro Musica* and *Notta Sonata* (1992–3), revel in conflict and contradiction, questioning the necessity of one of Western music's most basic tenets: structural unity. As a theorist, Kramer has lectured internationally on musical time as well as postmodernism.

WORKS
(*selective list*)

Stage and multimedia: For Broken Pf, Truck, Shaving Cream, Fruit Salad, Toilet, Wife, San Francisco, Color TV, and, tape, slide projections, 1969–70; An Imaginary Dance, tape, slide projections, 1970–73; Blue Music, actor, tape, 1970–72; Higher Education, teacher, office, 1971; You, Too, Can Be a Composer, music theory class, teacher, 1971; Fanfare, actors, tape, 1973–6; En noir et blanc, dancer, 2 pf, 1988

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JAMES CHUTE

Kranichsteiner Musikinstitut. Name used by the Internationales Musikinstitut in DARMSTADT between 1949 and 1962.

Kranz, Johann Friedrich (*b* Weimar, 6 April 1752; *d* Stuttgart, 20 Feb 1810). German conductor, composer and violinist. The son of a court wigmaker Georg Kranz, he was a precociously talented violinist who studied music with the chamber musician C.G. Göpfert and the Hofkapellmeister E.W. Wolf. He had a position in the Weimar court orchestra as early as 1766, and became a chamber musician in 1778. He undertook extended journeys (1780–87) to Mannheim, Munich, Italy, Vienna and Eszterháza at the behest of Duke Carl August. In Rome in 1787 Kranz and Goethe were among the guests at a feast in the home of the painter Angelica Kauffmann; under Kranz's direction the dinner evolved into a 'brilliant concert during the most beautiful summer night'. On his tours he met Cimarosa, Paisiello and Haydn, and this led, on his return to Weimar, to his German adaptations (with the poet C.A. Vulpius) of several operas by Cimarosa, Paisiello and others, as well as his performance of *The Seasons* in 1801; he later described himself as Haydn's pupil. Besides assisting the aged Göpfert as leader of the Hofkapelle, Kranz also became music director of the court theatres in 1791, working closely with both Goethe and Vulpius, and was awarded the position of Kapellmeister in 1799. In 1801, however, a breach with Goethe was provoked by a disagreement between Kranz and the singer Caroline Jagemann, whose wilful interpretation of *Don Giovanni* Kranz strenuously opposed. Kranz was soon suspended from his theatrical duties, but he posed such stubborn resistance that Goethe remonstrated: 'If he has the impudence to ask if his action should be forgotten, I

will give him a shampooing that he will not forget to the end of his days'. Kranz eventually resigned in 1803 to accept a better position as Hofkapellmeister at Stuttgart. By 1807 his health kept him from working, although he retained the post until his death.

Although Kranz composed music for several plays, as well as keyboard variations and violin concertos (all in a Classical style), he was most significant as a conductor and director. Under his leadership the Weimar Hofkapelle became one of the best in Germany, and his contributions to the court theatres, in collaboration with Goethe, were equally valuable.

WORKS

all stage works first performed in Weimar unless otherwise stated

Inkle und Yarico (ballet), ?1772, scenario pubd

Incid music in plays: Der Gross-Cophta (J.W. von Goethe), 1791; Otto der Schütz (F.O. Hagemann), 1792; Die Jesuiten (J.G.L. Hagemeister), 1797; Wallensteins Lager (tragedy, F. von Schiller), 1798; chorus in Die Hussiten vor Naumburg, Leipzig, 1802, *H-SFm*

Inst: Romanze, pf (Weimar, *c*1799) [variations on Cimarosa: 'An dem schönsten Frühlingsmorgen' from Die theatralisches Abentheuer]; 2 vn concs., *D-WRl*; Va Conc., 1798, ?lost; 5 orch pieces, *WRl*

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G. KRAFT

Krapp, Edgar (*b* Bamberg, 3 June 1947). German organist. He started piano lessons at five and was a boy treble in the Regensburg 'Domspatzen'. From 1966 he studied the organ, harpsichord and school music at the Musikhochschule in Munich, where his most important teacher was Franz Lehrndorfer. His artistic breakthrough came after winning a first prize at the ARD Music Competition in Munich in 1971. Further studies followed with Marie-Claire Alain in Paris, where he was also organist at the German Evangelical Church. In 1972 he became lecturer at the Musikhochschule in Munich. At this time he undertook increased concert activity in Europe, America and Japan, and made broadcasts and recordings. In 1974 he was appointed professor of organ at the Musikhochschule at Frankfurt as successor to Helmut Walcha. In 1983 he was awarded the Frankfurt Music Prize. From 1982 to 1991 he was also visiting professor at the Salzburg Mozarteum and in 1993 took a professorship at the Musikhochschule in Munich. In 1983 he became a member of the Bayerische Akademie der Schönen Künste in Munich, and in 1988 was appointed to the committee of the Neue Bach-Gesellschaft in Leipzig. Edgar Krapp, who devotes about one third of his year's work to the harpsichord, and two-thirds to the organ, commands a wide repertory, in which he displays a high degree of virtuosity, a discerning sense of style and an individual musical imagination.

GERHARD WIENKE

Krása, Hans (Johann) (*b* Prague, 30 Nov 1899; *d* Auschwitz, 18 Oct 1944). German composer of Czech birth. He studied the piano with Terëse Wallerstein and composition with Zemlinsky. There is no evidence to suggest that he received any other formal musical education. He spent a short period of time as répétiteur at the Neues Deutsches Theater, Prague, where his Symphony for Small Orchestra and his String Quartet received successful performances. The Symphony was later performed at the Zürich ISCM Festival (1926), under Zemlinsky in Prague (1927) and under Koussevitzky in Boston and New York (1926–7). In 1927 Krása accompanied Zemlinsky to the Kroll Opera, Berlin. Although he received conducting offers from Berlin, Paris and Chicago, he could not bring himself to accept a foreign post and returned to Prague before the end of the year.

As a member of the Literarisch-Künstlerischer Verein, Krása threw himself into German musical life in Prague. He began work on his first opera, *Verlobung im Traum*, in 1928. Although his psalm-cantata *Die Erde ist des Herrn* was given its première by Heinrich Swoboda in 1932 and received two subsequent broadcast performances in Prague and Hamburg, *Verlobung im Traum* was not performed until 1933. By this time the National Socialists had already come to power in Germany and despite the opera's acclaim (it won the Czechoslovakian State Prize in 1933) it was not performed in any German opera house. Krása's second opera, *Lysistrata*, remained unfinished.

Feeling a growing sympathy with Czech artists and intellectuals, Krása included his Music for Harpsichord and Seven Instruments for performance at a concert of Manés, the Czech artists' association (1936). After writing incidental music and song settings for Adolf Hoffmeister's *Mládî v hře* ('Youth in Play'), the two collaborated on the children's opera *Brundibár* ('Bumble-bee'). The opera was rehearsed and performed by Rudolf Freudenfeld and the children of Prague's Jewish orphanage in 1942 despite the German occupation. By the time the performance took place, however, Krása had been sent to Terezín concentration camp with the deportation transport of 10 August 1942.

At first the camp's administration merely tolerated artistic activity; later it was encouraged, as it could be used for propaganda. Krása served as director of the music section of the so-called Freizeitgestaltung, a group that organized the prisoners' 'leisure' time. In an act of enormous significance for the Freizeitgestaltung, a piano-vocal score of *Brundibár* reached the camp, enabling Krása to reconstruct the opera for the available forces. It was performed in the camp on 23 July 1943 in the first of 55 performances. Krása was taken to Auschwitz on 16 October 1944 as part of the so-called Künstlertransport. He died in the gas chamber two days later.

Krása's early works reveal the influence of Zemlinsky, early Schoenberg, neo-classical Stravinsky and French Impressionism. His music characteristically displays subversive humour, grotesque gestures, formal confidence and melodic lyricism. If in the 1920s he was seen by his colleagues as a bohemian, fond of playing chess and demonstrating little ambition as a composer, in the 1930s and especially during his month in Terezín he became an artist who remained true to his ethical and aesthetic principles even in the most arduous circumstances. In the mid-1980s, after a long period of oblivion, *Brundibár* was rediscovered along with many of Krása's other works. *Verlobung im Traum*, Chamber Music for Harpsichord and Seven Instruments, and *Die Erde ist des Herrn* were

the last compositions to reappear, reintroduced to the musical world in 1994 and 1995.

WORKS

Stage: Mládí v hře [Youth in Play] (incid music and songs, A. Hoffmeister), 1934; Verlobung im Traum (op, 2, R. Fuchs, R. Thomas, after F.M. Dostoyevsky), 1933; Brundibár [Bumble-bee] (children's op, Hoffmeister), 1938

Inst: Str Qt, op.2 (1924); Sym. (A. Rimbaud, Ger. trans. M. Brod), Mez, small orch (1926); Kammermusik, hpd, 7 insts, 1936; Ov., small orch, 1943–4; Theme and Variations, str qt, 1935–6; Passacaglia and Fugue, str trio, 1944; Tanz, str trio, 1944

Vocal: Grotesques (C. Morgenstern: *Galgenlieder*), Bar, orch, 1920; 5 Lieder, 1v, pf (1926); Die Erde ist des Herrn (cant.), solo vv, chorus, orch (1932); 3 Lieder (A. Rimbaud), Bar, cl, vc, 1943

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INGO SCHULTZ

Krasinsky, Ernest Louis. *See* MÜLLER, ERNEST LOUIS.

Krasner, Louis (*b* Cherkassy, Ukraine, 21 June 1903; *d* Boston, 4 May 1995). American violinist. He was brought to the USA at the age of five, and graduated in 1923 from the New England Conservatory, where he studied the violin with Eugene Gruenberg and composition with Frederick Converse. Further studies in Europe, under Flesch, Lucien Capet and Ševčík, led to an active concert career there and in the USA, during which he became closely identified with 20th-century music. In 1934 he commissioned Berg's concerto, believing that the cause of serial music would be helped by an effective virtuoso work in Berg's impassioned melodic style. He gave its première at the 1936 ISCM Festival in Barcelona, and that of Schoenberg's concerto in Philadelphia in 1940; both concertos were also first recorded by him. His other first performances included concertos by Casella (1928, Boston) and Sessions (1946, Minneapolis), as well as shorter works by Cowell and Harris. Krasner became leader of the Minneapolis SO under Mitropoulos (1944–9), and then moved to Syracuse University, where he taught the violin and chamber music until 1972. He became a visiting professor at the New England Conservatory in 1976. His playing combined technical proficiency with persuasive conviction of musical character, attracting a rare testament of approval from Schoenberg after the première of his concerto (letter, 17 December 1940). (*SchwarzGM*)

MICHAEL STEINBERG/R

Krásová, Marta (*b* Protivín, 16 March 1901; *d* Vráž u Berouna, 20 Feb 1970). Czech mezzo-soprano. She took up singing on the advice of the violinist Ševčík and studied with Olga Borová-Valoušková, Růžena Maturová and, in Vienna, M. Ullanovský. In 1922 she joined the Slovak National Theatre in Bratislava, where under the conductor Oskar Nedbal she changed from soprano to mezzo roles. She made her début at the Prague National Theatre as Azucena (1926) and was a member of the company from 1928 to 1966.

To her musicality, excellent technique, breath control and wide range was allied a great talent as an actress with graceful movement and a rich imagination. She was an outstanding Isabella in Fibich's *Bride of Messina*, Róza in *The Secret*, Ježibaba in *Rusalka* and Death in Rudolf Karel's *Death the Neighbour*; her non-Czech roles included Amneris, Eboli, Carmen, Gluck's Orpheus and the Countess in *The Queen of Spades*. Her finest performance was as the Kostelnička in Janáček's *Jenůfa*. She regularly sang lieder, achieving her greatest success in Dvořák's Biblical Songs and in Mahler. Foerster, Novák and Jirák dedicated songs to her. She appeared as a guest in many opera houses in Europe and in the USA (1937) and made many recordings, including Dvořák's *Stabat mater* with the Czech PO under Talich. She was made National Artist in 1958.

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ALENA NĚMCOVÁ

Krasselt. German family of musicians.

(1) (Johann) Gustav Krasselt (*b* Kohren, 13 Oct 1846; *d* in or after 1910). Violinist. He became leader of Glauchau's city orchestra in 1869. Three years later he was appointed leader of the Baden-Baden orchestra, a post he held until 1904, though he frequently returned as a guest artist to Glauchau, where his children made their solo débuts. He was also a skilful conductor and composer; his works include an albumleaf and a concert mazurka for violin and piano and a concert mazurka for orchestra. His daughter (Clara) Jenny Krasselt (*b* Glauchau, 15 Oct 1870; *d* after 1906), who made her début with Hummel's A♭ Concerto, became a well-known pianist.

(2) (Gustav) Alfred Krasselt (*b* Glauchau, 3 June 1872; *d* Eisenach, 27 Sept 1908). Violinist, son of (1) Gustav Krasselt. He studied the violin with Petri and Brodsky in Leipzig and won Joachim's esteem. He was the leader of the newly founded Kaim orchestra in Munich and in 1896 was made leader of the Weimar court orchestra. One of the finest German violinists of his day, he played at the courts of St Petersburg and Vienna and was admired by such conductors as Herman Levi, Hans Richter and Richard Strauss.

(3) Rudolf Krasselt (*b* Baden-Baden, 1 Jan 1879; *d* Andernach, 12 April 1954). Cellist, son of (1) Gustav Krasselt. He was a pupil of Julius Klengel and gave recitals in Berlin and Vienna before becoming principal Kapellmeister at the Deutsches Opernhaus in Berlin-Charlottenburg. He was also a lecturer at the Berlin Hochschule für Musik, where he taught Robert Oboussier and Kurt Weill, and until 1943 was Generalmusikdirektor and operatic director of the city of Hanover.

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WALTER HÜTTEL

Krastev, Venelin (*b* Dupnitsa [now Stanke Dimitrov], 22 Sept 1919). Bulgarian musicologist and critic. He graduated from the State Music Academy in Sofia in 1943 and carried on further studies in music history at the Institute of the History of Arts in Moscow (1948–9). Greatly influenced by Soviet musicologists of the 1930s and 1940s, Krastev returned to Sofia in 1949 to hold office in the Committee for Science, Art and Culture; for many years he was also secretary of the musicologists' section of the Union of Bulgarian Composers. Assistant lecturer (1948) and lecturer (1953) in music history at the State Music Academy in Sofia, he became a senior researcher at the Institute for Musicology of the Bulgarian Academy of Sciences in 1971. Apart from two histories of Bulgarian music, Krastev has written numerous monographs on Bulgarian composers. He is active as a concert and opera critic and regularly broadcasts on the concert life of the country.

WRITINGS

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Articles and reviews in *Balgarska muzika* and other periodicals

LADA BRASHOVANOVA

Krasteva, Neva (*b* Sofia, 2 Aug 1946). Bulgarian composer, musicologist and organist. In 1972 she graduated from the Moscow Conservatory, where her teachers included Yury Kholopov (theory) and Royzman (organ); she later studied with Reinberger in Prague and Zürich. In 1974 she was appointed lecturer in counterpoint at the Sofia State Music Academy; two years later she became lecturer in organ. A founder of the first Bulgarian organ school, she gives regular performances.

Krasteva composes mostly for chamber ensembles, often including an organ among the instruments. Her distinctive style is informed by her studies of Renaissance and Baroque music and her knowledge of Bulgarian folk and church music. In the cantata *Apokriff*, for example, fugues intermingle with fragments of Bulgarian sacred music; there are similar references in her *Sonata da chiesa*, which contains a dialogue between flute and organ. In her *Five Songs from the Mountain of Pirin* she unites a spontaneous melismatic style of writing taken from folk music with jazz-like colouristic effects to recall the dramatic gestures of ancient rituals. Her later works draw upon the Orthodox and Catholic musical traditions, creating a dialogue that symbolizes the unity of religions as well as communication.

WORKS
(*selective list*)

Choral and solo vocal: Mitologichni pesni [Mythological Songs], S, folk vv, org, perc, 1976; Starata ikona [The Old Icon], 1v, org, 1987; Varhat [The Pick] (madrigal), mixed vv, org, 1988; Apokriff (cant.), S, mixed vv, org, 1989; Quantus tremor (cant.), Mez, tpt, org, vc, 1989; Missa Angelus, female chorus, 1991; 5 Songs (D. Debeljanov), female chorus, 1991; Otche nash [Our Father] (St Joannes Koukouzeles), 1v, org, 1993; Reflexii [Reflections] (J.W. von Goethe), 1v, pf, 1994; Rekquiema na Obretenov [Obretenov's Requiem], Ct, mixed chorus, org, 1995

Inst: Heterofoni miniaturi, org, 1974; Sonata da chiesa, fl, org, 1987; 5 Songs from the Mountain of Pirin, solo vv, 1989; Victimae paschali laudes, org, 1990; Sonata, ob, pf, 1991

WRITINGS

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MAGDALENA MANOLOVA

Kratzer. Polish family of musicians of Austrian descent.

(1) Franciszek Ksawery Kratzer (*b* Austria, 1731; *d* Kraków, 3 Aug 1818). Bass and choir trainer. After studying in Vienna he worked in Wieliczka. From 1763 he was a singer in Kraków, and was appointed cantor of Wawel Cathedral in Kraków on 20 February 1768. From 1781 to 1797 he was in charge of the singing school founded by Wacław Sierakowski, and from 1794 to 1806 he was conductor of the Wawel Cathedral choir and singing master to the boy choristers. His memoirs and reminiscences were edited by his son (2) Kazimierz Augustyn Kratzer in 1856.

(2) Kazimierz Augustyn Kratzer (*b* Kraków, bap. 21 Feb 1778; *d* Kraków, 19 June 1860). Musician and actor, son of (1) Franciszek Ksawery Kratzer. He studied music at the Sierakowski Singing School (1781–7), and from 1787 was a singer in Wawel Cathedral. Later he was a singer and actor in the Kraków Theatre (1799–1809), and from 1806 cantor and conductor of the Wawel Cathedral choir. He was a member of the Kraków Society of Friends of Music (1817–24) and organized and conducted the choir of the German Amateur Society in Kraków.

(3) Walenty Karol Kratzer (*b* Kraków, bap. 9 Feb 1780; *d* Warsaw, 24 April 1855). Composer, singer, actor and conductor, son of (1) Franciszek Ksawery Kratzer. He sang in the choir of Wawel Cathedral (1798–1814),

was a singer and actor at the National Theatre in Warsaw (1814–21), and from 1817 was singing master at the Warsaw School for Music and Dramatic Art. In the following year he also joined the staff of the Public School for Elementary Music and the School of Dramatic Art. He taught singing at the Warsaw Conservatory (1826–31) and at the singing school attached to the Wielki Theatre (1835–41), and was also conductor of the Warsaw French and Vaudeville Theatres (1821–9). He composed incidental music and some guitar pieces.

(4) Kazimierz Julian Kratzer (*b* Kraków, 22 Feb 1844; *d* Warsaw, 4 Nov 1890). Composer and conductor, grandson of (1) Franciszek Ksawery Kratzer. After studying in Warsaw he appeared, at the age of 12, in the ballet of the Wielki Theatre. From 1864 he was accompanist and répétiteur to the soloists of the Warsaw Opera, and in 1889 was appointed deputy conductor. He composed music for melodramas, and some songs which achieved great popularity.

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TADEUSZ PRZYBYLSKI

Krätzschmar, Wilfried (*b* Dresden, 23 March 1944). German composer. He studied at the Carl Maria von Weber Hochschule, Dresden (1962–8), where his teachers included Thilman. After working for a year as music director at the Meiningen Hoftheater (1968–9), he pursued further composition study with Fritz Geissler (1969–71). In 1971 he accepted a post at the Dresden Conservatory, where he founded the Studio Neue Musik in 1990. He was appointed vice-chancellor of the Conservatory in 1994. He has also served as chair of the Saxon division of the German Composer's Union, and co-founder and vice-president of the Saxon Music Council. His numerous awards include the Weber Förderpreis (1971), the Mendelssohn-Stipendium (1971, 1972) and the critic's prize (1990) for *possibilimente alla serenata*.

Krätzschmar's reputation as a composer was established at the end of the 1970s with orchestral works employing an advanced tonal language: the première of the First Symphony (Dresden, 1979) created an uproar, while the Second 'Explosionen und Cantus' (Berlin, 1978) was a great success. During the 1980s, performances of the Third Symphony 'quasi una fantasia' (Berlin, 1982), the oratorio *Heine-Szenen* (Leipzig, 1983) and the chamber concerto *Canon* (Berlin, 1986) were at the centre of debates between supporters of socialist cultural policies and proponents of the avant garde. His works have explored extremely broad spectrums of sound in great detail; compositions for large forces split orchestral grouping into the smallest possible units. Subtle tonal nuances are supported by balanced arcs of tension that discharge explosive power at climatic points. He has also combined quotation or collage with serial and aleatory techniques.

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Orch: Konzertante Musik, 1970; Capriccio, 1973; Suoni notturni, fl, chbr orch, 1974; Dynamik, 1976; Kammersinfonie, 6 db, timp, perc, 1976; Ballets imaginaires, chbr orch, 1977; Ophelia-Phantasie, 48 str, perc, 1978; Sketches, hn, ens, 1978; Sym. no.1, 1978; Sym. no.2 'Explosionen und Cantus', 1978; Sym. no.3 'quasi una fantasia', pf, orch, 1980–81; Sym. no.4, 1983–5; Canon, chbr conc., 5 chbr orch, 1984; Die Wettermaschine, 1984; scenario piccolo, pf, ens, 1986; cataracta, 1987; Die Hymnen von den ungesuchten Inseln, 1987; possibilimente alla serenata, chbr ens, 1989; Klanggesächse, 1993; Nachspiel zum Vormittag eines Ubu (Eine kleine Alpträuerei), chbr ens, 1993; Reigen, 1994–5

Vocal: Hölderin-Frag. (F. Hölderin), 2 chorus, fl, hp, pf, timp, tam-tam, 1975; Heine-Szenen (orat, H. Heine), Bar, chorus, perc, hp, str qt, pf, org, orch, 1979–82; ... grüss' ich tausendmal (Heimatlandschaften) (orat), S, A, Bar, children's chorus, youth chorus, chbr chorus, large chorus, orch, 1986–8; und schon jetzt (sequenza lauda), 2 chorus, inst ens, org, timp, perc, 1988–91; other choral works, arrs.

Chbr and solo inst: Epigramme (Music per fiati), 2 tpt, 2 trbn, 1968; 3 Elegien, pf, 1969; 4 Inventions, pf, 1970; Moments musicaux, eng hn, pf, 1970; Stücke, pf, 1971; Sonata bacchica, cl, pf, 1972; Bläsermusik, brass, 1974; Miniaturen, trbn, pf, 1974; Satyr (Scènes imaginaires), bn, pf, 1974; Arlecchino, va, db, 1976; Bekanntschaften, hn, pf, 1976; Quint per fiati I–III, 1976–80: 1 Anakreontische Phantasie; 2 STYX; 3 rests; Nymphenlied, fantasias, 2 fl, 1977; 2 Studies, ob, 1977; Loosening, va, vc, db, 1979–83; Pastelle, viol, hpd, 1980; solitude I–IV, 1980–84: 1 Labyrinth-Puzzle-Spirale, bn; 2 netze, hp; 3 sérénade noir, b drum; 4 tours en silence, va; Str Qt 'Changes', 1984; turns, 6 perc, 1989

Principal publishers: Deutscher Verlag, Peters

BEATE SCHRÖDER-NAUENBURG

Krauklis, Georgy Vil'gel'movich (*b* Moscow, 12 May 1912). Russian musicologist and teacher. After serving in the war (1941–5), he studied at the Moscow Conservatory (1948–53) with R.I. Gruber (history of music), Zuckermann (analysis of musical forms) and Protopopov (polyphony). He began teaching at the conservatory in 1955, and in 1960 defended his dissertation on Wagner's operatic overtures. In 1984 he completed his second postgraduate degree with a study on the problems of 19th-century western European programme symphonies. He was appointed a professor at the conservatory in 1986 and in 1994 he received the title of Honoured Art Worker of the Russian Federation. Krauklis's research focusses on the history of Romantic European music and he is the author of several books.

WRITINGS

Fortepianniye sonatï F. Shuberta (Moscow, 1963)

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VIKTOR VARUNTS

Kraus, Alfredo (*b* Las Palmas, Canary Islands, 24 Sept 1927; *d* Madrid, 10 Sept 1999). Spanish tenor. A pupil of Mercedes Llopart, he made his début in 1956 at Cairo in *Rigoletto* and *Tosca* and was soon appearing in various Italian theatres, making his La Scala début in 1958. He then sang in Spain, at Covent Garden (1959, Edgardo opposite Sutherland's Lucia) and again at La Scala (1960, Elvino), where he frequently returned. He also sang frequently in the USA, particularly at the Metropolitan where he made his début in 1966 in *Rigoletto* and subsequently sang Nemorino, Ernesto, Tonio (*La fille du régiment*), Gounod's Romeo and other roles. Kraus's voice was smooth, bright and well schooled, with an extensive top register up to *d″*. He was considered the

best light, lyric tenor of his generation, and the elegance and stylishness of his singing, combined with warmth of expression and a handsome stage presence, made him the ideal interpreter of such aristocratic roles as Don Ottavio, Almaviva, Alfredo, Faust and Massenet's Des Grieux, Werther and Hoffmann, which he sang at Covent Garden in 1991. He continued singing into his 70s with little deterioration in his tone quality. He recorded extensively; among his early sets, his Ferrando in Böhm's *Così fan tutte* and Fenton in Solti's *Falstaff* reveal his plangent tone and elegant style at their best, as does his Alfredo to Callas's Violetta in a live recording of *La traviata* from Lisbon (1958). His later recording of Werther is a valuable souvenir of his work in French opera.

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E. Forbes: 'Alfredo Kraus and Werther', *Opera*, xlii (1991), 1131–6

RODOLFO CELLETTI/ALAN BLYTH

Kraus, Ernst (*b* Erlangen, 8 June 1863; *d* Wörthsee, 6 Sept 1941). German tenor. He studied in Munich with Schimon-Regan, and later in Milan with Cesare Galliera. He made his début at Mannheim in 1893 as Tamino; after two seasons with the Damrosch Opera Company in the USA he was engaged as leading Heldentenor at the Royal Opera House, Berlin (later Staatsoper), from 1898 to 1924. He sang regularly at Bayreuth from 1899 to 1909 as Walther, Erik, Siegmund and Siegfried, and created Heinrich in Ethel Smyth's *Der Wald* (1902). He sang the title role in the German première of *Dalibor* (1904) and Herod in the first London *Salome* at Covent Garden in 1910, having already appeared there between 1900 and 1907 in the Wagnerian repertory. He sang at the Metropolitan during the 1903–4 season, making his début as Siegmund. Kraus was one of the earliest Wagner singers to record extensively, the early process catching some hardness in his forceful tenor. His son RICHARD KRAUS was a conductor.

HAROLD ROSENTHAL/ALAN BLYTH

Kraus, Joseph Martin (*b* Miltenberg am Main, 20 June 1756; *d* Stockholm, 15 Dec 1792). German-Swedish composer. He received his earliest musical education in the central German town of Buchen im Odenwald and during the years 1768–73 was educated in Mannheim, where his teachers included members of the Mannheim Kapelle. He studied at the universities of Mainz (1773–4, philosophy), Erfurt (1774–5, law) and, after an interruption due to family troubles, Göttingen (1776–8, jurisprudence). During this period he published a collection of poems under the title *Versuch von Schäfersgedichte* (Mainz, 1773) and a drama *Tolon* (Frankfurt, 1776), as well as writing a number of sacred works, including the oratorios *Die Geburt Jesu* and *Der Tod Jesu*. While in Göttingen he became acquainted with members of the Göttinger Hainbund, a *Sturm und Drang* literary circle under whose influence he wrote the treatise *Etwas von und über Musik fürs Jahr 1777* (Frankfurt, 1778; facs. with commentary by F.W. Riedel, Munich, 1977), which devotes a large section to a thorough critique of Anton Schweitzer's opera *Alceste*. In 1778 a Swedish student, Carl Stridsberg, persuaded Kraus to accompany him to Stockholm and try his fortune at the court of Gustavus III.

For three years Kraus struggled in poverty to obtain an official position; his *Sturm und Drang* opera *Azire* was rejected by the court, although he became known as a conductor at the public concert series. During this period he wrote articles for *Stockholms Posten* and *Dagligt Allehanda*. In 1781 he was finally elected to the Swedish Royal Academy of Music; his opera *Proserpin* then won him the post of assistant *kapellmästare* at court and at the Royal Opera. A commission to provide the inaugural work for the new theatre in 1782 (*Aeneas i Cartago*) was undermined at the last minute, and he was sent by Gustavus III on a study journey throughout Europe to observe the latest trends in the theatre. This four-year grand tour took him to Germany, Austria, Italy, France and England. In Vienna he met Haydn, who considered him an original genius on the level of Mozart, Salieri and Gluck, who stated: 'That man has a great style, the like of which I have found in no one else' (according to Kraus's biographer F.S. Silverstolpe). Here he also became a member of the same masonic lodge as Mozart.

In Italy he wrote elaborate descriptions of the theatres in Naples and Rome as he accompanied his patron on a state visit, and his lengthy review of Piccinni's *Didon*, which he saw in Paris in 1785, was published (Mannheim, 1786). In London he attended the second Handel Commemoration before returning late in 1786 to Stockholm. In 1787 he was appointed chief educational administrator at the Royal Academy of Music, and the following year succeeded Uttini as *hovkapellmästare*. A popular composer at the public concerts and for the Stockholm theatres, his music included the ballet *Fiskarena* (1789), the drama with music *Soliman II* (1789) and a large portion of the pasticcio *Äfventyraren* (1791) in addition to numerous shorter stage works. He achieved a reputation for the discipline of the *Hovkapell* and became one of the earliest leaders to conduct almost exclusively with a baton. He also became a close friend of the poet and singer Carl Michael Bellman, with whom, along with other intellectuals, he formed the *Diktarkretsen* (Poetry Society), a literary and musical circle. He died of tuberculosis shortly after the assassination of his patron Gustavus III at a masked ball.

Kraus can be considered the most original and notable composer in Sweden during the Gustavian period. His German education, coupled with his experiences during his grand tour, gave him a cosmopolitan outlook that was absorbed into his music. As early as 1778 he declared himself an ardent admirer of Gluck and Grétry, who served as his models and whose works he knew from memory. His participation in the debate on opera in the Stockholm newspapers *Stockholms Posten* and *Dagligt Allehanda*, 1778–82, shows much concern with the fusion of drama and music. He had difficulty, however, in getting his own major operas performed. *Azire*, written to give the Swedes 'something original', as he put it, was ignored, and *Proserpin* probably had only a single private performance. Because of intrigues, his greatest work, *Aeneas i Cartago*, had its première only in 1799, seven years after his death. During the period 1787–92, on the other hand, he was a popular composer whose other music for the stage was highly prized.

Kraus's musical style is highly original, with a distinctive sense of lyrical melody, bold harmonies which often anticipate Beethoven or Schubert, and a complex rhythmic structure, particularly in the inner voices. His overriding compositional premise was the infusion of drama into all genres of music, a notion that stems from his contact with

the literary *Sturm und Drang*. His operas, with their through-composed recitatives and extensive use of choruses and ballet, show his relationship with Gluck; he developed dramatic unity through the use of motivic devices, and he had a keen sense of the inner feelings of his characters, whose moods are often underscored at the expense of virtuoso display. In the serious operas his writings can be terse and emotional, while the comic ones show lightness of touch. A master at developing the operatic epic, Kraus's major works *Proserpin* and *Aeneas i Cartago* create realistic scenas that give life and drama to classical stories; in the latter, the tragic love between Dido and Aeneas is played out against gigantic storms, temple sacrifices, a hunt and a final battle with three armies on stage.

Kraus's sacred works, written mostly during his early career, frequently use plainchant as the musical foundation, in addition to having highly complex counterpoint. The oratorio *Der Tod Jesu*, to which Kraus himself wrote the text, is based upon Graun's more famous work, although it consists mostly of philosophical reflections on the Crucifixion. A motet, *Stella coeli*, written in 1783 for the Benedictine monastery in Amorbach, contains an extraordinarily complex fugue and was apparently written in only two days, while Handel's influence can be felt in the *Te Deum* finale of 1785.

Kraus was a sensitive and precise orchestrator, using a rich palette to create varying textures and moods in both dramatic and symphonic music. The Symphony in C minor, hailed by Haydn as one of the most ingenious works of the period, borrows from Gluck's *Iphigénie en Aulide* in the opening before devolving into powerful, driving rhythms and extensive internal thematic development. The symphonic music often has a dramatic function; one of the earliest works is characterized as a *Sinfonia buffa*, while the final two, the *Riksdagsmusik* (a march derived from Mozart's *Idomeneo* and a Sinfonia da chiesa) and the *Symphonie funèbre*, were written for state occasions, the former for the parliament of 1789 and the latter for the funeral procession of his patron Gustavus III.

Kraus was also active as a song composer, writing works in seven languages. As a poet himself, he was always sensitive to the emotions evoked by the text, from the cynical philosophy of *Die Welt nach Rousseau* to the Romantic through-composed ode *Skulda winkt* and the poignant *Farväl mitt kära barn*. Of particular note are the short piano cantata series *Fiskarstugan* to texts by Bellman. Kraus's chamber works include five sonatas for violin and fortepiano, including one with scordatura, a trio, ten string quartets (including six published in 1784 as his op.1 by Hummel) and a flute quintet. These are characterized by considerable rhythmic freedom, extensive use of concertante writing, particularly of the viola and cello, and long lyrical lines. The keyboard music shows the influence of C.P.E. Bach.

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STAGE

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Proserpin (Op, 1, J.H. Kellgren, after Gustavus III and P. Quinault), Ulriksdal Castle, 1 June 1781, *S-St*

Aeneas i Cartago, eller Dido och Aeneas, 1782–91 (lyric tragedy, prol., 5, Kellgren after Gustavus III and J.-J. le Franc de Pompignan: *Didon*), Royal Opera, 18 Nov 1799, *A-Wn*, *S-Skma*, *St*; 2 ovs., ed. W. Lebermann (Wiesbaden, 1956)

Le bon seigneur, 1784–6 (oc, 1)

Oedip, 1785 (lyric tragedy, 3), 1 act completed, lost

Zélia, ou L'origine de la félicité (melodrama, 1, J. d'Invilliers), Paris, 1786, lost

Fintbergs bröllop [Fintberg's Marriage] (comedy with song, 2, C.G. von Holthusen), Munkbro, 7 Jan 1788

Fricorpsen, eller Dalkarlarne [The Free Corps, or Men from Dalacarlia] (comedy with song, 1, D. Björn), Bollhuset, 1 Nov 1788, lost

Fiskarena [The Fishers] (pantomine-ballet, choreog. A. Bournonville), Stockholm, Royal Opera, 9 March 1789, *St*

Soliman den andra, eller De tre sultaninnorna [Soliman II, or The Three Sultanas] (drama with music, 3, divertissement, J.G. Oxenstierna, after C.S. Favart), Royal Dramatic, 22 Sept 1789, *St*, *Skma*

Marknaden [The Market Place] (Spl, 1, Björn), Munkbro, 8 Oct 1792, lost

Entr'actes and ballet for Amphitryon (tragedy, Molière), Paris, 1784; 2 ballet movts for Gluck: Armide, Stockholm, 24 Jan 1787, *St*; 1 aria for Visittimman [The Visiting Hour] (comic play, after Poisinet: *Le cercle*), in Musikaliskt tidsfördrif (1789); 1 aria for Mexikanska systrarna [The Mexican Sisters] (play with songs, Sparrschöld), Stockholm, Bollhuset, 13 Oct 1789, in Musikaliskt tidsfördrif (1790); music in Födelsedagen [The Birthday] (comedy with song, 1, Gustavus III and Björn), Royal Opera, 20 Nov 1790, lost; music in Äfventyraren, eller Resan till månens ö [The Adventures, or The Journey to the Isle of the Moon] (Spl, 2, J. Lannerstierna), 1791, *St*; 9 choruses for Oedipe (tragedy, 3, G.G. Alderbeth), Stockholm, 10 March 1792; 2 arias, 2 trios, qt for Le bon seigneur (comic play with music); incid music for Olympie (tragedy, Kellgren); 2 pantomines, 1768–72

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Secular, orch acc.: Cant. for the king's birthday (C.C. Gröning), 4vv, 1782; Den frid et menlöst hjerta njuter [An Innocent Heart Enjoys Peace] (cant.), 1782, *Skma*; Begravningskantat for Gustavus III (C.G. Leopold), 4 solo vv, 4vv, 1792, vs (Stockholm, 1792), ed. in MMS, ix (1979); Chorus, 3 solo vv, 4 vv, from Prol for birthday of Duke Carl of Södermanland, Stockholm, 7 Oct 1791; 4 small cants. (P. Metastasio); 20 concert arias and duets, incl. Son Pietosa (Leipzig, 1797) and Ma tu tremi (Stockholm, 1883), pubd as Plus de crainte, vs (Paris, *c*1900)

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Canons: Meine Mutter hat Gänse (M. Claudius), 4vv; Sumus hic sedentes (Carmen biblicum), canon and choruses, 4vv; Amici r'in tavola (S. Maffei), canon and choruses, 4vv

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Syms.: 6, F, C, C, c♯, E♭, D (Riksdagssymfoni), 1775–89, ed. in The Symphony 1720–1840, ser. F, ii (New York, 1982); c, 1783, (Leipzig, 1797), ed. W. Lebermann (Wiesbaden, 1956), ed. in MMS, ii (1960); Symphonie funèbre (Stockholm, 1792), ed. Lebermann (Wiesbaden, 1957), ed. in MMS, ix (1979); D, 1782–3 (Paris, *c*1787–8), ed. Lebermann (Wiesbaden, 1956); e, attrib. G. Cambini (Paris, 1787); F, attrib. Cambini (Paris, 1787); Sinfonia con fugato per la chiesa, 1789, ed. Lebermann (Wiesbaden,

1957–8); Ov. per la chiesa, d, 1789–90, *S-Skma*, *St*; Sinfonia buffa, F, 1769–72; A, 1769–72; 6, 1776, lost; other syms., 1769–75, 1784–6, lost

Other orch: Vn Conc., C, 1777, rev. 1783, ed. Lebermann (Wiesbaden, 1959); Conc., 2 vn, 1769–72, lost; Fl Conc., 1777, lost; 2 symphonies concertantes, 1777, lost; Riksdagsmarsch, rev. march from Mozart, Idomeneo (1.ii), D, *Skma*, *L*, *St*; Contradances, lost

Chbr: Qnt, D, fl, str qt, op.7, 1783 (Paris, *c*1799), ed. Lebermann (Wiesbaden, 1959), ed. A. Hoffmann (Wolfenbüttel, 1961); 6 quatuours concertants (Berlin, 1784), ed. Hoffmann (Wolfenbüttel, 1961); 2 qts, *HÄ*, before 1778; Qt, C, 1782, *Skma*, ed. Hoffmann (Wolfenbüttel, 1961); Pf trio, D, 1788, *Skma*, ed. Lebermann (Wiesbaden, 1959); 5 sonatas, vn, pf; sonata, D, fl, va, 1778, ed. in NM, lxxvi (1931), ed. H.-J. Kraus (Frankfurt, 1981)

Pf solo: Due sonate per il Forte Piano (Stockholm, 1788); Sonata for Countess Ingelheim, lost; Rondo, F (n.p., n.d.); Svenska dans, C; 2 Scherzenminuetten, C, c; Allegro, D, pf, vn, acc., *Skma*

Larghetto, G; Tema con variazioni (Scherzo), C, in Musikaliskt tidsfördrif (1793), also pubd as Minuetto con XII variazioni, pf, vn acc. (London, 1791), attrib. I. Pleyel, also as Sonatina with 12 Variations (London, *c*1805), attrib. J. Haydn

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BERTIL H. VAN BOER

Kraus, Lili (*b* Budapest, 4 March 1905; *d* Asheville, NC, 6 Nov 1986). British pianist of Hungarian birth. She took her first piano lessons at the age of six, and two years later entered the Royal Academy of Music, Budapest, where her teachers included Kodály and Bartók. In 1922 she graduated with a first-class degree, and travelled to Vienna to study with Steuermann and Schnabel at the conservatory, where she was appointed a full professor in 1925. After teaching there for six years, she embarked on a world concert tour, and rapidly established herself during the 1930s as a successful soloist. About this time a number of valuable recordings of Mozart, Haydn and Beethoven, both solos and chamber music, did much to spread her fame as an exceptionally clear and musicianly interpreter of the Classics. In 1942 at the start of another tour she was taken prisoner by the Japanese in Java, and for three years was interned. After the war she toured Australia and New Zealand, and for her 'unrelenting efforts in the aid of countries in need' was granted New Zealand citizenship. She returned to the international circuit in 1948 and then travelled widely, giving recitals and playing with leading orchestras. A pianist of considerable virtuosity and stamina, she played 25 Mozart concertos in a single series in New York in 1966–7; and the next season she gave there the complete Mozart sonatas. From 1968 to 1983 she was artist-in-residence at Texas Christian University in Fort Worth, Texas.

DOMINIC GILL

Kraus, Otakar (*b* Prague, 10 Dec 1909; *d* London, 28 July 1980). British baritone of Czech birth. He studied in Prague and with Fernando Carpi in Milan, made his début at Brno in 1935 as Amonasro, then sang with the Bratislava Opera (1936–9). He settled in England in 1940 and appeared at the Savoy Theatre in that year in Musorgsky's *The Fair at Sorochintsï*. From 1943 to 1946 he sang with the Carl Rosa Opera Company, created Tarquinius in *The Rape of Lucretia* (1946) and joined the English Opera Group. After a season with the Netherlands Opera (1950–51), he joined the Covent Garden company and sang there until 1973, creating Diomede in *Troilus and Cressida* (1954) and King Fisher in *The Midsummer Marriage* (1955). He was also a notable Amonasro, Iago, Scarpia and Orestes. His formidable Alberich was much admired at Covent Garden, where he sang under Kempe; Kempe then took him to Bayreuth, where he repeated the role (1960–62) and recorded it. In 1951 he created Nick Shadow in *The Rake's Progress* at Venice (which was recorded) and repeated the part at La Scala and Glyndebourne. After leaving Covent Garden he taught in London; his pupils included Gwynne Howell, Robert Lloyd and John Tomlinson. Kraus established himself as a first-rate singing actor, always a vital and striking stage figure and a master of make-up.

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HAROLD ROSENTHAL/ALAN BLYTH

Krause, Christian Gottfried (*b* Winzig [now Wińsko], Silesia, bap. 17 April 1719; *d* Berlin, 4 May 1770). German music aesthetician and composer. He received instruction on the violin, keyboard and timpani from his father, a town musician also named Christian Krause, but decided upon a career in law, with music as an amateur pursuit. After juristic studies at the University of Frankfurt an der Oder (1740–45), he became a legal secretary to Count Rothenburg in Berlin by the end of 1745. With his appointment as lawyer to the municipal council in 1753 his prestige increased rapidly, and he acquired a large home in Potsdam in which he established a highly popular music salon, attracting writers, poets and philosophers as

well as musicians. The performances which he held there during and after the Seven Years War were among the few concert series of serious music in Berlin. He later became Justizrat of the High Prussian Court (probably in 1762) and held that post until his death.

Although Krause composed several cantatas for private performances, some lieder, a few instrumental pieces and a Singspiel, he is most important as a writer and music compiler. His *Von der musikalischen Poesie*, written by 1747, was one of the first treatises dealing with the setting of words to music. Its publication five years later marked the beginning of a new era for the lied, and the foundation of the first Berlin lied school. In this work Krause advocated a return to folklike simplicity, in contrast to the instrument-orientated style of the Leipzig lied school led by Sperontes. He cited French folksong as an ideal (perhaps a political gesture reflecting the king's preference for French culture) and called for unornamented lieder with simple accompaniments which could be eliminated without destroying the continuity of the vocal line.

Krause soon began to compile lieder of the style he wished to encourage. He collaborated with the poet Karl Ramler in gathering and editing 31 lieder which they published as *Oden mit Melodien* (1753); a second volume followed in 1755. Neither Krause, Ramler, the poets nor the composers were named in these volumes or others Krause edited, presumably because he wished the lieder to be judged solely on their intrinsic merit. However, Friedrich Marpurg published an index to the first volume of *Oden mit Melodien* (*Historisch-kritische Beyträge zur Aufnahme der Musik*, i, 1754, p.55) which showed that Krause himself had composed five songs for it; among the other composers represented were C.P.E. Bach, Quantz and J.F. Agricola, and the poets included J.W.L. Gleim, Friedrich von Hagedorn, E. von Kleist and G.E. Lessing. Krause and Ramler's last and largest compilation was the four-volume *Lieder der Deutschen mit Melodien* (1767–8), which incorporated most of the lieder from their earlier collections.

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Lieder edns: [62] Oden mit Melodien, i–ii (Berlin, 1753–5); Oden mit Melodien (Berlin, 1761), doubtful; [240] Lieder der Deutschen mit Melodien, i–iv (Berlin, 1767–8)

Cants.: Der Tod Jesu (K.W. Ramler), *c*1758, *D-Mbs* [incl. recit by G.P. Telemann]; Gelobet sey der Herr, 4vv, orch, *D-Bsb*; Unendlicher, in allen Himmeln tönt Dein Lob, 8vv, orch, *B-Bc*, doubtful; rev. edn of Telemann: Ino, *D-Bsb*; 8 cants., incl. Lob der Gottheit (Schlegel), 1758 and Pygmalion (Ramler), 1768, lost, cited in Beaujean and *MGG1*

Other vocal: 8 preussische Kriegslieder in den Feldzügen 1756 und 1757 von einem Grenadier (J.W.L. Gleim) (Berlin, 1758); Der lustige Schulmeister (Spl, F. Nicolai), Berlin, 1766, lost; new arias for G.F. Handel: Alexander's Feast (Ramler), *c*1766, lost; Lied, *D-Bsb*; several lieder in contemporary anthologies

Inst: 4 syms., formerly Berlin, Deutsche Staatsbibliothek; 2 trios, fl, vn, b, lost; 2 trios, 2 fl, b, lost; 6 sonatas, hpd, *Dl*; a few kbd pieces in contemporary collections

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RAYMOND A. BARR

Krause, Ernst (*b* Dresden, 28 May 1911; *d* Berlin, 8 Aug 1997). German music critic. He studied the violin and piano at the Hoch Conservatory and musicology with Gerber, Adorno and Gennrich at Frankfurt University (1932–6). He began his career as a music critic on the Frankfurt *General-Anzeiger* (1934) and then worked in Dresden, first for the *Dresdner Nachrichten* (1939–41) and later as arts editor of the *Sächsische Zeitung* (1946–50); having moved to Berlin he joined the *Nationalzeitung*, *Sonntag*, *Theater der Zeit* and *Musik und Gesellschaft*. His comments on East German musical life also appeared in numerous foreign journals. His book on Richard Strauss, which was translated into seven languages, established his reputation as a Strauss specialist in the Dresden tradition and as a writer capable of fusing scholarly insight with an essayist's fluency. A specialist in opera, his comprehensive guide, *Oper von A–Z* (1961), was frequently reprinted.

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HORST SEEGER/HANS-GÜNTER OTTENBERG

Krause, Martin (*b* Lobstädt, nr Leipzig, 17 June 1853; *d* Plattling, Bavaria, 2 Aug 1918). German pianist and teacher. He studied at the Leipzig Conservatory, where his professors were Wenzel and Reinecke. Following two years of teaching privately, he gave concerts with success from 1878 to 1880, but then his career was halted by a nervous breakdown. Krause's meeting with Liszt in 1882 proved formative, and besides becoming a pupil and one of the composer's foremost advocates (he was a founder

of the Lisztverein in Leipzig in 1885), he attempted to make a systematic study of Liszt's technique and teaching methods. As an interpreter, however, his insights into Beethoven's music were of equal significance. After 1900 Krause taught in Dresden and Munich. In 1904 he became a professor at the Stern Conservatory, Berlin, where his pupils included Edwin Fischer, Rosita Renard and, most importantly, Claudio Arrau, who paid tribute to him as an authentic communicator of the Lisztian tradition.

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JAMES METHUEN-CAMPBELL

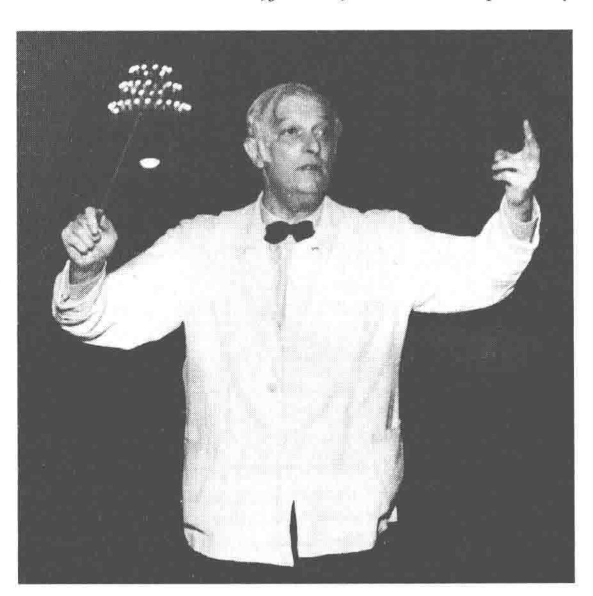
Krause, Tom (*b* Helsinki, 5 July 1934). Finnish baritone. Studying medicine at Helsinki he became interested in jazz and dance music, developing a talent for singing that took him to the Vienna Music Academy in 1956. He made his operatic début in Berlin (1959) as Escamillo and quickly gained a reputation in opera and concert throughout Germany and Scandinavia. His career was based in Hamburg, where, with the basic repertory of Mozart, Verdi and Wagner, he also appeared in such rarities as Rossini's *La pietra del paragone* (1963) and Handel's *Jephtha* (1964); he was awarded the rank of Kammersänger there in 1967. The Herald in *Lohengrin* was his first role at Bayreuth (1962) and the Count in *Capriccio* his first in England (1963, Glyndebourne). He sang in the American première of Britten's *War Requiem* and made his début at the Metropolitan Opera as Mozart's Count Almaviva in 1967, reappearing there every season until 1973. From 1968, when he performed Don Giovanni, he has appeared regularly at the Salzburg Festival, singing in Messiaen's *Saint François d'Assise* there in 1998. His Paris Opéra début occurred in 1973 and he has also sung at La Scala and Covent Garden. Krause's other major roles include Don Alfonso, Guglielmo, Pizarro, Amonasro, Amfortas, Titurel (which he sang at the Opéra Bastille, Paris, in 1999) and Golaud. He took part in the premières of Krenek's *Der goldene Bock* (1964) and Searle's *Hamlet* (1968) both in Hamburg. His recordings include recitals of German lieder and songs by Musorgsky and Sibelius as well as a wide range of religious and operatic music; all show a firm, resonant voice, a sound technique and a power of vivid characterization.

J.B. STEANE/R

Krauss, Clemens (*b* Vienna, 31 March 1893; *d* Mexico City, 16 May 1954). Austrian conductor. He was the son of the Viennese actress and singer Clementine Krauss, and great-nephew of the soprano Gabrielle Krauss. At the age of eight he became a treble in the Hofkapelle. In 1912 he went to Brno as chorus director, conducting his first opera there the following year. He was at Riga (1913–14), Nuremberg (1915–16) and Szczecin (1916–21), which gave him frequent opportunities of hearing Nikisch in Berlin, before returning to Austria in 1921 as conductor of the opera and symphony concerts at Graz. In the following year he transferred to Vienna as conductor at the Staatsoper and director of the conducting class at the State Academy of Music. From 1924 to 1929 he was opera Intendant at Frankfurt and director of the Museum Concerts. In 1929 he was back in Vienna as director of the Staatsoper, and in 1930 gave the first performance in that city of *Wozzeck*. He became director of the Berlin Staatsoper in 1935. The climax of his official career came in 1937 with his appointment as Intendant of the Munich Opera. During the war he was also active at Salzburg with the Festivals, and with the direction and reorganization of the Mozarteum. In 1943, after the destruction in an air raid of the Nationaltheater in Munich, Krauss left for Vienna to conduct the Vienna PO in broadcast concerts.

As his long association with this orchestra implies, Krauss had no lack of success in the concert hall. Yet by blood and temperament he was a man of the theatre, a born opera conductor with a sharp eye for visual as well as musical detail, and a gift for administration. The flair and judgment he showed in his operatic career deserted him in political matters. He made no bones about his Nazi sympathies: he was ready to take over the première of Strauss's *Arabella* (1933) when Fritz Busch, for whom the opera was intended, had been hounded out of Dresden; his immediate predecessors in Berlin (Kleiber) and Munich (Knappertsbusch) had both resigned for political reasons. Against these acts of public indiscretion must be weighed private deeds of kindness to Jewish artists in trouble. After the war he was forbidden to conduct until 1947, when he resumed work in Vienna, by directing opera at the Theater an der Wien (the Staatsoper was not yet rebuilt) and concerts with the Philharmonic. He made many visits abroad (London included; his Covent Garden début had been in 1934) with the Opera, with the Philharmonic or as guest conductor. His sudden death occurred on one of these tours.

Krauss was closely associated with Richard Strauss both as friend and interpreter. Apart from *Arabella*, he gave the first public performances of *Friedenstag* (1938, Munich), *Capriccio* (1942, Munich), of which he wrote the libretto (with the collaboration of Strauss and Hans Swarowsky), and *Die Liebe der Danäe* (1952, Salzburg). He married the singer Viorica Ursuleac, a noted exponent of Strauss soprano roles, whom he accompanied in recitals. Krauss had a wide repertory, embracing the German-Austrian classics and much beyond. For the music of the other Strauss, Johann, he had an exceptionally



Clemens Krauss

light and happy touch. The Clemens Krauss Archive in Vienna contains his non-commercial as well as commercial recordings.

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RONALD CRICHTON

Krauss, Fritz (*b* Lehenhammer, 16 June 1883; *d* Überlingen, 28 Feb 1976). German tenor. After studying in Munich, Berlin and Milan, he made his début in Bremen in 1911. Engagements followed in Danzig and Kassel, and he was a house tenor at Cologne from 1915 to 1921, when he was called to the Staatsoper in Munich. There he enjoyed his greatest successes until his retirement in 1943. In 1931 he created the role of Asmus Modiger in Pfitzner's *Das Herz*. He was also a regular guest at the Vienna Staatsoper, took the role of Ferrando in the first performances of *Così fan tutte* ever given at the Salzburg Festival, and was much admired at Covent Garden in 1926–7 as Walther von Stolzing, Don Ottavio, Belmonte and Florestan. However, to judge from recordings, Krauss's most impressive role was Lohengrin, which showed his strong, shining tenor at its best. He was also a notable Huon (*Oberon*), Radames, Tannhäuser, Siegmund, Parsifal and Hoffmann.

ALAN BLYTH

Krauss, Gabrielle (*b* Vienna, 24 March 1842; *d* Paris, 6 Jan 1906). Austrian soprano. She studied at the conservatory in Vienna with Mathilde Marchesi and made her concert début in Berlin (1858) in Schumann's *Das Paradies und die Peri*. She sang in Vienna (1859–67), where she was the first local Venus, and then went to Paris where she was engaged by the Théâtre Italien (1859–70). In 1875 she sang Rachel in *La Juive* at the inauguration of the Opéra's new building; she remained a member of the Opéra company (except for a short period, 1885–6) until the end of 1888. She became famous for her portrayals of Meyerbeer heroines, Leonore and above all Aida and Donna Anna; she created a number of roles, including Pauline in Gounod's *Polyeucte* (1878) and Catherine of Aragon in Saint-Saëns's *Henry VIII* (1883). At La Scala she created the title role in Gomes's *Fosca* (1873) and sang Alice in *Robert le diable*. She was acclaimed for the dramatic intensity of her performances; to her operatic roles she brought a tragedienne's grand passion and nobility. The French nicknamed her 'La Rachel chantante'. After 1888 she retired from the operatic stage and devoted herself to concerts and teaching.

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HAROLD ROSENTHAL

Kraut, Johann. *See* BRASSICANUS, JOHANNES.

Krautrock. A mildly patronizing term coined by the British music press in the early 1970s to describe the new wave of experimental bands emanating from Germany in the late 1960s. After the critical success of Julian Cope's book *Krautrocksampler* (London, 1995), the term has now lost most of its pejorative connotations and has come to describe an important musical movement. The Krautrock bands were united by the common ideology of wanting to create a uniquely German pop culture after those decades post-World War II when Anglo-American culture was pre-eminent. Much of this new music was underpinned by a violent catharsis, a sometimes unacknowledged sense of wanting to purge the past and to establish a new youth cultural formation through experimental music. The movement had disparate musical elements consisting of the metronomic melodies of Kraftwerk, the most influential German band of the time, the rhythmic experimentalism of Can, and also the work of Neu!, Ammon Düül, Cluster and Harmonia.

Perhaps the most extreme band was Faust, whose music was minimalist, often based around one or two chords or riffs played at very high volume. Faust made metonymy the raison d'être of their performance. Echoing the work of the Dadaist and Futurists of the early 20th century, Faust also used various shock tactics such as using road drills to destroy concrete blocks on stage. At a time when American pop had entered its soft rock phase and British music was characterized by the technical virtuosity of the progressive rock music, the experimental Krautrock groups presaged many of the future directions of pop. Rap, hip hop, ambient, industrial and techno music are all indebted to the Krautrock movement.

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DAVID BUCKLEY

Krautwurst, Franz (*b* Munich, 7 Aug 1923). German musicologist. After attending the Akedemie der Munich Tonkunst (1939–42), and serving in the war (1942–5), he studied musicology at the universities of Munich and Erlangen with von Ficker, Georgiades and Steglich. He took the doctorate in 1950 at Erlangen, joining the faculty there that same year, and completed the *Habilitation* at Erlangen in 1956. He was appointed professor at Augsburg University in 1980 and retired in 1988. He is founder and editor of the *Augsburger Jahrbuch für Musikgeschichte* (from 1984) and editor of the series Collectanea Musicologica (from 1991) and the *Neues musikwissenschaftliches Jahrbuch* (from 1992).

An important scholar in post-war Germany, Krautwurst became known early in his career for his meticulous writings on stemma and manuscript filiation, which have served as models for other scholars. Although he has investigated a broad range of repertory, his later publications concentrate chiefly on the music history of Augsburg and Nuremberg; he has also contributed lengthy articles on composers such as Hassler, Paumann and other minor German composers to the journal *Fränkische Lebensbilder*.

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KEITH POLK/R

Krauze, Zygmunt (*b* Warsaw, 19 Sept 1938). Polish composer and pianist. He studied composition with Sikorski and the piano with Maria Wiłkomirska at the Warsaw Conservatory, graduating in 1964; his studies were continued with Boulanger in Paris. An outstanding improviser and interpreter of graphic scores, in 1966 he won the Gaudeamus International Competition for performers of contemporary music in Amsterdam. From 1967 he directed Warsztat Muzyczny (Music Workshop), a quartet of clarinet, trombone, cello and piano for which over 100 new works had been commissioned by 1988. In 1973–4 he worked in Berlin under the aegis of the Deutscher Akademischer Austauschdienst. A tireless promoter of new music, he has organized festivals and directed numerous seminars and courses; he has also worked as a broadcaster in Poland and France, where he lived from 1982 to 1988 and was president of the ISCM (1987–90). In 1984 he was made a Chevalier of the Ordre des Arts et des Lettres and in 1988 he received the prize of the Union of Polish Composers.

Krauze's distinctive compositional expression is inspired by the work of the abstract artist Władysław Strzemiński (1893–1952), whose theory of 'unism' led to paintings devoid of contrast, characterized instead by monochromaticism and irregular repetitive patterns. The avoidance of directional tension is already apparent in Krauze's student compositions, which are characterized by severely reductive material (chromatic and arhythmic) and panelled forms. His unitary pieces of the 1960s nevertheless range from the expressionistic String Quartet no.1 and the febrile *Esquisse* to the subdued *Piece for Orchestra* no.1. In the 1970s he incorporated elements of folk and popular music (e.g. Polish *światówka* tunes are treated heterophonically in *Aus aller Welt stammende*), even to the point of using traditional instruments and music boxes in *Idyll* and *Automatophone*. Krauze has maintained a commitment to spatial composition, often realized in collaboration with architects. Many of these have taken place in art galleries; *Fête galante et pastorale* was performed in castles in Graz and Strasbourg, where audiences experienced the live and recorded music as they strolled from room to room. With *La rivière souterraine*, Krauze's tendency to rhapsodize achieved almost New Age proportions; much of his work has anticipated the postmodernism of younger Polish composers. Later works show a growing interest in Romantic idioms, and in creating greater contrasts of dynamics, rhythm and texture.

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Incid music

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ADRIAN THOMAS

Kravchenko, Boris Petrovich (*b* Leningrad, 28 Nov 1929; *d* Leningrad, 9 Feb 1979). Russian composer. After private lessons in music theory (1946 onwards) and studies in seminars for young composers organized by the Composers' Union (late 1940s and early 1950s), he attended the Music School attached to the Leningrad Conservatory where he studied musicology and composition with Galina Ustvol'skaya (1951–3); at the Conservatory proper he later studied composition with Yury Balkashin and Boris Arapov (1953–8). Vocal music based on Russian folk sources occupies a central place in his output, the six-movement choral cycle *Russkiye freski* ('Russian Frescoes') (1965) bringing him his first success. Of almost equal importance are his original compositions and arrangements for folk instrument orchestra. He began to write regularly for the theatre in 1962 and the first ever opera for children's puppet theatre – *Ay da Balda!* ('Well Done Balda!') – in 1971, following the example set by Rimsky-Korsakov in his fairy tale operas, particularly *The Golden Cockerel*.

Kravchenko's style took shape under the influence of various folk styles, from the traditional peasant song and the urban and village traditions of the 19th and 20th centuries (such as the chastushka), to the mass songs of the 1920s and 1930s and also prison songs. He only occasionally turned his hand to dodecaphonic writing, for example in the 12 *fug* [12 Fugues] for piano, op.70 (1978). From 1972 to 1976 Kravchenko headed the Leningrad section of the State Music publishers.

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Ops: Zhestokost' [Cruelty] (3, after P. Nilin), op.41, 1968; Ay da Balda! [Well Done Balda!] (3, after A. Pushkin), op.51, 1971; Leytenant Shmit [Lieutenant Schmidt] (3, Kravchenko), op.52, 1972; Mona Marianna (1, after M. Gor'ky), op.58, 1972; Ay da Balda! (2), op.59, 1974; Posledniy letniy mesyats [The Last Month of Summer] (2, after A. Arbuzov), op.67, 1977
Operettas: Odnazhdï beloy noch'yu [Once During a White Night] (2, V. Krutitsky), op.17, 1962; Obideli devushku [They Caused the Girl Offence] (2, L. Kompaneyets), op.36, 1966; Priklyucheniya Ignata – bravogo soldata [The Adventures of Ignat –a Courageous Soldier] (Kravchenko, Yu. Pogorel'sky), op.61, 1974
Vocal and orchestral: Pesni novoy zhizni [Songs of a New Life] (cant., G. Goppe), spkr, solo vv, chorus, orch, op.11, 1960; Oktyabr'skiy veter [The October Wind] (orat, V. Mayakovsky), 1 solo v, chorus, orch, op.30, 1966; Razmïshleniya o voynye i mirye [Reflections on War and Peace] (orat, M. Dudin), spkr, 2 solo vv, chorus, orch, op.43, 1968
Orch: Moydodïr, suite, op.4, 1958; 3 khoreograficheskiye miniatyurï [3 Choreographic Miniatures], op.6, 1958; Kontsertnaya syuita [Concert Suite], op.44, 1968; Mï iz Kronshtadta [We are from Kronstadt], ov., 1969; Russkiye skazki [Russ. Fairy Tales], suite, op.48, 1970; Russkiye ornamentï [Russ. Ornaments], suite, 1972; Leningradskiye pėyzazhi [Leningrad Landscapes], suite, 1973; Fl Conc., op.57, 1973; Pushkiniana, suite, op.64, 1976
Choral: Russkiye freski [Russian Frescoes] (V. Kostrov, V. Krutitsky, L. Martïnov, V. Tsïbin, A. Voznesensky), bk 1, cycle of choruses, op.31, 1965; Odï revolyutsii [Odes to the Revolution], op.38, 1967; Poėmï o Lenine [Poems about Lenin], op.49, 1969; Skaz o Rossii [A Tale about Russia] (choral cant.), op.45, 1969; Russkiye freski [Russian Frescoes] (D. Kedrin, Kravchenko, V. Lugovskoy, S. Makarov, R. Stratiyevskaya, Voznesensky), bk 2, op.56, 1975
Chbr and solo inst music, works for folk insts orch, romances, songs for children
Incid music

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L. Mikheyeva: *Boris Kravchenko* (Leningrad, 1984)

MIKHAIL MISHCHENKO

Kraynev, Vladimir (Vsevolodovich) (*b* Krasnoyarsk, 1 April 1944). Russian pianist. Before his first birthday he moved with his parents, who were doctors, to Khar'kiv in Ukraine. Here he studied from 1957 at the Music School with Mariya Itigina. In 1959 he went to Moscow's Central Music School to study with Anaida Sumbatian, continuing at the Conservatory with Heinrich Neuhaus and later with Neuhaus's son Stanislav. A prizewinner at Leeds (1963), his breakthrough came when he won joint first prize with John Lill at the 1970 Tchaikovsky Competition, Moscow. Kraynev has a powerful technique and a wide repertory, from Bach to Bartók, with a special affinity for Chopin. His artistic personality is energetic, warm and engaging. A keen sportsman – he took part in the Soviet tennis championships at the age of 14 – his wife is Tat'yana Tarasova, a well-known figure-skating coach.

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G. Tsïpin: 'Dva ocherka' [Two figures], *SovM* (1981), no.8, 37–41
M. Zilberquit: *Russia's Great Modern Pianists* (Neptune, NJ, 1983), 171–215 [interview with Kraynev]
G. Tsïpin: *Portretï sovetskikh pianistov* (Moscow, 1990), 266–76

DAVID FANNING

Krček, Jaroslav (*b* Čtyři Dvory, nr České Budějovice, 22 April 1939). Czech composer. Until 1962 he attended the Prague Conservatory, studying composition with Kabeláč and conducting with Bohumír Liška. He worked at Czechoslovak radio in Plzeň and then for the recording company Supraphon before embarking on a career as a freelance composer and performer in 1973. He has collaborated with several ensembles, among them Chorea bohemica, of which he is a co-founder. His compositions are remarkable for their use of many invented or reconstructed instruments, the inspiration for which comes from Czech folkore. Stylistically, he combines archaic folk elements with traits from the historical as well as contemporary classical tradition.

WORKS
(selective list)

Stage: Nevěstka Raab [Rab the Harlot] (elec op, Zd. Barborka), 1971; Žákovské vigilie [Students' Vigils] (dance frescoes, A. Skálová and J. Pecka), 1979; Lod' bláznů [A Ship of Fools] (suite for stage, Skálová, after S. Brant), 1984
Orch: Music for Orch, 1970; Sym. no.1, 1974; Vn Conc., 1979; Conc., ob, hp, chbr orch, 1980; Ad radicibus, suite, after Czech folksongs, 1982; 3 tance ve starém slohu [3 Dances in and Olden Style], str, perc, 1983; Árie, str, 1986
Choral: Písničky s vozembouchem [Songs with vozembouch], children's chorus, vozembouch, 1968; Slavíčkové a bubeník [Nightingales and a Drummer] (folk poetry), SATB, perc, 1968; Radujme se, veselme se [Let's Rejoice, Let's Be Merry] (folk nursery rhymes), solo vv, chorus, chbr orch, 1979; Sym. no.2 (Coptic manuscripts), T, SATB, orch, 1983, rev. chbr ens, 1985; O lux mundi (cant., Comenius), T, SA, 2 chbr ens, 1985; Balady, solo vv, SATB, chbr orch, 1986; Hádej, hádej [Guess] (suite, J. Pecka), children's chorus, chbr orch, 1986; Ne tempori crederis (cant., Gk text, trans. Erasmus), chbr SATB, orch, 1986; Sym. no.3 (Comenius and Barborka), nar, SATB, orch, 1990; Vánoční mše [Christmas Mass], solo vv, chorus, chbr orch, 1990; Česká mše [Czech Mass], solo vv, chorus, chbr orch, 1991

Chbr: Music for Va, Bn, Pf, 1977; Music for Trio, ob, cl, bn, 1985; Barokní suita, ob, vn, vc, db, hp, 1989; Musica per Musica Bohemica, chbr orch, 1990

Solo vocal: Conc. e gioco (textless), S, va, hp, cl, 1968; Písně o vojně [Songs about War], 1v, chbr ens, 1975; 10 lidových písní [10 Folk Songs], 1v, pf, 1976; Suita semplice (textless), 1v, fl, pic, ob, E♭ cl, bn, 2 vn, va, vc, db, hp, tárogató, 1979; Testamenti (Latin texts), S, T, chbr orch, 1984; 3 zpěvy o lásce [3 Songs of Love] (Bible), T, chbr ens, 1986

JIŘÍ MACEK

Krebbers, Herman (Albertus) (*b* Hengelo, 18 June 1923). Dutch violinist. He studied at the Amsterdam Muzieklyceum with Oskar Back, gave his first concert at the age of nine and at seventeen became leader of the Arnhem Orkestvereeniging. From 1950 to 1962 he was leader of the Residentie-Orkest, The Hague, and from 1962 to 1979 leader of the Concertgebouw Orchestra, Amsterdam. As a soloist he was particularly admired for his fine tone and refined interpretations as well as for his vigorous attack and heroic style. He made numerous tours throughout Europe and the USA and recorded many of the major concertos. In 1963 he founded the Guarneri Trio with the pianist Danièle Dechenne and the cellist Jean Decroos, and for many years he formed a violin duo with Theo Olof. He played a Guarneri del Gesù of 1741. His teaching at the Amsterdam Muzieklyceum and, later, the Sweelinck Conservatory has continued the Back tradition, and his pupils include many of the most talented young European violinists, among them Frank Peter Zimmermann. He is an Officer of the Order of Oranje Nassau.

TRUUS DE LEUR

Krebs. German family of musicians. They were of particular interest for their close relationship with J.G. Walther and J.S. Bach, as well as for their considerable output of good instrumental music, particularly for keyboard.

(1) **Johann Tobias Krebs** (*b* Heichelheim, Weimar, 7 July 1690; *d* Buttstädt, Weimar, 11 Feb 1762). Composer and organist. He attended school in Weimar intending to enter the church. He must also have possessed some musical ability, for in 1710 he was invited to become organist in nearby Buttelstedt. For the next few years he travelled to Weimar twice a week to take lessons, first from J.G. Walther and later from Bach himself. Three important manuscript collections (*D-Bsb* P801–3) attest to a continued collaboration between the three men in the production of teaching material for Tobias Krebs or for his liturgical needs. Krebs's second and last appointment in 1721 was to the Michaeliskirche in Buttstädt, where he also taught at the school. None of his church music is extant. A few chorale settings for organ (*D-Bsb*) show a fondness for learned contrapuntal treatment that few other pupils of Bach shared.

(2) **Johann Ludwig Krebs** (*b* Buttelstedt, Weimar, bap. 12 Oct 1713; *d* Altenburg, 1 Jan 1780). Composer and organist, eldest of the three sons of (1) Johann Tobias Krebs. He received his first musical instruction from his father, including organ lessons as early as his 12th year. An improvement in the family fortunes enabled him to enter the Thomasschule in Leipzig in July 1726. He learnt the lute and violin, continued with his keyboard studies, and as late as 1730 was still singing treble in the choir. Anticipating that his eight years of study at the Thomasschule would end in 1734, he competed for the position of organist at St Wenzel, Naumburg, on 25 August 1733, along with his father (who later withdrew), C.P.E. Bach and five others; neither he nor C.P.E. Bach was successful. The Thomasschule therefore extended Krebs's term, and a year later J.S. Bach summed up in a testimonial of 24 August 1735 that his pupil had 'distinguished himself' on the clavier, violin and lute, as well as in composition. This special recommendation undoubtedly refers to an otherwise unknown application for a post, perhaps at St Katharinen, Zwickau. During the next two years (1735–7) Krebs read law and philosophy at Leipzig University, occasionally assisting Bach at the Thomaskirche or playing the harpsichord in Bach's collegium musicum.

During his long professional life Krebs held only three appointments, all in the area south of Leipzig. From 1737 to 1743 he was organist at St Marien, Zwickau. Neither the organ nor the salary was attractive, and in 1744 he moved to Zeitz as organist of the castle. During his 12 years there his beloved teacher died and Krebs applied for the position. He was unsuccessful: in organ playing he was unsurpassed, but the Thomaskirche wanted a Kantor, not a Kapellmeister. Finally in 1755 he went to the castle in nearby Altenburg to become organist at the court of Prince Friedrich of Gotha-Altenburg. The organ was better there, but the salary was scarcely so. Georg Benda, who auditioned him for the post, wrote to the consistory of the castle:

> In view of the rumour that the salary of the organist at Altenburg is hardly greater than what he receives in his present position as organist in Zeitz, [Krebs] lives in the respectful hope, taking into account his wife and seven children, that he might also receive some grain or other remuneration in kind.

Despite economic uncertainties, Krebs's third and last appointment marked the happiest years in his career. Orchestral works such as the string sinfonias, the double concerto for harpsichord and oboe and the two lute concertos (in which Krebs was perhaps soloist) testify to the stimulus afforded by Benda's accomplished band. The demanding wind parts in some of his excellent fantasias for organ and solo instrument may also have been played by court musicians. Certainly the fantasias and later organ works owe much to the possibilities of the large, two-manual organ of forward-looking design that H.G. Trost had installed in the castle church from 1735 to 1739 – 'such a beautiful and excellent organ', Krebs wrote later, 'to which very few can compare'. Before he moved to Altenburg Krebs had been a strong advocate of Gottfried Silbermann's organs, but he came to 'love the court organ more than a father', as the organ builder J.J. Schramm complained when Krebs would not let him play it.

Contemporaries spoke well of Krebs. Charles Burney, for example, reported that 'M. Krebs of Altenburg, scholar of Sebastian Bach, has been much admired for his full and masterly manner of playing the organ'. Forkel considered his organ compositions as among the most important of their time. Others praised his expert knowledge in matters connected with organ building. Krebs may not have been the favourite in the circle of Bach's pupils, as some have suggested; in Spitta's opinion his place in the hierarchy was next to Altnickol, Bach's future son-in-law. But Bach certainly regarded him very highly, if there is any truth to the contemporary pun on 'Krebs' (crayfish) and 'Bach' (stream): 'In this great stream only a single crayfish has been caught', reported by C.F. Cramer in the *Magazin der Musik* for 1784. The close

association between teacher and pupil has given scholars reason to be grateful as well as perplexed. Krebs, with others in the Thomaskirche circle, found useful occupation as a copyist. His work in the period 1729–31 is particularly important, as the parts he made then for cantatas 192, 37 and 140 are primary sources. Other compositions of Bach in his hand have prompted the speculation that Krebs had access to Bach's musical estate. Löffler, for example, whose research into Krebs's life and works was so extensive, thought that this was the case with the unique Krebs copy of Bach's Fantasia and Fugue in C minor BWV537. In fact most of the manuscript (*D-Bsb* P803) is in the hand of Tobias Krebs, presumably copied when he was studying with Bach; O'Donnell argues that the repetition of the fugal exposition that Ludwig wrote out on 10 January 1751 provides at best only a makeshift solution for an incomplete but otherwise 'noble' and 'balanced' work. Other problems concern the authenticity of works which appear in the hands of both Bach and Ludwig Krebs or bear their ascription. H.-J. Schulze discovered that the Trio in C minor BWV585 was composed by neither man but by J.F. Fasch. Tittel considers the chorale *Wir glauben all an einen Gott* in similar settings in four parts (Krebs) and five (Bach, BWV740) to be both by the former. Bach's Eight Short Preludes and Fugues BWV553–60 have also been attributed to both Tobias and Ludwig; on stylistic grounds neither seems likely.

Only a handful of the Bach pupils who became professional organists wrote for the instrument, and among these Krebs and J.G. Kittel stand out. Krebs's compositions are the more diverse in free forms, toccatas and trios, as well as in the variety of the chorale-based works. The organ works of the younger and more prolific Kittel (who also copied a great many of Krebs's organ pieces) anticipate the new currents of pre-Classical change. The style of Krebs's music, on the other hand, reflects the transitional period in which he lived. Some of his pieces, such as the chorale *Jesu, meine Freude* for obbligato oboe and organ, are cast in a Bachian mould; others show the leavening influence of the *galant* style. But even in his warmest melodic works he could not altogether deny the contrapuntal influence of his youth. Few of the lesser composers of the mid-century share his proclivity towards counterpoint. Some of the organ pieces are modelled on his teacher's work. Bach's Toccata in F BWV540 was undoubtedly the stimulus for Krebs's E major Toccata; the Toccata in C BWV564 for a Praeludium in C; and so on. In general his fugues are thoroughly worked out but show few touches of originality. He seems to have considered them more as examples of the craftsman's art than the artist's craft. One fugue on B–A–C–H pays direct homage to his teacher. The chorales and fantasias for organ and solo instrument show a more consistent level of invention, and in the case of the fantasias have no parallel in the music of G.F. Kauffmann, J.B. Bach, G.A. Homilius and others who wrote for such combinations of instruments. Krebs's Fantasia in F minor for oboe and organ has rightly been praised by Sietz, and may well be one of his most expressive works in any form.

Unlike the organ compositions, most of Krebs's clavier works were published in his own lifetime. They range in style from the simpler settings of German chorales in the *Clavier Ubung* to sophisticated examples in the 'French and Italian taste'. It is tempting to speculate that, like Bach before him, he wished to leave a representative anthology of works in all the current idioms to demonstrate that he was fluent in all styles. His Concerto in A minor for two harpsichords is perhaps superior to the solo pieces; he wrote it for the Dresden court where he performed in 1753. Gerber's account of his success is undoubtedly true, for Krebs's inspiration remains remarkably high, not only in the lively dialogue of the outer movements but also in the appealing slow movement; here the fusion of Baroque and *galant* is extremely well contrived. Much the same is true of Krebs's sonatas for one and two flutes and harpsichord, where again his contrapuntal skill saves him from writing music of merely empty elegance.

The bulk of the orchestral and choral music awaits modern editions. The brilliant harpsichord writing of the double concerto in B minor pays homage to Bach's Fifth Brandenburg Concerto, and the opening chorus of the cantata *Gott fähret auf* to BWV51. The five-part motet *Erforsche mich, Gott* is a strong work in the mainstream of the Bach polyphonic tradition without, however, showing any obvious derivations from Bach's own motets. On the other hand the opening of the oratorio in memory of Queen Maria Josepha of Poland promises well with a solemn and poignant chorus, but then dissolves into a succession of fluent but rather superficial arias and duets. In spite of that, the writing here and in his shorter choral works was never less than competent. He was too much of a craftsman to permit even occasional pieces to become merely perfunctory gestures.

Krebs's three surviving sons were all musicians, the eldest being (3) Johann Gottfried Krebs. Carl Heinrich Gottlieb Krebs (1747–93) was court organist in Eisenberg from 1774; no compositions by him survive. Ehrenfried Christian Traugott Krebs (1753–1804) succeeded his father as court organist at Altenburg from 1780 and published a collection of six organ chorale preludes (Leipzig, 1787); he also wrote a jubilee cantata (music lost) to a text published in Altenburg in 1793. His son, Ferdinand Traugott Krebs, was awarded the post of 'Mittelorganist' at Altenburg in 1808 but nothing further is known of him.

WORKS

Editions: *Joh. Ludw. Krebs: Gesammt-Ausgabe der Tonstücke für die Orgel*, ed. C. Geissler (Magdeburg, 1847–9); where MSS are lost a primary source

Johann Ludwig Krebs: Sämtliche Orgelwerke, ed. G. Weinberger [W i–iv]

ORGAN

for organ alone unless otherwise stated

principal MS sources, including numerous autographs, D-Bsb, LEm, F-Pn; also A-Wn, B-Bc, Br, D-Dl, DS, GOl, GB-Lbl, US-NH, private collection, Montclair, NJ

7 praeludia (C, c, D, d, f, F♯, G), W i; 2 toccatas and fugues (E, a), W i; 1 fantasia and fugue (F); 11 free preludes/fantasias; 11 fugues; 17 trios, W ii

41 chorale settings (incl. 6 doubtful), W iii

4 fantasias, ob, org; 1 fantasia, fl; 1 fantasia, ob d'amore; chorale fantasia, tpt, org; 15 chorale settings, 1 inst, org (8 for ob or ob/tpt, 1 for ob d'amore, 1 for hn, 5 for tpt/clarino): ed. H. McLean (Borough Green, 1981), ed. G. Weinberger (Wiesbaden, 1991)

OTHER KEYBOARD

Erste Piece, Bestehend In sechs leichten … Praeambulis (Nuremberg, 1740), ed. F. Friedrich (Wilhelmshaven, 1994)

Andere Piece, Bestehend In einer leichten … Suite (Nuremberg, 1741), ed. F. Friedrich (Wilhelmshaven, 1994)

Dritte Piece, Bestehend In einer ... Ouverture (Nuremberg, 1741), ed. F. Friedrich (Wilhelmshaven, 1994)
Vierte Piece, Bestehend In einem ... Concerto (Nuremberg, 1743), ed. F. Friedrich (Wilhelmshaven, 1994)
Clavier Ubung Bestehend in verschiedenen vorspielen und veränderungen einiger Kirchen Gesaenge (Nuremberg, n.d.), W iv
Clavier-Ubung bestehet in einer ... Suite ... Zweyter Theil (Nuremberg, n.d.)
Clavier-Ubung bestehend in sechs Sonatinen ... IIIter Theil (Nuremberg, n.d.), ed. F. Friedrich (Stuttgart, 1999)
Exercice sur le clavessin consistant en VI suites, op.4 (Nuremberg, n.d.), part ed. K. Herrmann, *Leichte Tanzstücke* (Hamburg, 1949); nos.2 and 6 ed. in *Organum*, v/32, 34 (Lippstadt, 1965)
Sonata, in Musicalisches Magazin, in Sonaten ... bestehend, pt.2 (Leipzig, 1765)
3 sonatas cited in Breitkopf catalogue
3 partite, *D-Bsb*, *Dl*, 2 ed. in *Alte Meister*, nos.11–12 (*c*1870); Conc. 2 hpd, *LEb*, ed. B. Klein (Leipzig, 1966)

INSTRUMENTAL

VI Trio, 2 fl/vn, hpd (Nuremberg, n.d.); no.1 ed. in Collegium musicum, xxxi (Leipzig, *c*1910); no.6 ed. in NM, cix (1934); nos.2, 5 ed. H. Ruf (Wilhelmshaven, 1968); MS copies, *US-CA*
[6] Sonata da camera, hpd, fl/vn (Leipzig, 1762); ed. B. Klein as *Sechs Kammersonaten* (Leipzig, 1963)
Musikalischer und angenehmer Zeitvertreib bestehet in zwey Sonaten, hpd, fl/vn (Nuremberg, [1752])
III sonate, fl, vn, bc, cited in Breitkopf catalogue, 1762, MS copies in *D-Bsb*, ed. F. Nagel, no.1 (Wolfenbüttel, 1975), nos.2, 3 (Heidelberg, 1975); VI soli, vn, hpd, cited in Breitkopf catalogue, 1767 (suppl. 2), autograph frag. *ALa*, MS copies of 4 sonatas *B-Bc*, *D-Bsb*
2 sinfonias, 2 vn, va, bc, ed. F. Friedrich (Stuttgart, 1998); 2 concs., lute, str, bc, ed. R. Chiesa (Milan, 1970–71); Conc., hpd, ob, str, bc, ed. K. Jametzky (Heidelberg, 1976); 2 sonatas, vn, bc: all in *Bsb*; Conc., vn, str; Sonata, vn, bc: both cited in Breitkopf catalogue

SACRED VOCAL
sources: D-Bsb, LEm

Oratorio funebre all'occasione della morte di Maria Gioseppa Regina di Pollonia, SATB, 2 ob, str, bc, *c*Nov 1757
Missa (F), SATB, 2 hn, str, bc, 24 June 1755, ed. N. Klose (Embühren, 1998), ed. F. Friedrich (St Augustin, 1999); Sanctus (D), SATB, 2 hn, 2 ob, str, bc; Sanctus (D), SATB, 3 tpt, 2 ob, str, bc, timp; Sanctus (F), SATB, 2 hn, 2 ob, str, bc (BWV Anh.27, see Kobayashi), ed. F. Friedrich (St Augustin, 1999); Magnificat deutsch (F), SATB, bc; Magnificat (D) SATB, 3 tpt, str, bc, timp
Bist du noch fern (aria), S, hpd; Der Herr hat Grosses an uns getan (cant.), SATB, 2 tpt, 2 ob, str, bc, 23 Dec 1739; Erforsche mich, Gott (motet), SSATB, ed. in Cw, lxxxix (1963), ed. K. Tittel (Stuttgart, 1983); Gott fähret auf mit Jauchzen (cant.), SATB, 2 hn, str, bc, 27 April 1766; Jesu, meine Freude (cant.), SATB, ob, str, bc, ed. N. Klose (Embühren, 1993); Seid barmherzig (cant.), SATB, 2 bn, str, bc, ed. N. Klose (Embühren, 1995)
Tröste uns Gott (motet), 8vv, lost

(3) Johann Gottfried Krebs (*b* Zwickau, bap. 29 May 1741; *d* Altenburg, 5 Jan 1814). Organist and composer, eldest son of (2) Johann Ludwig Krebs. From 1758 he discharged the duties of 'Mittelorganist' at churches in Altenburg, playing for services other than the official church service and for weekly prayer meetings, and began to compose (the cantata *Ich sterbe gern* is dated 15 January 1765). When the Altenburg city fathers confirmed him as Stadtkantor on 10 May 1771 in succession to Gottlieb Schreiter they noted that he 'had already exhibited much ability in musical composition'. Krebs remained in that post until his death and also belonged to the local Concordia Society as well as the concert society in the Fleischerschen Garten. On his father's death in 1780 Johann Gottfried may not have been permitted to audition for the vacant post at the castle because of a youthful indiscretion, but according to Löffler (1934) his 'association with an unacceptable female' jeopardized his career with the court at Zeitz rather than in Altenburg.

Unlike his father, who wrote little church music, Johann Gottfried was a prolific and popular cantata composer, and his works circulated widely in manuscript. About 30 extant *de tempore* works attest to performances in Leipzig, Dresden, Potsdam, Chemnitz and possibly Prague. In a letter to Breitkopf dated 5 September 1794 Krebs stated that C.P.E. Bach in Hamburg had performed several cantatas from the two complete cycles he had available. In addition to the *de tempore* cantatas, Krebs wrote others for important church festivals. A treble-dominated, generally homophonic style, with straightforward harmonies, attests to his acceptance of the popular ideals of edification and simplicity in the church music of the Enlightenment. His orchestration, except in three cantatas that use clarinets, follows traditional models; the frequent doubling of instruments and voices suggests performers of only average ability. His cantatas are mostly on a four-movement plan of chorus–recitative–aria–chorale. Like Homilius, Doles, C.G. Tag and Vierling, he occasionally wrote an accompanied recitative in which all four soloists sing the text in the same rhythm.

WORKS

CHURCH CANTATAS
for catalogue and sources see Enns-Braun (1988)

157 de tempore cants. (incl. 68, text only), solo vv, chorus, insts; 36 ed. N. Klose (Embühren, 1993–)
Allein Gott, extended chorale; Herr, straf mich nicht, ps cant. (doubtful); Gott tu wohl, wedding cant.

OTHER SACRED

Ky–Christe (E♭), *D-EIb*; perhaps one of the 10 Ky Löffler, 1935, lists
Die Auferstehung und Himmelfahrt Jesu, orat, 1774, *Bsb*
Passion orat, lost

SECULAR

Lieder mit Melodien, 2 vols. (Altenburg, 1777, 1782)
Die Nacht, musical drama, *B-Bc*
Cants.: Brüder lasst uns besingen, *D-Bsb*, *SWl*; Der Abend (Leipzig, 1781); Die Macht der Liebe, *LEm*; Erhebt ihn den König (text only), 1799

INSTRUMENTAL

Sechs Divertimentos, hpd/pf (Altenburg, n.d.)
Several kbd works pubd in 18th-century anthologies, others in MS

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G. Weinberger: '"es sey in einem Bach nur ein Krebs gefangen worden" (J.N. Forkel): Anmerkungen zur Neuausgabe der Orgelwerke von Johann Ludwig Krebs', *Freiberger Studien zur Orgel*, ii (1991)

HUGH J. McLEAN

Krebs [Krebser, Kress], **Friedrich** (*b* Schalkhausen, nr Ansbach; *d* Strasbourg, 1493). German organ builder. He was active in Franconia from 1471 until his death. New organs or restorations are known for the churches of St Sebaldus, Nuremberg (small organ 1471; large organ 1481), St Martin, Amberg (1476), the Moritzkirche, Coburg (Meister Friedrich 1487), and Strasbourg Cathedral (small organ 1478; large organ 1491); his work at St Georges, Haguenau (1493), was completed by his nephew Michael Dürr. Krebs was a significant organ builder in the line of development from the Gothic *Blockwerk* organ to the slider-chest organ with divided *Blockwerk*, as reflected in his specification of Fleiten (Principal), Zymmel (Zimbel) and Werck (Hintersatz or Mixture). The organ was divided into Diskant (*Hauptwerk*), *Rückpositiv* and Tenor (pedal). Krebs extended the range of the manuals (*F* to *a″*, previously *B* to *f″*) and that of the pedals (*F* to *c′*, previously *A* to *a*), but he did not achieve the state of development prescribed by Arnolt Schlick (1511). The organ screen of the Gothic 'swallow's nest' organ in Strasbourg Cathedral survives, though altered.

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HERMANN FISCHER

Krebs, Helmut (*b* Dortmund, 8 Oct 1913). German tenor. After studies at the Dortmund conservatory and the Berlin Hochschule für Musik, he made his stage début in 1938 at the Berlin Grosse Volksoper. Following a spell at Düsseldorf from 1945, he joined the Deutsche Oper (Berlin) in 1947, remaining there until his retirement over 40 years later. In 1953 he made his British début as Belmonte (*Entführung*) and Idamantes (*Idomeneo*) at Glyndebourne. The following year he sang Aaron in the first performance (unstaged), in Hamburg, of *Moses und Aron*, and later appeared in the premières of Henze's *König Hirsch* (1956) and *Der junge Lord* (1965). He also sang at Covent Garden, La Scala and the Vienna Staatsoper. He was made Kammersänger in 1963. Outside opera, Krebs's evenly controlled technique, wide vocal range, expressive declamation and highly individual timbre were well suited to Baroque music and lieder. He sang the title role in a recording of Monteverdi's *Orfeo* under Wenzinger, and made many recordings of Bach's cantatas and Henze's *Der junge Lord*. His interpretations of the Evangelist in Bach's Passions have been especially admired. Late in his career he recorded music by Bach, Mozart and Wolf for the BBC. He began teaching at the Berlin Hochschule für Musik in 1957, and at the Frankfurt Hochschule für Musik in 1966. In 1988 he returned to the Deutsche Oper to sing in Janáček's *From the House of the Dead*.

NICHOLAS ANDERSON

Krebs [Miedke; Miedcke], **Karl August** (*b* Nuremberg, 16 Jan 1804; *d* Dresden, 16 May 1880). German conductor and composer. The son of A. and Charlotte Miedke of the Nuremberg theatre company, he took, on his mother's death in 1805, the name of his adoptive father, the tenor and composer Johann Baptist Krebs (1774–1851). He first appeared as a pianist at the age of six, and he began composing the following year. He studied with Schelble, then in Vienna with Seyfried (1825). After acting as third Kapellmeister at the Kärntnertortheater (1826), he went to Hamburg as Kapellmeister in 1827, remaining until 1850. He then moved to Dresden as Kapellmeister at the Hofoper in succession to Wagner; his period in this post included the staging of *Lohengrin* in 1852. He retired from the theatre in 1872 and took over the directorship of Dresden's Catholic court church. He was an enthusiastic supporter of Spontini and Meyerbeer, with a taste for large choirs and orchestras. His talents as a conductor were widely recognized. Wagner, whose early music he also championed, wrote from Hamburg over the *Rienzi* production there describing him as 'a really excellent conductor … I could have no better conductor for my opera' (letter to Minna Wagner, 17 March 1844); later Wagner lost confidence in him (over the *Lohengrin* production, describing his conducting as 'mindless') and was affronted by his demand for an extra number in *Rienzi* for his wife. His works include church music and four operas (*Sylvia*, Hamburg 1830; *Herzog Albrecht*, Hamburg 1833, revised as *Agnes Bernauer*, Dresden 1858; his other two operas, *Fedora* (1811) and *Der Kosakenoffizier* (1815) are childhood works). However, he is best known for his many songs, which were once very popular.

In 1850 Krebs married Aloysia Michalesi (*b* Prague, 29 Aug 1826; *d* Dresden, 5 Aug 1904), daughter of the singer Wenzel Michalesi (*d* 1836). She was a mezzo-soprano who made her début in Brno in 1843 and moved to Hamburg in 1846; at Meyerbeer's request, she went to Dresden in 1849 to sing Fidès in *Le prophète*. She retired from the stage in 1870 but continued to sing in concerts and to teach. Their daughter Mary (*b* Dresden, 5 Dec 1851; *d* Dresden, 27 June 1900) was a pianist who first appeared in Meissen at the age of 11. She toured widely in Europe and visited the USA (1870–72), playing frequently in London, at the Crystal Palace (1864), Philharmonic (1874), and with especial success at the Monday Popular Concerts from 1875. She had a large repertory and a fine technique.

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P. Adolph: *Vom Hof- zum Staatstheater Dresden* (Dresden, 1932)

JOHN WARRACK/R

Krebsgang (Ger.). *See* RETROGRADE.

Kreek, Cyrillus (*b* Ridala, West Estonia, 3 Dec 1889; *d* Haapsalu, 26 March 1962). Estonian composer and choral conductor. He studied at the St Petersburg Conservatory, where his teachers included Jāzeps Vītols. While still a student, he began to collect Estonian folk music, becoming one of the first Estonians to use the phonograph to record traditional melodies (1914). His transcriptions include collections of folk hymn tunes and music from Estonian Swedish villages. The impact of his folksong study on his compositional style is clear both in his numerous arrangements of folk music and in his large choral and orchestral works based on folk material. In 1917 he returned to Haapsalu, his home town, where he worked as a music teacher and choral conductor until his death. Although he also taught for short periods at the Tallinn Conservatory (1940–41, 1944–50) where he was appointed professor in 1947, he was forced to abandon this post by Soviet authorities who labelled him a 'bourgeois nationalist'.

Kreek, with Mart Saar and Heino Eller, was particularly influential in the creation of a nationalistic Estonian musical style. His compositions make abundant use of classical contrapuntal techniques, but combine modal features with complex tonal chords and sequences. Harmonies, while never departing from a tonal basis, are often used colouristically and are frequently governed by linear part-writing. With works such as *Talvine õhtu* ('A Winter's Evening', 1915) and *Maga, maga, Matsikene* ('Sleep, Little Mats', 1922) he established the tradition of large-scale choral writing beloved by Estonian composers. *Paabeli jõgede kaldail* ('By the Rivers of Babylon', 1944), one of the *Taaveti laulud* ('Psalms of David') rediscovered in 1989, is based on the melodies and vocal traditions of the Eastern Orthodox church.

WORKS
(*selective list*)

Vocal: Nõmmelil [A Heath Flower] (A. Haava), chorus, 1912; Kuula valgusest imelist juttu [Listen to a Wonderful Tale about Light] (M. Heiberg), chorus, 1913; Taaveti laulud [Psalms of David] (1914–44): Ps lxxxiv; Ps xii; Ps civ; Õnnis on inimene [Happy is the Man]; Ps cxli; Ps cxxi; Ps cxxxvii; Laulja [The Singer] (K.J. Peterson), chorus, 1915; Talvine õhtu [A Winter's Evening] (V. Grünthal-Ridala), chorus, 1915; Meie err [Our Master], folksong, chorus, 1918; Sirisege, sirbikesed [Chirp, the Sickles], folksong, chorus, 1919; Meil aiaäärne tänavas [On My Beloved Country Lane], folksong, chorus, 1921; Maga, maga, Matsikene [Sleep, Little Mats], folksong, chorus, 1922; Unes nägin [In a Dream I Saw] (Haava), 1925; Requiem, T, mixed chorus, orch, org, 1927; Kalevipoeg nõiakoopas [Kalevipoeg in the Sorcerer's Cave] (cant., F.R. Kreutzwald), solo vv, mixed chorus, orch, 1953; hundreds of choral songs and hymn arrs.; *c*10 solo songs

Inst: Musica sacra, 6 religious songs, orch, 1943; Setu sümfoonia [Setu Sym.], orch, 1953; several suites on folk melodies for orch and band; chbr music, kbd works

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URVE LIPPUS

Krehbiel, Henry (Edward) (*b* Ann Arbor, 10 March 1854; *d* New York, 20 March 1923). American critic and writer on music. He studied law in Cincinnati, but became a reporter and critic for the Cincinnati Gazette. He was self-taught in music. His memory, pontifical tone and vast learning made him the acknowledged dean of New York music critics as critic of the *New York Tribune* from 1880 to 1923. By birth (both his parents were German-born) and intellectual orientation, he was a Germanophile who honoured the Classical symphonists with a purist's integrity. However, his breadth and fairmindedness were notable.

Krehbiel completed the first English-language edition of Thayer's *Life of Ludwig van Beethoven* – the monumental task of his last years – and wrote a dozen books. He also translated operas from French and German, composed exercises for the violin and edited collections of songs and arias. *How to Listen to Music* (1896) was reprinted 30 times. *Chapters of Opera* (1908) and *More Chapters of Opera* (1919) comprise a two-volume history of opera in New York that has not been superseded. An industrious student of music and ethnicity, he believed that musical expression relied upon 'dialects and idioms which are national or racial in origin and structure'. *Afro-American Folksongs* (1914) espoused the music of the black slave as the 'most beautiful and most vital in our folk song'. Dvořák's similar viewpoint reflected frequent contact with Krehbiel, who influentially championed the former's 'New World' Symphony. Krehbiel's closest friends included the conductor Anton Seidl, the key figure in an American Wagner movement of which Krehbiel was the central chronicler. He was also prominent as a lecturer and programme annotator.

After the turn of the 20th century, Krehbiel's taste became increasingly conservative. His insistence that art serve a moral purpose was at odds with the new modernism; he chafed at the Caruso cult and other harbingers of a less élitist artistic climate. In a notorious obituary documenting his fierce admiration for the *fin-de-siècle* achievements of Seidl and Dvořák, Krehbiel denounced Gustav Mahler, whose New York career he had followed, for rescoring Beethoven, composing polyglot symphonies and underestimating the sophistication of New York's concert and operatic culture. His review of the American première of Strauss's *Salome* (in *Chapters of Opera*) is a masterpiece of shrewd opprobrium. No subsequent New York music critic has played so influential a role within the city's community of artists.

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JOSEPH HOROWITZ

Krein [Kreyn]. Russian family of composers.

(1) **Grigory Abramovich Krein** [Kreyn] (*b* Nizhniy Novgorod, 6/18 March 1879; *d* Komarovo, nr Leningrad, 6 Jan 1955). He played the violin in a theatre orchestra in Tbilisi before entering the Moscow Conservatory, where he studied the instrument with Hřímaly and composition with Glière and Juon (1900–05). He then attended Reger's composition classes in Leipzig (1907–8). After teaching at the Moscow Conservatory, he lived for a while in Paris and Vienna (1926–34) where, with his son, he continued his studies. On his return to Russia, he held administrative positions. He shared with his brother Aleksandr an active interest in vernacular and sacred Jewish music, and a fascination with the work of Skryabin. However, from the outset Grigory's music distinguished itself from his brother's by its angularity, dense textures and terse, almost cerebral discourse: his harmonic language avoided explicit reliance on Jewish modes and chromatically altered dominant complexes. In several of the early piano works, languid diatonic themes develop to symphonic, highly chromatic climaxes; some of the op.5 preludes were written for Yelena Bekman-Shcherbina who gave the first performance of Skryabin's Sixth Sonata. Later works such as the Second Sonata combine impressionist colouring with an almost Expressionist harmonic language that convincingly incorporates melodic contours of ancient Jewish chant. With its fleeting glimpses of tonality amidst harmonic ambiguity, his mature language brought to Russian Jewish music a modernist European flavour.

WORKS
(*selective list*)

Orch: Poėma no.1, vn, orch, 1922; Saul i David, sym. poem, op.26, ?1923; Cortège, op.31; Ballad, op.39, vn, orch, Poėma no.2, vn, orch, 1934; Vn Conc., 1934; Lenin: 3 simfonicheskiye ėpizoda, 1937; Conc.-Fantasy, vn, orch, 1939; Sym., 1946; Ballad, 1947

Chbr: Sonata no.1, op.11, vn, pf, 1913; Str Qt, 1915; Poėma, op.25, vn, pf, 1921; 2 préludes, opp.27–8, fl, str qt, pf; Sonata no.2, vn, pf, 1923; Yevreyskaya rapsodiya, op.32, cl, str qt, pf, 1926; 3 pièces, op.36, vc, pf; Pf Qt

Pf: Sonata no.1, op.2, 1906; 2 poèmes, op.5, 1905; 5 préludes, op.5a, ?1905; 3 fragments, op.6; 2 poèmes, op.10, ?1912; Poème, op.16; 3 poèmes, op.24, 1918–23; Sonata no.2, op.27 1924; Sonata no.3, op.29; Mon epitaphe, op.33

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(2) **Aleksandr Abramovich Krein** (*b* Nizhniy-Novgorod, 8/20 Oct 1883; *d* Staraya Ruza, Moscow region, 21 April 1951). Brother of (1) Grigory Abramovich Krein. Along with Grigory and his other five brothers, he received his first musical education from his father Abram, a *badhan* and klezmer musician and a collector of Jewish folk music, who had moved from his native Lithuania in 1870. At the age of 14 he entered the Moscow Conservatory, where he studied the cello with Aleksandr von Glehn; he also took composition classes with Leonid Nikolayev, Sergey Taneyev and Boleslav Yavorsky. He then studied music theory for one further year at the music school attached to the Moscow Philharmonic Society. His first works were published by Jürgenson in 1901, and by the end of that decade his music was regularly heard at chamber concerts in Moscow. He became a member of the Society for Jewish Folk Music, which commissioned a set of *Yevreyskiye ėskizï* ('Jewish Sketches') for clarinet and string quartet. This work met with such success that another set was requested; this Krein dedicated to his parents and the writing, with its direct allusion to Jewish domestic music, vividly recreates the sounds which must have filled the Krein household when Aleksandr was growing up. Krein returned to teach at the conservatory (1912–17) before he was appointed secretary of the artistic section of Muzo-Narkompros; he later served as the secretary of the academic and ethnographical sections of that organization. From 1922 he held a post as a jury member of the State Publishing House. During the 1920s he wrote music for several plays staged in the Habimah, the Ukrainian, the Moscow and the Belarusian Jewish theatres. The opera *Zagmuk* (1929–30) concerned the Jewish uprising in Babylon in the 8th century BCE and was his last work to show Jewish influence openly. That such subject matter was to be avoided as early as 1934 is demonstrated by the publication, in that year, of a *Melodiya* ('Melody'), op.43, for cello and piano; five years previously, Sabaneyev had listed this work in his book on Krein as *Yevreyskaya melodiya*. The Spanish-influenced ballet *Laurentsiya* written in the mid-1930s enjoyed some success but, while colourfully scored and undoubtedly the work of a talented composer, it is devoid of the singular harmonic and melodic invention of Krein's earlier music. Although some of Krein's later works (such as his Second Symphony written in 1944–6 during his wartime evacuation to Nal′chik) demonstrate his interest in Armenian, Syrian and Turkish folksong, they possess little of the colour and vitality which his Jewish roots and his harmonic adventurousness imparted to other compositions.

Krein's finest works were written between 1910 and about 1928. In these, he absorbed the contours and inflections of Jewish folk music into a harmonic language which, being characterized by the use of altered dominant 9th and 11th chords, is clearly related to that of Skryabin, with whom he became acquainted around 1910. Even his earliest works display the fervent, passionate expression which dominated his music of the 1910s and 20s. Relatively complex harmony, often based on dominant sonorities, is frequently presented within parallel octaves which delineate melody. In the *Elegiya* (1913) for piano trio and many works of his earlier period, a slowish triple metre is ornamented with chromatic voice leading between harmonies and arpeggiated melodic fragments. From 1910 onwards Krein used both secular and sacred Jewish material with growing frequency and confidence. Attracted to symbolist poetry in his early songs, he later wrote cycles to words by Jewish poets, and in these used a variety of Jewish musical materials within a harmonic context of considerable subtlety. When writing what are arguably his most impressive works – the First Symphony

and Piano Sonata (1922 and 1923–5) – Krein employed ancient Hebrew melodies in a harmonic system which manages organically to combine, by virtue of their shared intervallic properties, elements of Skryabin's late language and modes found in Jewish folk music.

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Stage: Zagmuk (op, after A. Glebov), 1930; Laurentsiya (ballet, after L. de Vega: *Fuente Ovejuna*), 1937; Tat'yana: doch' naroda [Tat'yana: Daughter of the People] (ballet, V. Meshcheteli), 1940–42, rev. 1947

Orch: Poème, vc, orch, 1910; Fragment symphonique, op.14, 1912; Salome, op.19, 1914; Elegiya, str, op.21, 1917; Roza i krest' [The Rose and the Cross], op.26, 1918 [sym. fragments after A. Blok]; Sym. no.1, op.35, 1923–5; Sym. no.2, op.55, 1944–6; Suite from the Dancing Instructor (after L. de Vega), op.56, 1946

Vocal: Tol'ko lyubov' [Only Love], 5 songs, 1v, pf, op.17, 1914; Vo dni skorbi [In the Days of Struggle], 5 songs, 1v, pf, op.20, 1915; 3 pesni getto [3 Songs From the Ghetto] (Kh. Bilyak), 1v, pf, op.23, 1917; Roza i krest' (A. Blok), 4 songs, 1v, pf, op.25, 1918; 3 pesni (Oshanin), 1v, pf, op.27, ?1918; 2 yevreyskiye pesni [2 Jewish Songs] (L. Yaffe, O. Mandelstam), 1v, pf, op.29, 1918; Gazeli i pesni [Ghazels and Songs], 1v, pf, op.31, 1921; Kaddish (trad. texts, Oshanin), T, chorus, orch, op.33, 1921; Traurnaya oda pamyati Lenina [Funeral Ode in Memory of Lenin], chorus, orch, op.40, 1925–6; 2 yevreyskiye pesni (I. Charik, I. Kushnirov), 1v, pf, op.39, 1926; Ornamentï [Ornaments], 1v, pf, 1927 [vocalises]; 8 khor [8 Choruses], 1928; The USSR – Shock Brigade of the World Proletariat, sym. dithyramb, nar, chorus, orch, op.48, 1931–2; 6 romansov (I. Ehrenburg), op.54, 1944; Songs of the Stalinist Falcon (M. Gor'ky), Mez, chorus, orch, 1948–9

Chbr and solo inst: Fragment lyrique, 4 vc, op.1a, 1901; Prolog, va, pf, op.2a, 1902/1927 [arr. of 1st movement of Eskizï yunosti, op.2]; Poème, vc, pf, op.10, 1909–10 [arr. of work for vc, orch]; Yevreyskiye ėskizï [Jewish Sketches], vol. 1, cl, str qt, op.12, 1910; Yevreyskiye ėskizï, vol. 2, cl, str qt, op.13, 1910; Poème no.2, vn, pf, op.15, 1912; Elegiya, pf, trio, op.16, 1913; Yevreskoye kaprichchio [Jewish Caprice], vn, pf, op.24, 1917; Dve arii [2 Arias], vn, pf, op.41, 1926; Yevreyskaya melodiya [Jewish Melody], vc, pf, op.43, 1928; Str Qt no.2, 1950–51 [completed by Litinsky]

Pf: Ėskizï yunosti [Sketches of Youth], op.2, 1902; 5 prelyudiy/5 préludes, op.6; 2 poėma/2 poèmes, op.11, 1910; Triada poem/Triade de poèmes, op.18, 1915; 2 malen'kiye poėma/2 petites poèmes, op.30, 1920; Sonata, op.34, 1922; Tantseval'naya syuita [Dance Suite], op.44, 1928

Incid music for the theatre, opp.36–8

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L. Sitsky: *Music of the Repressed Russian Avant Garde* (Westport, CT, 1994)
J. Powell: *After Scriabin: Six Composers and the Development of Russian Music* (diss., U. of Cambridge, 1999)

(3) Yulian Grigor'yevich Krein (*b* Moscow, 20 Feb/5 March 1913; *d* 28 May 1996). Composer and musicologist, son of (1) Grigory Abramovich Krein. He studied composition with Dukas at the Ecole Normale in Paris, graduating in 1932, and lived in Moscow from 1934. His compositions developed under the influence of French music, but he also drew upon the 19th-century Russian tradition and on the innovations of Skryabin. As a result his music is complex and many-sided, its lyricism clearly expressed in melodic breadth and colourful harmony. The French connection is most evident in his orchestration, while the chamber pieces are more Romantic in style. A prolific composer and a noted musicologist, he also appeared frequently as a pianist.

WORKS
(*selective list*)

Orch: Pf Conc. no.1, 1929; Razrusheniye [Destruction], sym. prelude, 1929; Vc Conc., 1929; 3 pf concs., 1929, 1942, 1943; Galateya, ballet (1934); Vesennyaya simfoniya [Spring Sym.], 1935–59; Simfonicheskaya ballada (1942); Arkticheskaya poėma, sym., 1943; Serenade, 1943; Vesennyaya syuita, 1948; Serebryanoye kopïttse [The Silver Hoof], after P. Bazhov, 1949; 3 poėmï 'Druz'yam mira' [To the Friends of Peace], 1953; Poėma-simfoniya, 1954; Poėma, vn, orch, 1956; Vn Conc., 1959; Liricheskaya oda, 1962; Skazka o rïbake i rïbke [Tale of the Fisher and the Fish], after A.S. Pushkin, 1970

Vocal: Rembrandt, vocal-sym. picture, 1962–9; songs

Chbr: Str Qt no.1, 1925; Str Qt no.2, 1927; Str Qt no.3, 1936; Str Qt no.4, 1943; Suite, vc, pf, 1928; Sonata no.1, vn, pf, 1948; Sonata-fantasia, vc, pf, 1955; Sonata, fl, pf, 1957; Pf Trio, 1958; Sonata, cl, pf, 1961; Sonata no.2, vn, pf, 1971; Sonata-poėma, vc, pf, 1972

Pf: 2 sonatas, 1924, 1955; Ballada, 1955; other pieces

Principal publishers: Muzika, Sovetskiy Kompozitor, Universal

WRITINGS

Manuel' de Fal'ya (Moscow, 1960)
Simfonicheskiye proizvedeniya Kloda Debyussi (Moscow, 1962)
Simfonicheskiye proizvedeniya Morisa Ravelya (Moscow, 1962)
with N.I. Rogozhina: *Aleksandr Kreyn* (Moscow, 1964)
Kamerno-instrumental'nïye ansambli Debyussi i Ravelya (Moscow, 1966)
Stil' i kolorit v orkestre (Moscow, 1967)

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Yu.N. Tyulin: *Yulian Kreyn: ocherk zhizni i tvorchestva* [Krein: sketch of his life and work] (Moscow, 1971)
G.B. Bernandt and I.M. Yampol'sky: *Kto pisal o muzïke* [Writers on music], ii (Moscow, 1974) [incl. list of writings]
N. Tolstïkh: 'Bït' samim soboy' [To be yourself], *SovM* (1985), no.6, pp.7–11
L. Sitsky: *Music of the Repressed Russian Avant-Garde, 1900–1929* (Westport, CT, 1994)
Obituary, *Muzïkal'noye obozreniye* (1996), nos.7–8, p.18

JONATHAN POWELL (1, 2), GALINA GRIGOR'YEVA (3)

Kreinin, Julia. *See* KREYNINA, YULIYA VOLFOVNA.

Kreisler, Fritz (*b* Vienna, 2 Feb 1875; *d* New York, 29 Jan 1962). American violinist and composer of Austrian birth. He began to learn the violin at the age of four with his father, a doctor and enthusiastic amateur violinist. After lessons with Jacques Auber, he gained admission to the Musikverein Konservatorium at the age of seven – the youngest child ever to enter. For three years he studied the violin with Joseph Hellmesberger jr and theory with Bruckner. He gave his first performance there when he was nine and won the gold medal when he was ten – an unprecedented distinction. He then studied at the Paris Conservatoire under J.L. Massart, who had taught Wieniawski. Kreisler left the Conservatoire in 1887, sharing the *premier prix* with four other violinists, all some ten years older. From the age of 12 he had no further violin instruction.

In 1889–90 Kreisler toured the USA as assisting artist to Moriz Rosenthal, but with only moderate success. He returned to Vienna: two years at the Gymnasium and two as a pre-medical student were followed by military service. All this time, Kreisler barely touched the violin. However, once he decided on a musical career, he quickly regained his technique. In 1896 he applied to join the orchestra of the Vienna Hofoper but failed, allegedly because of poor sightreading. Two years later he had the satisfaction of scoring a notable success with the Vienna PO, actually the same ensemble that had denied him a place. A year later, on December 1899, his début with the Berlin Philharmonic under Nikisch marked the beginning of an international career. He reappeared in the USA during the

1900–01 season, then made his London début at a Philharmonic concert under Richter on 12 May 1902. In 1904 he was presented with the Philharmonic Society's gold medal. Elgar composed his Violin Concerto for Kreisler who gave its première on 10 November 1910 at Queen's Hall, with Elgar conducting.

At the outbreak of World War I Kreisler joined the Austrian Army. He was medically discharged after being wounded, and embarked for the USA (his wife's native country) in November 1914. However, anti-German feelings ran so high that he withdrew from the platform, reappearing in New York on 27 October 1919. From 1924 to 1934 he lived in Berlin. When Austria was annexed by the Nazis the French Government offered him citizenship. In 1939 he returned for good to the USA, and became an American citizen in 1943. A traffic accident in 1941 impaired his hearing and eyesight; nevertheless, he resumed his career. He made his last Carnegie Hall appearance on 1 November 1947, though he broadcast during the 1949–50 season. After that, his interest in the violin waned; he sold his collection of instruments and kept only an 1860 Vuillaume.

Kreisler was unique. Without exertion (he practised little) he achieved a seemingly effortless perfection. There was never any conscious technical display. The elegance of his bowing, the grace and charm of his phrasing, the vitality and boldness of his rhythm, and above all his tone of indescribable sweetness and expressiveness were marvelled at. Though not very large, his tone had unequalled carrying power because his bow applied just enough pressure without suppressing the natural vibrations of the strings. The matchless colour was achieved by vibrato in the style of Wieniawski who (in Kreisler's words) 'intensified the vibrato and brought it to heights never before achieved, so that it became known as the "French vibrato"'. However, Kreisler applied vibrato not only on sustained notes but also in faster passages which lost all dryness under his magic touch. His methods of bowing and fingering were equally personal. In fact his individual style was, as Flesch said, ahead of his time, and may explain his comparatively slow rise to fame. Yet there is hardly a violinist in the 20th century who has not acknowledged admiration of and indebtedness to Kreisler.

Kreisler was also a gifted composer. Among his original works are a string quartet, an operetta, *Apple Blossoms* (with Viktor Jacobi, 1919), cadenzas to the Beethoven and Brahms concertos, and numerous short pieces (*Tambourin chinois*, *Caprice viennois* etc.). He made many transcriptions and editions. In addition, he composed dozens of pieces in the 'olden style' which he ascribed to various 18th-century composers, such as Pugnani, Francoeur, Padre Martini etc. When Kreisler admitted in 1935 that these pieces were a hoax, many critics (including Ernest Newman) were indignant while others accepted it as a joke. It is strange indeed that so many experts were misled by Kreisler's impersonations; at any rate, these charming pieces continue to enrich the violin repertory.



Fritz Kreisler: portrait by Boris Chaliapin, gouache and coloured pencil, 1943 (National Portrait Gallery, Smithsonian Institution, Washington, DC)

WRITINGS

Four Weeks in the Trenches (Boston and New York, 1915)

BIBLIOGRAPHY

CampbellGV; SchwarzGM
L.P. Lochner: *Fritz Kreisler* (New York, 1950/R) [with discography and repr. of the controversy with Newman]
F. Bonavia: 'Fritz Kreisler', *MT*, ciii (1962), 179
J.W. Hartnack: *Grosse Geiger unserer Zeit* (Munich, 1967, 4/1993)
J. Creighton: *Discopaedia of the Violin, 1889–1971* (Toronto, 1974)
I. Yampol'sky: *Frits Kreysler: zhizn' i tvorchestvo* (Moscow, 1975)
The Strad, xcviii (1987) [Kreisler edition]
A.C. Bell: *Fritz Kreisler Remembered: a Tribute* (Braunton, 1992)
H. Adamson: 'Forgotten Treasure', *The Strad*, cvii (1996), 692–3

BORIS SCHWARZ

Kreith, Karl [Charles, Carlo] (*b* c1746; *d* Vienna, 22 Dec 1803). Flautist and composer. He was a musician in the Galician honorary guard from about 1782 to 1791, when he joined the Viennese Hofkapelle as a timpanist. He was esteemed as a virtuoso on the transverse flute, for which he wrote numerous compositions and tutors. His musical works found wide currency about 1800 in both aristocratic and bourgeois circles throughout Europe. In addition to many occasional works, his output comprises mainly chamber music, mostly for winds, as well as transcriptions for Harmoniemusik.

WORKS
(*selective list*)

6 Duetts, 2 fl (London, c1800)
Fl Conc., G, op.70 (Vienna, 1802)
12 Duetti, 2 hn (Vienna, 1802); ed. A. Suppan (Freiburg, 1994)
4 partitas: 2 in B♭, 2 cl, 2 hn, 2 bn, opp.57–58 (Vienna, n.d.); 2 in D, 2 cl, 2 hn, bn, opp.59–60 (Vienna, [1802])
3 Qts, flageolet, 2 vn, vc, op.93 (Vienna, 1803)
Qt, G, fl, vn, va, vc (Vienna, n.d.)
3 Terzetti, 2 cl, bn/vc (Vienna, n.d.)
6 originale ungarische Tänze, 2 fl (Brunswick, n.d.; Vienna, n.d.); ed. A. Suppan (Freiburg, 1992)
2 sonatas, cl, vn, *A-Wgm*; ed. A. Suppan (Vienna, 1996)

PEDAGOGICAL WORKS

Kurzgefasste Anleitung die Flöte zu spielen (Vienna, 1803), enlarged by F. Devienne (Vienna, n.d.)

BIBLIOGRAPHY

KöchelKHM; WurzbachL
W. Suppan: 'Karl Kreith: Flötist, Komponist, Pädagoge der Haydn-Zeit', *Neues Musikwissenschaftliches Jb*, iv (1995), 47–76 [incl. detailed list of works]

WOLFGANG SUPPAN

Krejčí, Iša [František] (*b* Prague, 10 July 1904; *d* Prague, 6 March 1968). Czech composer and conductor. Born into a family of intellectuals (his father was an important Czech philosopher), he received a broad general education but held a lasting interest in history and the classical arts. From these stemmed his interest in Mozart, especially after acquiring a deeper knowledge of *Die Zauberflöte* in 1917. He read aesthetics, history and musicology at Prague University (1923–7), where he developed an interest in the works of Smetana, and concurrently attended the Prague Conservatory, studying composition with Jirák and conducting with Pavel Dědeček; in 1927–8 he attended Novák's masterclasses. After working as a répétiteur at the Bratislava Opera (1931–2), Krejčí returned to Prague and, together with Bořkovec, Ježek, Holzknecht and Martinů (who lived in Paris), founded the Mánes group, whose interests focussed on contemporary French music. Between 1934 and 1945 Krejčí was a conductor and producer at Prague radio, and conductor also of the Orchestral Association in Prague (from 1936). He was chief conductor and artistic director of the Olomouc Opera from 1945 to 1958, and in 1959 was appointed Dramaturg at the National Theatre in Prague.

As a conductor, he familiarized himself with current French music and the works of Stravinsky. As a composer he traced an individual path between the compositional complexity of the time and the piquant simplicity of the music of Les Six. Taking Mozart as his example, his works display a penchant towards well-defined forms and logical development. His first critical triumph was the Divertimento 'Kasace' of 1925. A filigreed work based on Classical forms, this piece established Krejčí as a Czech representative of neo-classicism. His later works reflect a growing interest in larger forms, more audacious harmony and exuberant rhythmic development. However, this structure of his works remained Classically symmetrical and their harmony generally diatonic. In cyclical forms he alternates large, melodious slow movements and lively movements full of temperament.

WORKS
(*selective list*)

Stage: Malý balet [Little Ballet] (after V. Nezval), 1927; Antigona (stage cant., 1, after Sophocles), 1933, rev. 1959–62; Pozdvižení v Efesu [Uproar in Ephesus] (ob, 2, after W. Shakespeare: *The Comedy of Errors*), 1939–43; Temno [The Darkness] (dramatic scenes, Krejčí and Bachtík, after, A. Jirásek), 1944, rev. 1951;
Vocal: Zpěv zástupů [The Song of the Crowds] (cant. J. Hora), chorus, orch, 1925, orchd 1948; 6 písní [6 songs] (J. Neruda), Bar, pf, 1931, orchd; 4 madrigaly (K.H. Mácha), 1936; 5 písní (J.A. Comenius), 1938; Antické motivy (J.V. Sládek, Sophocles), low male v, pf, 1936, orchd 1940
Orch: Symfonietta-Divertimento, 1929; Suita z hudby ke komické opeře [Suite of Music from Comic Operas], 1933; Concertino, pf, ww, brass, perc, 1935; Concertino, vc, orch, 1936; Concertino, vc, orch, 1939; Suita, orch, 1939; 20 variací na vlastní téma v duchu národní písně [20 Variations on an Original Theme in the Style of a Folksong], 1946; Serenáda, orch, 1948; 14 variací na píseň 'Dobrú noc' [14 Variations on the Song 'Goodnight'], 1951; Sym. no.1, D, 1954; Sym. no.2, C♯, 1956; Sym. no.3, C, 1961; Sym. no.4, 1966; Vivat Rossini, ov., 1967
Chbr and solo inst: Divertimento 'Kasace' [Cassation], fl, cl, tpt, bn, 1925; Trio-Divertimento, ob, cl, bn, 1935; Trio, cl, db, pf, 1936; Divertimento, nonet, 1937; 3 scherzini, pf, 1953; Str Qt no.2, d, 1953; Str Qt no.3, 1960; Sonatina concertante, vc, pf, 1961; Wind Qnt, 1964; Trio, contralto, vn, vc, pf, 1965; 4 přídavkové kusy [4 encore pieces], vn, pf, 1966; Str Qt no.4, 1966; Str Qt no.5, 1967

Principal publisher: Český hudební fond, Supraphon, Panton

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ČSHS
V. Holzknecht: 'Iša Krejčí', *HRo*, vi (1953), 295
V. Gregor: '*Olomoucké působení Iši Krejčího*' [Krejčí's activities in Olomouc], *HRo*, vii (1954), 496
J. Kasan: *Novoklasicismus v díle Iši Krejčího* [Neo-classicism in Krejčí's work] (diss., U. of Prague, 1956)
V. Holzknecht: *Hudební skupina Mánesa* [The musicial group Mánes] (Prague, 1968)
V. Holzknecht: *Iša Krejčí* (Prague, 1976)

JIŘÍ MACEK

Krejčí, Josef (*b* Milostín, nr Rakovník, 6 Feb 1822; *d* Prague, 19 Oct 1881). Czech composer, teacher and organist. Bohumír Štědroň (*ČSHS*) and others give his birth date as 17 December 1821. Krejčí's teachers included Robert Führer and Vitásek. He initially devoted himself to church music, establishing a reputation in Czech and German lands as an excellent organist, improviser and conductor. He held appointments at several Prague churches, and in 1858 he became director of the Prague Organ School, where his pupils included Dvořák. In 1865 he relinquished these posts after successfully competing against Smetana and others for the directorship of the Prague Conservatory. His incumbency, which lasted until

1881, was regarded by critics as a period of unhealthy cosmopolitanism, on account of his refusal to include contemporary Czech works in Conservatory concerts and his reluctance to allow pupils to participate in certain external Czech performances. His stance probably developed from a vitriolic dispute in 1860 over teaching appointments at the Organ School, which alienated him from formerly supportive influential nationalist circles. Previously he had played an important role in the Czech national revival. He wrote in Czech on music theory, and made an abortive attempt at a vernacular dictionary of musical terms. In 1848 he founded and edited the first independent Czech music periodical, *Caecilie*.

Krejčí composed mainly church works, some of which were published and popular in his lifetime. Particularly noteworthy are his two published masses, the second of which (no.4, 1857; dedicated to Liszt) is characterized by an assured handling of restricted resources and an expressive use of colouristic harmonic progression and chromatic melodic movement. His style was strongly influenced by Mendelssohn.

WORKS
(*selective list*)
many MSS in CZ-Pk

VOCAL

Das Labyrinth der Welt (orat, J. Wenzig, after J.A. Kominský), S, A, T, B, SATB, orch, op.35, 1857, inc.
Jubiläums Cantate, S, A, T, B, SATB, orch, op.37, 1857
4 masses, incl. no.1, F, S, A, T, B, SATB, orch, op.18 (Prague, 1852); no.4, a, S, A, T, B, SATB, op.25, 1857 (Prague, 1858)
Te Deum, D, S, A, T, B, SATB, orch, *c*1857; 1 other TeD
8 Responsorien in nativitate Domini, SATB, vc, db, org, op.26, *c*1854
2 Cz. choruses, TTBB, op.9 (Prague, n.d.)
many grads and offs

INSTRUMENTAL

Orch: Concert ov., d, op.42, 1865, Prague, 17 March 1867; rev., perf. Prague, 23 March 1872
Org: 5 Pastoral-Orgelvorspiele, op.8 (Prague, 1848); Praktische Elementar-Orgelkurs, 3 vols. (Prague, ?1848); Skladební obrazce ke tvoření preludií [Compositional Patterns to Create Preludes], 11 preludes, op.33 (Prague, 1858); Grosse Sonata, op.34, *c*1857; many other works
Pf: Deux pièces de salon en forme de mazurkas, op.7

BIBLIOGRAPHY

E. Meliš: 'Nynější stav hudby v Čechách vůbec a v Praze zvlášť' [The present state of music in Bohemia, with particular reference to Prague], *Lumír*, vii (1857), 1193 only
A.W. Ambros: *Das Conservatorium zu Prag* (Prague, 1858)
? J. Srb Debrnov: Obituary, *Dalibor*, iii (1881), 248–9, 257–8
J. Branberger: *Konservatoř hudby v Praze* [The Prague Conservatory of Music] (Prague, 1911; Ger. trans., 1911) [draws heavily on Ambros, op. cit.; incl. detailed work-list]
J.M. Květ: *Mládí Antonína Dvořáka* [The youth of Dvořák] (Prague, 1943), 84–7
J. Ludvová: *Česká hudební teorie 1750–1850* [Czech music theory 1750–1850] (Prague, 1985), 22–3, 85–6

KARL STAPLETON

Krek, Uroš (*b* Ljubljana, 21 May 1922). Slovenian composer. He studied composition with Škerjanc at the Ljubljana Academy of Music, graduating in 1947. From 1950 to 1958 he was producer of orchestral music and director of the music programme for Ljubljana radio. He undertook research in the Ljubljana Ethnomusicological Institute (1958–67) and then taught composition at the Ljubljana Academy until his retirement in 1982. He is a member of the Slovenian Academy of Sciences and Arts. Krek's works, in a style first neo-classical then Expressionist, employ elements of Slovenian folk music and 12-note techniques.

WORKS
(*selective list*)

Orch: Vn Conc., 1949; Sinfonietta, 1951; Mouvements concertants, 1955, rev. 1967; Sonatina, str, 1956; Rapsodični ples, 1959; Hn Conc., 1960; Inventiones ferales, vn, orch, 1962; Pic Concertino, 1967; Sinfonia per archi, 1970; Koncertni diptihon, vc, orch, 1985; Koncertna fantazija, cl, orch, 1987; Posvetilo [Dedication], 1989
Chbr and solo inst: Sonata, vn, pf, 1946; Thème varié, trbn, pf, 1968; Episodi concertanti, wind qnt, 1970; Sonata, 2 vn, 1972; Duo, vn, vc, 1974; Sur une mélodie, pf, 1977; Str Trio, 1977; Str Qt, 1980; Sonata, vc, pf, 1984; Streichsextett, 1990; Sarabanda per Nataša, cl, pf, 1993
Vocal: Staroegiptovske strofe [Ancient Egyptian strophes], T, str, 2 hp, 1967; Canticum Resianum, Mez, chbr orch, 1988; songs, choruses
Music for theatre, film, radio

Principal publishers: Edicije DSS, Breitkopf & Härtel, Peters

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A. Rijavec: 'Klangliche Realisierungen im Werk von Uroš Krek', *MZ*, xii (1976), 97–109
F. Križnar and T. Pinter: *Sodobni slovenski skladatelji/Contemporary Slovenian Composers*, ed. I. Bizjak (Ljubljana, 1997), 116–19, 290

ANDREJ RIJAVEC/IVAN KLEMENČIČ

Krellmann, Hanspeter (*b* Würzburg, 11 Jan 1935). German theatre and opera director and writer on music. He studied the piano at the Düsseldorf Conservatory (1955–8) and attended Cologne University, where he studied musicology with Fellerer, theatre history with Rolf Badenhausen, and ancient history (1958–62). He took the doctorate at Cologne in 1966 with a dissertation on Busoni and worked as a freelance writer on music, 1957–76. He was appointed chief Dramaturg of the Staatstheater, Darmstadt in 1976 and in 1982 he became press spokesman for the Bayerische Staatsoper, where he was made chief Dramaturg in 1984. His main interests are 20th-century composers and avant-garde music and he has written monographs on Webern and Gershwin; he has also edited chamber works by Brahms and he lectures on music at the University of Freiburg and on theatre at the University of Munich.

WRITINGS

Studien zu den Bearbeitungen Ferruccio Busonis (diss., U. of Cologne, 1966; Regensburg, 1966/*R*)
Ich war nie Avantgardist: Gespräche mit dem Komponisten Jürg Baur (Wiesbaden, 1968)
'Plädoyer für kurze Musik oder: gestaltete Verwirrung: Portrait des Komponisten Milko Kelemen', *Musica*, xxiii (1969), 555–8
'Stockhausen's Plea for Intuition: an Interview', *World of Music*, xii/2 (1970), 6–12
Anton Webern in Selbstzeugnisse und Bilddokumenten (Reinbek, 1975/*R*)
'Komposition als Moment der Verweigerung: Gespräch mit den Komponisten Peter Ruzicka', *Musica*, xxx (1976), 122–7
ed.: *Stationen eines Dirigenten: Wolfgang Sawallisch* (Munich, 1983/*R*)
George Gershwin (Reinbek, 1988/*R*; Jap. trans., 1993)
ed.: H. Rosendorfer: *Don Ottavio erinnert sich: Unterhaltungen über die richtige Musik* (Kassel, 1989)
'Zeitgenosse Paul Hindemith?', *Hindemith-Jb 1990*, 111–17
'Die Oper und ihr Publikum: über die notwendige Öffnung und Popularisierung des Theaters', *Nationaltheater: die Bayerische Staatsoper*, ed. H. Zehetmair and J. Schäder (Munich, 1992)
Edvard Grieg (forthcoming)

WILFRIED BRENNECKE/R

Kremastē. Sign used in pairs in Byzantine EKPHONETIC NOTATION.

Kremberg, Jakob [James] [Cranbrook, James; Cremberg, Jakob] (*b* Warsaw, *c*1650; bur. London, 20 Sept 1715). Composer, lutenist and music copyist of Polish birth, later active in England. He was registered at the University of Leipzig in 1672, became a chamber musician to the Duke-Administrator of Magdeburg in 1677, and joined the royal music at Stockholm the next year. He was an alto at the Dresden court between 1682 and at least 1691. Between 1693 and 1695 he directed the Hamburg opera with Johann Sigismund Kusser; he may have been the author of the libretto for Georg Bronner's opera *Venus, oder Die siegende Liebe* (1694; lost). Some time in the following two years he was at the University of Leiden, where he composed a setting of a poem by the physician and scientist Herman Boerhaave and perhaps taught John Clerk of Penicuik (Davidson).

Kremberg is next heard of advertising a concert series on 24 November 1697 at Hickford's Dancing School in London, claiming that he had 'lately come out of Italy'. Boerhaave told Clerk in a letter dated 9 February 1698 that Kremberg 'kept a band of fine musicians in London', who were praised for performing pieces celebrating the Peace of Ryswick, the king's birthday, the New Year and 'the elevation of the Count of Albermarle'. Furthermore, though he 'sang and played the lute at night by the bed of the King with his young son', he 'was not paid a single penny, rather he incurred immense expenses and ran up enormous debts'. Nothing more of him is known until 1702, when he is encountered in Scotland as music master to the children of Lady Grisell Baillie of Mellerstain House, Berwickshire. He finally received an English court post in April 1706, and was replaced by James Moore on 23 September 1715; he is presumably the 'James Cranbrook' who was buried three days earlier at St Anne's, Soho. He was survived by his wife Dorothea Sophia; the James Kremberg who had four children baptized at St Andrew's, Holborn, between 1715 and 1722 was presumably his son.

Kremberg was one of the more incompetent composers of the period, though that did not prevent him from writing some large-scale pieces, including A *New-Framed Entertainment*, a series of operatic scenes for a lost play similar to *The Rehearsal*, by the 2nd Duke of Buckingham. However, he is included in a list of leading lutenists in the Milleran manuscript (*F-Pn* Rés.823) and was an accomplished music copyist. All the surviving manuscripts of his compositions are in his elegant, distinctive hand, and he also copied *GB-Lcm* 779 (facs. in MLE, E1, 1990), a shortened English version of Giovanni Bononcini's *Camilla* possibly prepared for a court performance on 6 February 1707, and *US-Wc* M1515.A11 Case, a score of theatre suites by William Corbett, William Croft, John Eccles, James Paisible, Daniel Purcell and others, mainly copied from the Walsh series *Harmonia Anglicana*.

WORKS

Betrachtung der Welt (Ade O Weltigkeit!), 4vv, bc (Dresden, 1687); ed. in EDM, lxxix

Musicalische Gemüths-Ergötzung oder Arien (40 songs, 16 with verses by Kremberg), 1v, bc/lute/b viol/angélique/gui (Dresden, 1689); 3 ed. in Friedlaender, 1 ed. in Wolf

England's Glory (masque), for Queen Anne's birthday (London, 1706), music lost

A Collection of Easy and Familiar Aires, 2 rec; ov., passacaille, 3 rec (London, 1707), frag.

A New-Framed Entertainment (operatic scenes for a lost play), *GB-Lcm*

4 songs: Aurelia has sweet pleasing charms, 1v, vn/ob, hpd/bn; Farewell ye gilded follies, 1v, fl/vn, hpd; Lavinia has majestic charms, 1v, bc; Since I have seen Lucinda's charms, 1v, rec/vn, hpd, *Och*, *US-LAuc*

Setting of a poem by H. Boerhaave, ?1696/7, lost

Conc., C, 3 vn, opt. bc, *S-Uu*

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AshbeeR, ii, v; *BDA; BDECM; FürstenauG*, i; *LS; NicollH; WolfW*

M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert*, i (Stuttgart and Berlin, 1902/*R*), 63

M. Tilmouth: 'A Calendar of References to Music in Newspapers Published in London and the Provinces (1660–1719)', *RMARC*, i (1961/*R*), esp. 21

D. Johnson: *Music and Society in Lowland Scotland in the Eighteenth Century* (London, 1972)

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PETER HOLMAN

Kremenliev, Boris (*b* Razlog, Bulgaria, 23 May 1911; *d* Los Angeles, 25 April 1988). American composer and ethnomusicologist. He came to the USA in 1929 and studied at DePaul University, Chicago (BM 1936, MM 1938), with Howard Hanson at the Eastman School (PhD 1942), and with Harris (composition) and Altschuler (conducting). During 1945–6 he was music director of the South German radio network; later he was appointed professor of composition at UCLA, from which he retired in 1978. He experimented with electronics and other new compositional resources, but then returned to a simpler style, colourful, rhythmically intense, terse and texturally unconventional; a shared cultural background led to some similarity with the music of Bartók. As an ethnomusicologist he concentrated on the folk music of Bulgaria and on Slav music in general. He has written a book, *Bulgarian-Macedonian Folk Music* (Berkeley, 1952), and many articles including several on 20th-century music. Kremenliev received grants from the American Philosophical Society (1955), the Ford Foundation (1962), the Creative Arts Institute (1966–7), and the Bulgarian Academy of Arts and Sciences (1979).

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W. THOMAS MARROCCO/R

Kremer, Gidon (*b* Riga, 27 Feb 1947). Russian violinist of German parentage. He studied the violin with V. Sturesteps at the Latvian Academy of Music and with David Oystrakh and P. Bondarenko at the Moscow Conservatory (1965–73), during which time he won prizes in the Queen Elisabeth Competition in Brussels (1967), the Paganini and Montreal competitions (1969), and the Tchaikovsky prize in Moscow in 1970. Although this led to some 150 concerts in the USSR, for undivulged reasons he was not allowed to travel abroad for the next five years. In 1975 he was finally granted permission, and at his London début Karajan was in the audience and invited him to record the Brahms Violin Concerto and play at the opening concert of the Salzburg Festival with the Berlin PO. His New York début followed in 1977. Although Kremer is an eloquent exponent of the traditional Classical and Romantic repertory, he is also a strong advocate of contemporary music and has had a number of works written for him, of which he has given the first performances: these include Pärt's *Tabula Rasa* for two violins (with his first wife Tat'yana Grindenko, 1977); Schnittke's First Concerto grosso for two violins (1977), Violin Concerto no.4 (1984) and Trio (1985) and Denisov's Violin Concerto (1978). In recitals Kremer has been partnered by Martha Argerich, Oleg Maisenberg, Heinrich Schiff and others; he has also made over 300 recordings which include much contemporary repertory, notably works by Adams, Gubaydulina, Glass, Pärt and Schnittke. In 1981 he founded a chamber music festival at Lockenhaus in Austria, in which celebrated musicians from all over the world participate without fees. Kremer is a volatile, inspirational player with a dazzling virtuoso technique. He plays the 'ex-Baron Feilitsch' Stradivari, dated 1734. His autobiography, *Kindheitssplitter*, was published in Munich in 1993.

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MARGARET CAMPBELL

Kremlyov, Yuly Anatol'yevich (*b* Yessentuki, North Caucasus, 19 June 1908; *d* Leningrad, 19 Feb 1971). Russian musicologist. From 1925 he studied piano at the Leningrad Conservatory, but was compelled by a serious illness to abandon the course in 1928. He took up his musical studies again in 1929, graduated as an external student in 1933, and in the same year became a member of the Union of Soviet Composers. At about this time he began to write a series of short monographs on Russian and Western composers, including Borodin (1934), Liszt (1935), Mozart (1935), Bizet (1935) and Meyerbeer (1936), all published in Leningrad. From the late 1950s Kremlyov held positions on the editorial staff of *Sovetskaya muzïka* and the executive committee of the Soviet Composers' Union, and from 1957 was head of the music section at the Leningrad Institute of the Theatre, Music and Cinematography, which he had joined in 1937. He also produced a series of more extensive monographs on Chopin (1949, 3/1971), Grieg (1958), Solov'yov-Sedoy (1960), Debussy (1965), Massenet (1969) and Saint-Saëns (1970), all published in Moscow. He expressed his own views in many of his writings. He was particularly concerned with the importance of ideological contents in music, the decay of western culture in the 20th century and the struggle against modernism. He was granted his *Kandidat* degree in 1944, and his doctorate in 1963. Kremlyov composed a number of chamber works, including 14 piano sonatas.

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□

Kremsier (Ger.). *See* KROMĚŘÍŽ.

Kremsmünster. Benedictine abbey in Upper Austria. It was founded in 777 by Duke Tassilo of Bavaria to provide a Christian mission and to protect the area from the neighbouring Slavs and Hungarians. Plainchant was sung according to the Beneventan rite, which, along with the educational system, was modified according to the rules of Benedikt von Aniane of Aachen in 828. From that time until the 17th century there was an inner and an outer school: the latter was enlarged in 1549 into an Öffentliches Gymnasium. The abbey library has a rich collection of manuscripts, one of the most important in Europe. The Millenarius Minor Manuscript, a collection of gospels dating from the end of the 9th century, contains one of the earliest examples of neumatic notation; a number of manuscripts containing sequences and tropes give evidence of musical practice from the 11th century to the 14th. Polyphonic music found acceptance under the abbot Friedrich von Aich (abbot from 1274 to 1325) but contemporary manuscripts have not survived. The first organ was built before 1490; a splendid new organ was built in the abbey church by Gregor Ennser in 1515. The repertory by the end of the 16th century was dominated by Netherlanders and composers such as Lassus, Hassler and Regnart.

A wave of Italian influence, introduced by Alexander a Lacu from Lugano (abbot from 1601 to 1613) affected all artistic activity at Kremsmünster. The Ennser organ was replaced in 1623 by a more italianate instrument built by Andreas Puz of Passau, which in turn was replaced by an instrument made by Leopold Freundt in 1685. Alessandro Tadei (*c*1585–1667) became Kapellmeister in 1630; he was overshadowed by his successor Benedikt Lechler (1594–1657), who compiled several volumes of scores which give some insight into the progressive nature of the music collection (the Regenterei): the Mass repertory consisted primarily of works by Austrians (Stadlmayr, Straus, Lechler, Fux) and Italians (Valentini, Grandi, Banchieri, Verdina). Theatrical music can be traced from 1647, when a Stiftstheater was built. Incidental music for allegorical scenes, ballets and final choruses connected with Latin school dramas and dialogues became increasingly elaborate until these forms were banned in 1765. Such performances were given for visiting nobility, for the prelate and at the cloister school or, from 1744 to 1789, the Ritterakademie. Although personnel, including poets and composers, were usually drawn from the abbey's community, the influence of the Salzburg University theatre was strong from the beginning. Musical drama flourished between 1747 and 1783 under the direction of Franz Sparry (1715–67), a pupil of Leo, and Georg Pasterwiz (1730–1803), a pupil of Eberlin and a prolific composer. After 1771 the repertory was expanded to include Italian *opere buffe* and *opere serie* along with German operettas and Singspiele, some of the latter composed by Pasterwiz. This brilliant period faded with the reforms of Emperor Joseph II, and finally the Baroque theatre itself was demolished in 1804 to make room for a boarding school.

In place of opera a series of oratorio performances was initiated by music director Beda Plank (1794–1830) with Haydn's *The Creation* (1800) and *The Seasons* (1805); the last of these took place in 1914 with Rheinberger's *Christophorus.* Under Abbot Thomas Mitterndorfer (1840–60) a new organ with 61 stops was built by Ludwig Mooser (1854). Both Schubert and Bruckner maintained significant connections with Kremsmünster.

After World War II music was revitalized under the direction of the composer and musicologist Altman Kellner (1902–81) who succeeded Benno Feyrer, *regens chori* from 1908 to 1951. On Kellner's death Father Alfons Mandorfer (*b* 1933) was appointed *regens chori.* Johann Pirchner of Steinach, Tyrol, was commissioned to rebuild the great church organ along the lines of the Freundt instrument of 1685 and also to provide a new organ for the abbey's Marienkapelle (1972). A new 311-seat Stiftstheater was erected in 1956–7. Numerous manuscripts, including church music by Mozart and Michael Haydn and lieder by Schubert in contemporary copies, apparently stolen from Kremsmünster at the end of World War II, were returned to the abbey by the University of California, Berkeley, in 1990. The Regenterei now contains some 16,000 prints, autographs and manuscripts, making it the most significant monastic collection in Austria.

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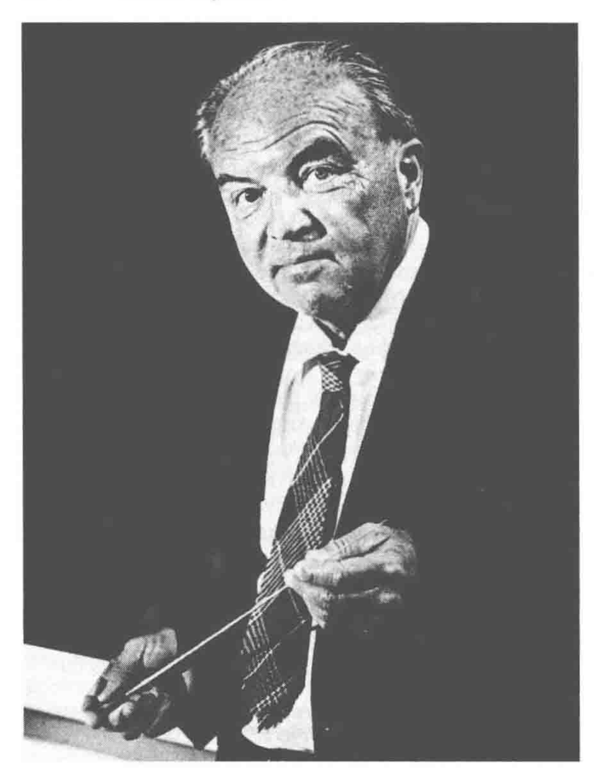
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ALTMAN KELLNER/ROBERT N. FREEMAN

Krenek [Křenek], **Ernst** (*b* Vienna, 23 Aug 1900; *d* Palm Springs, CA, 22 Dec 1991). Austrian composer and writer, also active in Germany and the USA. One of the most prolific composers of the 20th century, he wrote in a wide variety of contemporary idioms.

Krenek began piano lessons at the age of six and was soon writing short piano pieces. In 1916 he began composition study with Schreker, whose emphasis on counterpoint prepared Krenek for Kurth's *Lineare Kontrapunkte*, a text that caused the young composer to conclude that 'music was not just a vague symbolization of emotion instinctively conjured up into pleasant sounding matter, but a precisely planned reflection of an autonomous system of streams of energy materialized in carefully controlled tonal patterns'. Conscripted into the Austrian Army during World War I, Krenek was posted to Vienna where he was able to continue his studies. In 1920 he followed Schreker to Berlin, where he attended the salon of Busoni, met Hermann Scherchen and befriended Eduard Erdmann and Artur Schnabel. Works from this period reflect Schreker's influence in their use of counterpoint and extended tonality.

The three years from 1921 to 1924 were musically productive for Krenek. With the performance of the First String Quartet at the 1921 Deutsches Tonkünstlerfest (Nuremberg), his mature compositional voice emerged. The stark dissonances and vigorous Bartókian rhythms of the quartet inspired more than 50 reviews, gaining Krenek a reputation that produced a contract with Universal Edition. He completed 18 works during these three years, among them the operas *Die Zwingburg* (1922), *Orpheus und Eurydike* (1923) and *Der Sprung*



1. Ernst Krenek

über den Schatten (1923). Most compositions received their premières within a year of completion. At the beginning of 1922 Krenek met Anna Mahler, the daughter of Gustav Mahler. Their relationship, providing him with an entrée into the Mahler circle, resulted in Franz Werfel's reworking of the libretto of *Die Zwingburg* and Alma Mahler's introduction to Alban Berg. Anna also asked Krenek to complete Mahler's Tenth Symphony; he edited the first and third movements of the work, but felt the remainder to be too undeveloped to justify completion artistically. The couple's marriage in 1924 lasted less than a year.

In late 1922 Krenek was invited to join the board of the newly created ISCM. During the next three years many of his works were performed at ISCM concerts. He later served as president of the Austrian chapter of the society. After the enormous uproar created by the première of his Second Symphony in 1923 (Deutsches Tonkünstlerfest, Kassel), Krenek received a grant from Werner Reinhart that enabled him to live in Switzerland for a short time. Reinhart also introduced Krenek to Stravinsky and Rilke. Ordinarily opposed to musical settings of his texts, Rilke dedicated his cycle 'O Lacrymosa' to Krenek in the hope that it would be set to music, a project that was completed in 1926. In 1925 Krenek joined Paul Bekker at the Staatstheater Kassel. As assistant director Krenek composed incidental music, wrote notes for programme books and occasionally conducted.

In early 1925 Krenek travelled to Paris, where he met Les Six. Deciding that his music should become more accessible, he began sketching ideas for an opera. The completion of *Jonny spielt auf* (1925) marked a return to tonality and the beginning of what Krenek called his neo-Romantic period, influenced in part by his study of Schubert. The opera's première in early 1927 soon had Krenek riding a wave of success (fig.2). Three one-act operas were also completed: *Der Diktator* (1926), loosely based on the life of Mussolini; *Das geheime Königreich* (1926), a fairy tale; and *Schwergewicht, oder Die Ehre der Nation* (1928), a satire on sports hero-worship. After a second trip to Paris, during which he met Antheil, he settled in Vienna. He married Berta Hass [Hermann], a prominent actress, in 1928. *Leben des Orest* (1928–9), a



2. *Scene in a Parisian hotel corridor (Part 1 scene iii) from Krenek's 'Jonny spielt auf', Neues Theater, Leipzig, 1927, with Max Spilcker (left) in the title role*

grand opera, and *Reisebuch aus den österreichischen Alpen* (1929), a cycle of 20 songs extolling the Austrian countryside, also date from this period.

On his return to Vienna, Krenek became good friends with Berg and Webern. Although he studied their scores, he did not discuss their music with them. He did engage in discussions with Adorno, however, with whom he had become friends in 1924. After both were appointed to the board of *Anbruch* in 1928, a debate between them over artistic responsibility appeared in print. Adorno argued that artists had a sociological responsibility to the conditions of the time, while Krenek maintained that artists were responsible only to a personal standard of merit. When Krenek received a commission from the Vienna Staatsoper in 1929, however, he decided to write a work based on the life of Emperor Charles V, reflecting the disintegration of society, extolling Austrian nationalism and employing the new 12-note compositional technique. A meeting with Karl Kraus in 1930 motivated two sets of songs on Kraus's texts (1931) that experiment with 12-note writing. *Karl V*, the first 12-note opera, was completed in 1933. Although political events cancelled its Viennese production, it was performed in Prague in 1938.

After regularly contributing to the arts page of the *Frankfurter Zeitung* from 1930 to 1933, Krenek could no longer write for the German press. The growing Nazi movement branded him a radical artist and banned his music and writings. In 1932 Krenek, Berg, Rudolph Ploderer and Willi Reich founded *23 (Dreiundzwandzig)*, a satirical magazine they continued to publish until 1937. In 1936 Krenek was also asked to prepare an edition of Monteverdi's *L'incoronazione di Poppea* for the Salzburg Opera Guild's American tour. He travelled with the company in 1937, presenting lecture recitals and recording his impressions and experiences for the *Wiener Zeitung*. It was on this trip that he first visited Los Angeles and became enamoured with the American West.

Shortly after his return to Europe the Nazis annexed Austria and Krenek emigrated to America, where he became a naturalized citizen. He taught at the Malkin Conservatory, Boston (1938–9), the University of Michigan summer school (1939), where his students included George Perle and Robert Erickson, and Vassar College (1939–42). *Lamentatio Jeremiae prophetae* (1941–2), written after a careful study of Ockeghem editions in the Vassar library, anticipated the serial techniques of Boulez and Stockhausen. In 1942 Krenek accepted a position at Hamline University, St Paul, Minnesota, where he taught until 1947. His close friendship with Mitropoulos and Krasner led to the foundation of the Minneapolis chapter of ISCM. Compositions from the Hamline years include *Cantata for Wartime* (1943), the Seventh String Quartet (1943–4), *Santa Fe Timetable* (1945), the chamber opera *What Price Confidence?* (1945), *Symphonic Elegy* (1946), dedicated to the memory of Webern, and the Fourth Symphony (1947).

In 1947, at the encouragement of Antheil, Krenek moved to Los Angeles, where he hoped to support himself through composition. When he found this to be impossible, he taught at small schools for a number of years. In 1949 he was appointed to a position at the Chicago Musical College (1949), but left Chicago in December due to the cold weather. Determined to live in the Los Angeles area, he divorced his wife and married the composer Gladys Nordenstrom in 1950. He returned to Europe to teach at the Darmstadt summer courses in 1950 and 1951; after an absence of two years (1952–3), however, he found his influence waning in the ascent of Boulez and Stockhausen. Many of his most important works were commissioned during this period, among them the chamber operas *Dark Waters* (1950) and *The Bell Tower* (1955–6), the fifth and sixth piano sonatas (1950, 1951), *Eleven Transparencies* (1954), for soprano and orchestra, and *Pallas Athene weint* (1952–5), a parable on the downfall of democracy dedicated to Adlai Stevenson.

In 1955 Krenek was invited by Eimert to work in his electronic music studio. This experience proved pivotal to Krenek's compositional style, resulting in *Spiritus intelligentiae, sanctus* (1955–6), a work for two voices and tape. The electronic medium motivated Krenek to develop a serial idiom; he became interested in the dialectic of predetermination and chance, as well as in the significance of time. As the Christian Gauss lecturer at Princeton University in the spring of 1957, Krenek learnt of the medieval poetic form Sestina, which seemed compatible with his serial ideas. In his composition *Sestina* (1957) he combined note row rotations with the medieval form. Many works composed in the following decade continued to employ serial techniques. In 1958 a renewed friendship with Stravinsky after years of estrangement, owing to a satirical remark made by Krenek about 12-note music at the 1925 Congress for Aesthetics, created many opportunities for the discussion of 12-note and serial procedures. He returned to Princeton in 1959 to lecture at the Seminars in Advanced Musical Studies.

In 1960 Krenek received several honours including the Silver Medal of Austria, the Gold Medal of Vienna, and memberships in the Berlin Academy of Arts, the Austrian State Academy of Music, Vienna, and the National Institute of Arts and Letters, New York. He moved to Palm Springs in 1966, where he served as an adviser in the formation of the music department at the University of California, San Diego (UCSD). During this time, collections of his essays and opera librettos were published. He also composed eight significant orchestral works, five major works for soprano and ensemble, two electronic works (along with several others including electronic music) and two television operas concerning chance and order (*Ausgerechnet und verspielt*, 1961; *Der Zauberspiegel*, 1963–6). He received commissions from the Hamburg State Opera for *Der goldene Bock* (1962–3), a work including elements of surrealism and the absurd, and *Sardakai, oder Das kommt davon* (1967–9), which makes use of ironic elements from the *Così fan tutte* story. His interest in serialism and time were often reflected in the titles of his instrumental music, such as *Quaestio temporis* (1959), *From Three Make Seven* (1960–61) and *Instant Remembered* (1967–8). Some of these works use timbres structurally, while others leave a number of parameters open to performer manipulation, or offer performers various ways to combine composed elements.

In 1970 Krenek was appointed to the post of Regent's Lecturer at UCSD. He was awarded the Cross of Austria and a Berlin Festival commission (*Feiertags-Kantate*) in 1975. During the last years of his life his compositional style became more relaxed, though he continued to use elements of 12-note and serial systems. Both his writings

and his compositions, such as *Spätlese* (1972) for Fischer-Dieskau, became more introspective and biographical. The last works include the humorous television opera *Flaschenpost vom Paradies* (1972–3), vocal compositions such as *They Knew What they Wanted* (1977) and *The Dissembler* (1978), and three major orchestral compositions, most notably the autobiographical *Arc of Life* (1981). He summarized his compositional career in the Eighth String Quartet (1980–81), a work that quotes from his other quartets. The oratorio *Opus sine nomine* (1980–88) was his final large work. In 1982 he was appointed an honorary citizen of Vienna. He spent his remaining summers at the Arnold Schoenberg House in Mödling. In 1986 the first annual Krenek Prize for composition was established in Vienna.

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Incid music: Das Gotteskind, op.42 (radio), 1925; Die Rache des verhöhnten Liebhabers, op.41 (E. Toller), 1925; Vom lieben Augustin, op.40 (Dietzenschmidt), 1925; A Midsummer Night's Dream, op.46 (W. Shakespeare), 1926; Der Triumph der Empfindsamkeit, op.43 (J.W. von Goethe), 1926; Marlborough s'en va-t-en guerre, op.52 (M. Achard), 1927; König Oedipus, op.188 (Sophocles), 1964

ORCHESTRAL

Syms.: no.1, op.7, 1921; no.2, op.12, 1922; no.3, op.16, 1922; Sym., op.34, wind, perc, 1924–5; Kleine Sinfonie, op.58, 1928; no.4, op.113, 1947; no.5, op.119, 1949; Sym. 'Pallas Athene', op.137, 1954

With solo inst(s): Conc. grosso no.1, op.10, 6 insts, str, 1921 [withdrawn]; Pf Conc. no.1, F♯, op.18, 1923; Concertino, op.27, fl, vn, hpd/pf, str, 1924; Conc. grosso no.2, op.25, 1924; Vn Conc. no.1, op.29, 1924; Pf. Conc. no.2, op.81, 1937; Little Conc., op.88, pf, org, chbr orch, 1939–40; Pf Conc. no.3, op.107, 1946; Conc., op.124, vn, pf, chbr orch, 1950; Pf Conc. no.4, op.123, 1950; Conc., op.126, hp, chbr orch, 1951; 2 Pf Conc., op.127, 1951; Vc Conc. no.1, op.133, 1953; Vn Conc. no.2, op.140, 1953–4; Suite, op.147a, fl, str, 1954; Capriccio, op.145, vc, small orch, 1955; Suite, op.148a, cl, str, 1955; Kitharaulos, op.213, ob, hp, small orch, 1971; Conc., op.230, org, str, 1979; Org Conc., op.235, 1982; Vc Conc. no.2, op.236, 1982

Other: Symphonische Musik no.1, op.11, ww, str, 1922; Symphonische Musik no.2, op.23, chbr orch, 1923 [withdrawn]; 7 Orchesterstücke, op.31, 1924; 3 Lustige Märsche, op.44, wind, 1926; Intrada, op.51a, wind, 1927; Potpourri, op.54, 1927; Theme and 13 Variations, op.69, 1931; Adagio and Fugue, op.78a, str, 1936; Campo Marzio, op.80, ov., 1937; Sym. Piece, op.86, str, 1939; I Wonder as I Wander, op.94, 1942 [variations on North Carolina folksong]; Tricks and Trifles, op.101, 1945 [arr. of Hurricane Variations]; Sym. elegy, op.105, str, 1946; Brazilian Sinfonietta, op.131, str, 1952; Scenes from the West, op.134, school orch, 1952–3; 7 Easy Pieces, op, 146, str, 1955; Kette, Kreis und Spiegel, op.160, 1956–7; Hexaedron, op.167, chbr orch, 1958; Quaestio temporis, op.170, small orch, 1959; From Three Make Seven, op.177, 1960–61; Nach wie von der Reihe nach, op.182, 2 spkrs, orch, 1962; 6 Profiles, op.203, 1965–8; Exercises of a Late Hour, op.200, small orch, tape, 1967; Horizon Circled, op.196, 1967; Instant Remembered, S, spkr, orch, tape, 1967–8; Perspectives, op.199, 1967; Fivefold Enfoldment, op.205, 1969; Statisch und ekstatisch, op.214, 1971–2; Auf- und Ablehnung, op.220, 1974; Von vorn herein, op.219, small orch, pf, cel, 1974; Dream Sequence, op.224, wind, 1975; Im Tal der Zeit, op.232, 1979; Arc of Life, op.234, chbr orch, 1981

CHORAL

Mixed vv: 3 Choruses (M. Claudius), op.22, unacc. chorus, 1923; Die Jahreszeiten (F. Hölderlin), op.35, 1925; 4 Choruses (J.W. von Goethe), op.47, unacc. chorus, 1926; Kleine Kantate, op.51, 1927, lost; 3 Choruses (G. Keller), op.61, 1929; 4 Austrian Folksongs, op.77a, 1934; Symeon der Stylit (orat), 1935–7, rev. 1987; Lamentatio Jeremiae prophetae, op.93, 1941–2; Santa Fe Timetable, op.102, 1945; O Would I Were, canon, op.109, 1946; 4 Choruses, op.138, mixed vv, org, 1953; Motette zur Opferung, op.141, 3vv, 1954; Ich singe wieder wenn es tagt (W. von der Vogelweide), op.151, mixed vv, str, 1955–6; Proprium missae in domenica III in quadragesima, op.143, 3vv, 1955; Psalmenverse zur Kommunion, op.149, 2–4vv, 1955; Guten Morgen, Amerika (C. Sandburg), op.159, 1956; Missa duodecim tonorum, op.165, mixed vv, org, 1957–8; 6 Motets (F. Kafka), op.169, 4vv, 1959; 3 Madrigals, 3 Motets, op.174, children's vv, 1960; Canon for Stravinsky's 80th Birthday (Krenek), op.181, 2vv, 1962; O Holy Ghost (J. Donne), op.186a, 1964; Glauben und wissen, op.186a, mixed vv, orch, 1966; Deutsche Messe, op.204, mixed vv, insts, 1968; 3 Lessons (Krenek), op.210, 1971; Settings of Poems by William Blake, op.226, 1976; Opus sine nomine (orat), op.238, 1980–88; For Myself, at Eightyfive, canon, op.238a, 4vv, ?1985

Female vv: 2 Choruses on Jacobean Poems (W.H. Drummond, W. Raleigh), op.87, 1939; Proprium missae in festo SS Innocentium martyrum, op.89, 1940; Cant. for Wartime (H. Melville), op.95, female vv, orch, 1943; Aegrotarit Ezechias, motet, op.103, 1944; 5 Prayers (Donne), op.97, 1944; In paradisum, motet, op.106, 1946; Remember Now, motet, op.115a, female vv, pf, 1947

Male vv: Jagd im Winter (F. Grillparzer), op.74, male vv, hn, timp, 1933

With solo vv: 4 kleine Männerchöre (Hölderlin), op.32, A, male vv, 1924; Kantate von der Vergänglichkeit des Irdischen (P. Fleming, A. Gryphius, other 17th-century Ger., trans. Krenek), op.72, S,

mixed vv, pf, 1932; Proprium missae Trinitatis, op.195, S, mixed vv, insts, 1966–7; Messe 'Gib uns den Frieden', op.208, solo vv, mixed vv, insts, 1970; Feiertags-Kantate (Krenek), op.221, Mez, Bar, spkr, chorus, orch, 1974–5

SOLO VOCAL

With orch: Wechsellied zum Tanz (J.W. von Goethe), op.43a, S, orch, 1926; 4 Lieder (C. Günther, G.R. Weckherlin, P. Fleming), op.53, Mez, wind, 1927; Monolog der Stella (concert aria, Goethe), op.57a, S, orch, 1928; Durch die Nacht (song cycle, K. Kraus), op.67a, S, orch, 1930–31; Die Nachtigall (concert aria, Kraus), op.68a, coloratura S, orch, 1931; Medea (dramatic monologue, R. Jeffers, after Euripides), op.129, Mez, orch, 1951; 11 Transparencies, op.142, S, orch, 1954; The Dissembler (monologue, Krenek), op.229, Bar, chbr orch, 1978

With inst(s): Während der Trennung (P. Fleming), op.76, Mez, Bar, pf, 1933; The Holy Ghost's Ark (J. Donne), op.91a, Mez, 4 insts, 1941; La corona (Donne: 7 *Sonnets*), op.91, Mez, Bar, org, perc, 1941; Sestina (Krenek), op.161, S, 8 insts, 1957; 2 Zeitlieder (R. Pandula), op.215, Mez, str qt, 1972

Songs (1v, pf): 8 Lieder (G.H. Goering, F. Werfel, O. Krzyzanowski, F.G. Klopstock), op.9, 1921–2; 5 Lieder (G. Gezelle, Werfel), op.15, 1922; 5 Lieder (Krzyzanowski, Klopstock), op.19, 1923; 13 Lieder (Goering, H. Reinhart), op.30, 1924; O Lacrymosa (R.M. Rilke), op.48, 1926; 4 Lieder (17th-century Ger.), op.53, 1927, orchd 1927; 3 Lieder (Goethe), op.56, 1928; Reisebuch aus den österreichischen Alpen (Krenek), op.62, 1929; Fiedellieder (T. Storm, T. Mommsen), op.64, 1930; Gesänge des späten Jahres (Krenek), op.71, 1931; Das Schweigen (Gemminge), op.75, 1933; 5 Lieder (F. Kafka), op.82, 1937–8; The Ballad of the Railroads (Krenek), op.98, 1944; 4 Songs (G.M. Hopkins), op.112, 1946–7; 2 Sacred Songs, op.132, 1952; The Flea (Donne), op.175, 1960; Wechselrahmen (E. Barth), op.189, 1965; 3 Songs (L. von Sauter), op.216, 1972; Spätlese (Krenek), op.218, 1972; Two Silent Watchers (M. Rudulph), op.222, 1975; Albumblatt (Krenek), op.228, 1977

With tape: Spiritus intelligentiae, sanctus, op.152, 2 solo vv, tape, 1955–6; Quintina (Krenek), op.191, S, 6 insts, tape, 1965; They Knew What they Wanted (Krenek), op.227, nar, ob, pf, perc, tape, 1977

Unacc.: Étude, op.104, coloratura S, A, 1945

CHAMBER

3 or more insts: Serenade, op.4, cl, str trio, 1919; 4 str qts: no.1, op.6, 1921, no.2, op.8, 1921, no.3, op.20, 1923, no.4, op.24, 1923–4; Trio-Fantasie, op.63, pf trio, 1929; 3 str qts: no.5, op.65, 1930, no.6, op.78, 1936, no.7, op.96, 1943–4; Trio, op.108, vn, cl, pf, 1946; 5 Short Pieces, op.116; Str Qt, 1948; Str Trio, op.118, 1948–9; Parvula corona musicalis ad honorem Johannes Sebastiani Bach, op.122, str trio, 1950; Wind Qnt, op.130, 1952; Marginal Sounds, op.162, vn, pf, perc, 1957; Pentagram, op.163, wind qnt, 1957; Flötenstück neunphasig, op.171, fl, 6 pf, 1959; Hausmusik, op.172, various insts, 1959; Fibonacci mobile, op.187, str qt, pf 4 hands, 1964; Str Qt no.8, op.233, 1980–81; Streichtrio in 12 Stationen, op.235, str trio, 1985; Akrostichon, op.237a, 6 vc, 1987

1–2 insts: Sonata, f♯, op.3, vn, pf, 1919–20; Kleine Suite, op.28, cl, pf, 1924; Sonata, op.33, vn, 1924–5; Suite, op.84, vc, 1939; Sonata, op.92/3, va, 1942; Sonatina, op.92/2a, fl, va, 1942 [arr. op.92/2b, fl, cl, 1942]; Sonata, op.99, vn, pf, 1944–5; Sonata, op.115, vn, 1948; Sonata, op.117, va, pf, 1948; Phantasiestück, op.135, vc, pf, 1953; Suite, op.147, fl, pf, 1954; Sonata, op.150, hp, 1955; Suite, op.164, gui, 1957; Studien, op.184, vc, 1963; 4 Pieces, op.193, ob, pf, 1966; 5 Pieces, op.198, trbn, pf, 1967; Op.231, vn, org, 1979; Dyophonie, op.241, 2 vc, 1988; Op.239, hn, org, 1988; Suite, op.242, mand, gui, 1989

El-ac: San Fernando Sequence, op.185, tape, 1963; Quintona, op.190, tape, 1965; Doppelt beflügeltes Band, op.207, 2 pf, tape, 1969–70; Duo, op.209, fl, db, tape, 1970; Orga-nastro, op.212, org, tape, 1971

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Pf: Double Fugue, op.1a, 1918; Sonata no.1, E♭, op.2, 1919; 5 Sonatinas, op.5, 1920; Tanzstudie, op.1b, 1920; Kleine Suite, op.13a, 1922; Toccata and Chaconne, op.13, 1922; 2 Suites, op.26, 1924; 5 Stücke, op.39, 1925; Sonata no.2, op.59, 1928; 4 Bagatelles, op.70, 4 hands, 1931; 12 Variations in 3 Movts, op.79, 1937; 12 Short Pieces, op.83, 1938; Sonata no.3, op.92/4, 1943; Hurricane Variations, op.100, 1944; 8 Pieces, op.110, 1946; Sonata no.4, op.114, 1948; George Washington Variations, op.120, 1950; Sonata no.5, op.121, 1950; Sonata no.6, op.128, 1951; 20 Miniatures, op.139, 1953–4; Echoes from Austria, op.166, 1958 [arr. Austrian folksongs]; 6 Vermessene, op.168, 1958; Basler Massarbeit, op.173, 2 pf, 1960; Piece, op.197, 1967; Sonata no.7, op.240, 1988

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GARRETT BOWLES

Krengel, Gregor (*b* Frankenstein, Silesia [now Ząbkowice Śląskie], ?1550–60; *d* after 1593). German lutenist and composer. He matriculated at the University of Frankfurt

an der Oder in the summer of 1584. He was granted citizen's rights at Frankfurt on 23 November of that year and also apparently acquired property there by marriage. He later moved to Görlitz, where he is mentioned in the civic register on 12 July 1594. A woodcut portrait of him of 1592, showing him apparently in middle age, is extant (in *A-Wgm*; reproduced in Grimm, 101). He published *Tabulatura nova continens selectissimas quasque cantiones ut sunt madrigalia, mutetae, paduanae et vilanellae, testudini sic aptatas, ut quilibet singulas duplici modo ludere et concinere possit* (RISM 1584[14]; 3 songs ed. H. Bischoff, *Alte Stücke und Weisen für doppelchörige Laute*, 1924). This volume contains lute arrangements of 12 Italian madrigals and eight German songs by Jacob Regnart, two Latin motets in two *partes* by Lassus, two Latin hymns and four German songs by the Frankfurt Kantor Gregor Lange, and a German song by Henning Winstman, a Frankfurt student from Hamburg, as well as seven paduanas by Krengel himself. The transcriptions are printed at two different pitches on facing pages and are for a seven-course lute with the seventh string a 4th below the sixth. Both versions permit the use together of two lutes with different tunings. Unlike other lutenists, however, Krengel did not state the difference in pitch between the two lutes. One piece even appears in four versions. The style of the paduanas, which are in duple metre and without a Nachtanz, is motet-like and highly compact and appears to be strongly influenced by vocal writing. Krengel added that any text – Italian, German or Polish – may be sung to them.

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HANS RADKE

Krenz, Jan (*b* Włocławek, 14 July 1926). Polish conductor and composer. He studied the piano, conducting and composition (with Sikorski) at the State Music College in Łódź, and made his début conducting the Łódź PO in 1945, followed in 1949 by opera and concerts with the Poznań PO, with which he also made gramophone records. In 1949 he was appointed assistant conductor of the Polish Radio National SO in Katowice, and succeeded Fitelberg as principal conductor in 1953, remaining until 1968, when he became principal conductor at the Warsaw Opera. He began to tour abroad with growing success during the 1950s, visiting Europe, Japan and Australia, and making his British début in 1961. He returned the next year with the Polish Radio National SO for concerts at the Edinburgh Festival and a British tour including his London début (October); he was praised for his firm control, vitality of spirit and lack of sentimentality. These qualities were confirmed when he returned to conduct contemporary Polish music at the 1967 Cheltenham Festival and at the Promenade Concerts with the Polish Radio National SO. From 1979 to 1982 he was Generalmusikdirektor in Bonn. He has given the premières of numerous Polish works, including Górecki's Symphony no.1 (1959). Krenz's compositions include a cantata, *Dwa miasta* ('Dialogue between Two Towns', 1950), a symphony (1950) and Symphonic Dance (1951), works for small orchestra and string orchestra, chamber works and songs with piano. After 1952 his compositions became fewer and he adopted a serial idiom and aleatory techniques, as in his *Capriccio per 24 strumenti* (1962). He received a Polish State Prize in 1955 and the Union of Polish Composers' Prize in 1968.

BOGUSŁAW SCHÄFFER/R

Kresánek, Jozef (*b* Čičmany, central Slovakia, 20 Dec 1913; *d* Bratislava, 14 March 1986). Slovak musicologist, teacher and composer. He studied composition at the conservatory in Prague with Karel and Novák and read musicology at the university under Nejedlý, Hutter and Zich. From 1944 to 1986 Kresánek taught musicology at Bratislava University (he was appointed professor in 1963), and from 1956 to 1964 he was director of the Institute of Musicology at the Slovak Academy of Sciences.

A scholar of impressive scope, his research concerns phenomenological-structural studies; the sociological interpretation of music; historical musicology; and analyses of works by Suchoň and Cikker. His compositions for the most part are influenced by Slovak folk music, a subject he approached systematically (following the example set by Bartók). Evidence of this influence is found in Kresánek's tendency towards polytonality, as in the Piano Trio (1939), for example, which juxtaposes diatonic melody and chromatic accompaniment, or elsewhere, where triadic harmony is combined with chords comprising 2nds and 4ths. Like Novák, he enjoyed capturing the lyrical or rhapsodic nature of certain folksongs. His output inclines towards cerebral yet playful miniatures, while later works possess an Apollonian sense of peace and subtlety, for example in the Piano Quintet and *Tri piesne* ('Three Songs') of 1975.

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(*selective list*)

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VLADIMÍR ZVARA

Kress, Georg Philipp (*b* Darmstadt, bap. 10 Nov 1719; *d* Göttingen, 2 Feb 1779). German violinist and composer. He was the second son of Johann Jakob and Anna Maria Kress, both of whom died when he was young. By 1744 he was first violinist in the Mecklenburg court orchestra at Schwerin. In 1748 he obtained leave to visit Plön, where he was Konzertmeister from 21 February 1748 to 1 July 1751. In 1755 Kress was again in Schwerin, but left his court post in the summer of 1767 to become Konzertmeister at the University of Göttingen; the appointment dated from 23 November 1766.

Kress was widely acclaimed as a virtuoso violinist. His compositions excited less admiration; one critic described them as 'awkward, wooden and unmelodious'. Stylistically they owe something to the works of his godfather, Georg Philipp Telemann. Despite the connection with Telemann, lexicographers have long assumed that Kress's second Christian name was Friedrich: the error arose from the fact that many of his compositions with Italian titles bear the initials 'G.F.' (Giorgio Filippo). A trio for flute, viola da gamba and continuo (*D-ROu*), often ascribed to Georg Philipp, is probably by his elder brother, Ludwig Albrecht; a set of 11 pairs of minuets for violin and continuo (*D-ROu*) is probably by a G.A. Kress, son of the Stuttgart musician, Paul Kress.

WORKS

1 solo, vn (Nuremberg, 1764), lost
2 concs., D, g, vn/fl, vn, va, bc; 11 sonate à 4, vn/fl, vn, va, bc; 6 sonate à 4, 2 vn, va, bc; trio, fl, va d'amore, hpd/lute; 6 sonate, fl, bc; 6 sonate, fl, bc; 4 sonatas, fl, bc: all *D-ROu*
Sinfonia à 2 cori, 2 hn, 4 vn, 2 va, 2 bc; ov., 2 ob, 2 hn, 2 vn, va, bc: both *D-SWl*

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PIPPA DRUMMOND

Kress, Johann Albrecht (*b* at or nr Nuremberg, Feb or March 1644; *d* Stuttgart, 23 July 1684). German composer. On 10 June 1660 he joined the Stuttgart Hofkapelle (where his brother Paul also worked) as a musician. In 1669 he became vice-Kapellmeister and from 1676 until his death acted as director of the Kapelle, since the Kapellmeister, J.F. Magg, was no longer able to carry out his duties. His contemporaries in Stuttgart regarded him highly as a composer, and he received special remuneration for his compositions several times. He was probably on good terms with P.F. Böddecker, organist of the collegiate church, who in his *Manuductio nova* added five instrumental parts to Kress's *Jubilus Bernhardi*. His output, which is exclusively sacred, belongs to the traditions of south German church music in the second half of the 17th century.

WORKS

Ein Gespräch-Lied über . . . Herrn Eberhardens, Hertzogens zu Würtemberg . . . Todesfall (Stuttgart, 1675)
Der süsse Name Jesu oder teutscher Jubilus Bernhardi, 3vv (Stuttgart, 1681); repr. in P.F. Böddecker: *Manuductio nova methodico-practica bassum generalem* (Stuttgart, 1701), augmented by 5 insts
Musicalische Seelen-Belustigung oder geistliche Concerten, 4vv, 6 insts ad lib (Stuttgart, 1681)
In te domine speravi, 1v, 2 cornettini, bc, *D-Bsb*
Es stehe Gott auf, 1688, 5vv, 2 vn, 3 viols, vle, 4 clarini, org; Ich ruf zu dir, Herr Jesu Christ, 4vv, 4 viols, vle, bn, bc; Wohl dem, der die Gottseligkeit und Furcht des Höchsten übet, 1692, 4vv, 2 vn, 3 viols, bc: *F*
Wie der Hirsch schreyet nach frischem Wasser, 1678, 4vv, 2 vn, org, *F-Sm*

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EBERHARD STIEFEL

Kress, Johann Jakob (*b* Walderbach, Regensburg, *c*1685; *d* Darmstadt, bur. 6 Nov 1728). German composer and violinist. He was the son of Johann Georg Kress of Walderbach. The family moved to Oettingen when Kress was still young; they can be traced there from 1696 onwards. At Oettingen Kress attended the Lateinschule and received a musical education at the expense of Prince Albrecht Ernst. He then obtained a post in the court orchestra under Kapellmeister Jakob Christian Hertel. In 1712 Kress was appointed to the Darmstadt court orchestra with a salary of 400 florins and gifts in kind. By 1719 his salary was in arrears and his financial situation had become increasingly precarious. On 10 November 1723 he handed in his resignation, whereupon the landgrave appointed him Konzertmeister with an additional allowance of 200 florins; he withdrew his resignation and remained at Darmstadt until his death.

Six violin concertos and 18 violin sonatas by him survive. The op.3 sonatas, which Kress engraved himself, were dedicated to the Prince of Oettingen; these unpretentious works are in four movements and mix church and chamber elements. The music is occasionally reminiscent of Handel.

Kress had five children by his marriage to Anna Maria Wöhler. Two of them, Ludwig Albrecht and Georg Philipp Kress, were also musicians. Telemann acted as godfather to Georg Philipp, who became a composer of some merit. Several manuscripts (*D-ROs*, *SWl*) mentioned by Eitner are signed with the initials 'G.F.' and are probably therefore by the son.

WORKS

Sei concerti a 5, vn, str, op.1 (Darmstadt, n.d.) [? = 6 vn concertos a 5, op.1, pubd Nuremberg, according to *GerberL*]
[6] Sonate, d, B, A, c, G, E♭, vn, vle/hpd (Darmstadt, 1730)
[6] Sonate da camera, A, B, d, a, D, e, vn, b/hpd, op.3 (Darmstadt, n.d.)
[6] Sonate da camera, D, e, A, G, E, d, vn, b/hpd, op.5 (Darmstadt, n.d.)
Solo a flute traversiere del Sigr. Gresh, *D-ROs*

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PIPPA DRUMMOND

Kretzschmar, (August Ferdinand) Hermann (*b* Olbernhau, Saxony, 19 Jan 1848; *d* Berlin, 10 May 1924). German musicologist and conductor. He was first taught music by his father, Karl Dankegott Kretzschmar, a choirmaster and organist, and at the age of 14 went to the Dresden Kreuzschule, where he studied composition until 1867 with J. Otto. In 1868 he studied musicology at the University of Leipzig with Oscar Paul, F. Ritschl and Woldemar Voigt, taking the doctorate in 1871 with a dissertation, written in Latin, on early notation and Guido of Arezzo. From 1869 to 1870 he also studied at the Leipzig Conservatory with Paul, E.F. Richter and Carl Reinecke. He became a teacher at the conservatory in 1871 and was also active as a conductor of several musical societies in Leipzig, including Euterpe and the Singakademie. A few of his compositions from the 1870s, mostly smaller vocal works, survive. Overwork forced him to give up his post at the conservatory in 1876. For a brief period he conducted at the Metz Stadttheater before moving to Rostock (1877) to become music director at the university; from 1880 he was also town music director there. Kretzschmar returned to Leipzig in 1887 as university music director and conductor of the students' choral union, Paulus. He conducted the choir founded by K. Riedel (1888–98) and played an important role as one of the founders of the new Bach-Gesellschaft. In 1890 he initiated a series of Akademische Orchesterkonzerte, whose programmes emphasized historical works (1890–95). He then gradually withdrew from practical music-making and turned to musicology. He moved to Berlin in 1904 to become professor of musicology at the university; he also succeeded Joachim as director of the Hochschule für Musik (1909–20) and Liliencron as general editor of the Denkmäler Deutscher Tonkunst (1912–18).

Next to Riemann and Spitta, Kretzschmar was one of the most important German music historians of his time. His early training at the Kreuzschule in music as a humanistic discipline, together with his practical choral experience, provided him with the foundation for his later work. He viewed music history as a history of culture and studied the interaction among the individual work of art, the circumstances of its composition and the social and cultural milieu of its time; thus he argued the case for musicology, but not as an independent discipline. He aimed to make music known to a wider audience and did much organizational and editorial work for the publication of early music. His writings range from work on Venetian opera, performing practice and Baroque *Affektenlehre* to the popular *Führer durch den Konzertsaal*; in the latter, Kretzschmar's debate with hermeneutics found practical use.

Kretzschmar was also the director of the Institut für Kirchenmusik in Berlin and was active as an educational adviser. He sought to remove musical education from its isolated position in the lecture hall and to make it available to a wider public; he was therefore concerned with teaching music in schools and private homes, as well as the further education of both professional and amateur musicians.

See also ANALYSIS, §II, 3.

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GAYNOR G. JONES/BERND WIECHERT

Kreuder, Peter Paul (*b* Aachen, 18 Aug 1905; *d* Salzburg, 28 June 1981). German composer. After studying at musical academies in Munich and Hamburg he was musical director for Max Reinhardt's theatre in Berlin (1928–30) and for theatres in Munich (from 1930); he spent five years in South America (1945–50), conducting for radio, while still writing music for German films. In addition to a piano concerto, the operas *Der Zerrissene* (1940) and *Der Postmeister* (1966), several operettas and musicals, and music for over 150 films, Kreuder is known for numerous popular songs. He wrote two autobiographies, *Schön war die Zeit* (Munich, 1955) and *Nur Puppen haben keine Tränen* (Percha, 1971). (*GänzlEMT*)

□

Kreusser, Georg Anton (*b* Heidingsfeld, nr Würzburg, 27 Oct 1746; *d* Aschaffenburg, 1 Nov 1810). German composer. He received his early musical education in his native town. By 1759 he had arrived in Amsterdam, where he studied instrumental technique and composition under his elder brother Adam Kreusser (*b* Heidingsfeld, bap. 28 Nov 1732; *d* Amsterdam, 1791), who had been leader of the Amsterdam theatre orchestra since 1752. His first compositions were published in 1768, and from 1770 to 1771 he made a study tour of Italy and France. Returning to Amsterdam he lived as an independent composer, virtuoso and conductor. On 13 December 1773 he became deputy Konzertmeister and on 21 February 1774 Konzertmeister of the electoral Kapelle in Mainz. A new flowering in the musical life of Mainz

began with Kreusser's appointment: for a long time he was the foremost court musician, and his works enjoyed great popularity. Only when Vincenzo Righini became Kapellmeister in 1787 did he lose his pre-eminence and something of his creative fervour. After the second occupation of Mainz by the French, Kreusser left the town in the winter of 1798–9 and settled in Aschaffenburg with most of the elector's court musicians. The Kapelle was not re-formed until 1810. He lived in seclusion until his death (not, as is sometimes asserted, as leader of the theatre orchestra in Frankfurt) and published only a few new compositions.

With J.F.X. Sterkel, Kreusser was the most significant Mainz composer of the second half of the 18th century. His achievement is most outstanding in his instrumental music. His style was formed by quite varied influences, so that he cannot be ascribed to any national school, and he stands somewhat apart from his contemporaries who formed the early Classical style between 1760 and 1780. The majority of his symphonies have three movements after the Italian pattern; even the earliest use a remarkably balanced three-part sonata form, and the independence of the middle parts and his increasingly skilful instrumentation were in advance of his time. His chamber music draws its inspiration more from France, and favours the two-movement form in concertante style. In his latter years Kreusser wrote mainly vocal music, of which his most important and best-known work is the oratorio *Der Tod Jesu*, after Ramler, which, like Graun's setting, was performed over a long period. Familiarity with his compositions spread far beyond his immediate circle, and they were highly regarded by such notable contemporaries as Leopold Mozart and Joseph Haydn.

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EDITH PETERS

Kreutzbach. Danish-German family of organ builders and instrument makers. Urban Kreutzbach (*b* Copenhagen, 24 Aug 1796; *d* Borna, nr Leipzig, 20 Aug 1868), the son of a merchant, learnt cabinet making and travelled to Germany in about 1820. In 1830 he established himself as an organ builder in Borna. His instruments, splendid examples of the Saxon Silbermann tradition, are outstanding for their thoughtful specifications, fine voicing and strong, metallic tone. Notable ones include those at Ortmannsdorf (1856), Callenberg (1859), Glauchau-Jerisau (1860) and Dresden-Hosterwitz (1863). He invented a playing valve loop, and used a fairly high wind pressure in his instruments.

Richard Kreutzbach (*b* Borna, 27 July 1839; *d* Borna, 21 June 1903), Urban's son, continued throughout his lifetime in his father's business; he adopted pneumatic action, and built good organs without, however, ever equalling his father's mastery. He built instruments in the Stadtkirche, Johanngeorgenstadt, Erzgebirge (1872) and in Waldenburg, Saxony (1878–9). Another son, Emil Bernhard Hermann Kreutzbach (*b* Borna, 5 Dec 1843), also worked in his father's business, leaving it in 1875. Other employees of the firm, which produced approximately 300 instruments, included J.G. Bärmig, H. Beygang, W. Grisard, C. Ladegast, E. Müller and H. Walcker.

Julius Urban Kreutzbach (*b* Döbeln, 29 Nov 1845; *d* Leipzig, 22 Sept 1913), another relative, founded the famous Leipzig firm of piano makers that bears his name. Emil Müller (*b* Borna, 11 Oct 1857; *d* Pillnitz bei Dresden, 4 Oct 1928), a grandson of Urban Kreutzbach, who accomplished nothing of significance in organ building, took over J.G. Bärmig's works at Werdau in 1887 and made it the largest harmonium factory in Europe.

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WALTER HÜTTEL

Kreutzer. French family of musicians.

(1) Rodolphe Kreutzer (*b* Versailles, 16 Nov 1766; *d* Geneva, 6 Jan 1831). Violinist, composer and teacher.

1. Life. 2. Violin playing. 3. Works.

1. LIFE. His father, a wind player, came from Breslau in about 1760 to play in the newly formed Swiss Guards of the Duke of Choiseul; he also played and taught the violin locally in Versailles but was not in the orchestra of the royal chapel. Rodolphe was the eldest of five surviving children and received his early musical education from his father. From 1778 Anton Stamitz taught him the violin and composition; on 25 May 1780 Kreutzer performed a concerto by his teacher at the Concert Spirituel, Paris, and was received as a prodigy. In 1782–3 he heard Viotti's solo violin performances and was influenced by his style of writing and playing (although he met Viotti, there is no evidence that he became his pupil). In May 1784 Kreutzer performed his own First Violin Concerto at the Concert Spirituel. After the death of his parents within three months (November 1784, January 1785) he came under the kindly influence of Marie Antoinette and the Count of Artois, who probably arranged his acceptance into the king's music during 1785. He wrote chamber music and played more of his

own violin concertos, and by 1789 was a leading virtuoso; in that year he moved from Versailles to Paris.

No primary evidence has been discovered for Fétis's assertion that two operas by Kreutzer were privately produced under the queen's patronage in the closing years of the *ancien régime*. But a series of operatic works was brought out by Kreutzer from 1790, chiefly at the Comédie-Italienne, later Opéra-Comique. The two pieces which established his stage reputation were *Paul et Virginie* and *Lodoiska*; the latter was preferred to Cherubini's work of the same name, also first given in 1791.

The flood of energy that characterized the musical world of the Revolutionary period brought about the Institut National de Musique (1793), forerunner of the Conservatoire (1795); Kreutzer was attached to both, as professor of violin. He was to teach at the Conservatoire until 1826, and sat as a member of its council from 1825 to 1830. The famous *42 études ou caprices* for violin (originally 40; the additional two may not be Kreutzer's) appeared initially in 1796, and were published by the Conservatoire.

Kreutzer made a successful concert tour of Italy in 1796: by this time he had composed at least eight violin concertos. During a second tour he was attached to Bernadotte's party on the latter's appointment as French ambassador to Vienna in February 1798; his activities included the removal of Italian manuscripts to France on Napoleon's orders. A Beethoven letter of 4 October 1804 reveals that the two men came into contact, and that Beethoven heard Kreutzer's playing. The Violin Sonata op.47 (called the 'Kreutzer' Sonata) dates however from 1802–3; the dedication to Kreutzer was made without the latter's knowledge, and the sonata was published in 1805. It is not thought that the work was ever played publicly by its dedicatee. His career in Paris from 1798 on was marked by particularly successful concert appearances at the Théâtre Feydeau and the Opéra, some of which were made jointly with Rode. When Rode departed for Russia in 1801 Kreutzer replaced him as solo violin of the Opéra; he joined Napoleon's chapel orchestra in 1802 and his private orchestra four years later.

The opera *Astyanax* (1801) was fairly successful; but it was Kreutzer's first ballet score, *Paul et Virginie* (1806), using music from the earlier opera, which appealed sufficiently to the public to hold the stage for 15 years. *Aristippe* (1808), a comedy on the popular Anacreon theme, also proved a success, and was given until 1830. The ballet *Les amours d'Antoine et Cléopatre* (1808), with its spectacular finale, was Kreutzer's third stage work to catch the public imagination. The biblical opera *Abel* (1810), though at first indifferently received, was revived (minus its second act) in 1823; Berlioz wrote an ecstatic letter of appreciation to the composer. From 1802 to 1811 Kreutzer was a partner in Le Magasin de Musique, a publishing and retail concern formed with Cherubini, Méhul, Rode, Isouard and Boieldieu.

While on holiday in 1810 he broke an arm in a carriage accident and his career as a soloist ended. Nevertheless he continued to play in ensembles and retained his official positions. After the Restoration in 1815 Kreutzer was named *maître de la chapelle du roi*; the next year he was created second conductor of the Opéra, then chief conductor in 1817. Habeneck replaced him in this post in 1824, the year in which Kreutzer became a Chevalier de la Légion d'Honneur. From 1824 to 1826 he took overall direction of music at the Opéra. In the spring of 1826 Berlioz approached him unsuccessfully with a view to having *La révolution grecque* performed at the Opéra's series of *concerts spirituels*. But by this time Kreutzer's own style could find little public favour and his last opera *Matilde* was refused by the Opéra. His health declined from 1826, when he retired from most of his public positions.

2. VIOLIN PLAYING. Spohr wrote of the Kreutzer brothers that 'of all the Parisian violinists, they are the most cultivated', and Beethoven declared of Rodolphe: 'I prefer his modesty and natural behaviour *to all the exterior* without *any interior*, which is characteristic of most virtuosos'. Together with Baillot and Rode, Kreutzer formed the founding trinity of the French violin school, which was marked by brilliance of style, objectivity of approach and lack of emphasis on the expansive type of lyricism (Spohr himself said that French slow concerto movements were regarded as mere interludes between the fast outer movements). Kreutzer, who played a Stradivari, possessed a full tone and used a predominantly legato style of bowing. Fétis praised his instinctive sense of phrase and his just intonation. Williams (1973) also noted the emphasis on legato and complete absence of spiccato bowing in Kreutzer's violin concertos, which also use neither extensive shifting of the left hand nor very high positions; moreover there is limited use of double stopping, even by comparison with Viotti's concertos. Kreutzer's numerous pupils included his brother (2) Jean Nicolas Auguste Kreutzer, Charles Lafont and Massart.

3. WORKS. Kreutzer's *42 études ou caprices* (originally 40) for unaccompanied violin occupy an almost unique position in the literature of violin studies; Kreutzer met the challenge of the modern violin by aiming partly at fluency in contraction and extension of the left hand. As Szigeti (1969) pointed out, extensions and unisons were easier on the old short-necked violin; in the 'practically unknown nineteen Etudes-Caprices ... it is obvious that the great teacher was already conscious of the need for the "opening up" of the hand'. Owing to their fundamental musicality and approach, successive editors have brought the *42 études* up to date either by adding new fingerings and bowings or by composing their own variants. Eisenberg in his edition (1920) claimed that Kreutzer anticipated this and taught more advanced versions of his caprices than those he published.

In his violin concertos Kreutzer adhered closely to contemporary forms. Williams asserted the influence of Stamitz in the earlier works, that of Viotti at its most powerful in the concertos of the 1790s, and increasing individuality in the final eight concertos. The solo violin parts become progressively more difficult throughout the canon, and the orchestration more sophisticated.

Much of Kreutzer's chamber music dates from the 1790s and reflects the style of his teachers. Concentrating later on stage productions, he achieved a measure of originality without ever producing a work of lasting value. His harmonic language is not without variety, but too often his musical thinking does not progress beyond simple melody and accompaniment; and while the melodies themselves betray Romantic turns of phrase even in the 1790s, they are not often memorable. *Lodoiska* and *Abel* are his worthiest achievements; the former is vivid in drama and colour, and has warmth of melody. *Astyanax* contains some striking final pages depicting the Greeks leaving Troy, and in *Abel* the purely musical quality runs at a consistently higher level. Biblical subject matter was topical (cf Méhul's *Joseph*, 1807, and Le Sueur's *La mort*

d'Adam, 1809); in Kreutzer's opera the devils who forge the club of human destruction are the tempters of Cain, and as an apotheosis Abel is carried heavenwards. There are pages of large-scale conception, but the opening of the original Act 3, in which an exhausted Cain prays for sleep ('Doux sommeil'), contains some of Kreutzer's best music.

WORKS

selective list; printed works published in Paris unless otherwise stated

STAGE

first performed and published in full score in Paris unless otherwise stated

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Paul et Virginie (cmda, 3, E.G.F. de Favières), Comédie-Italienne (Salle Favart), 15 Jan 1791 (1791)
Lodoïska, ou Les tartares (cmda, 3, J.E.B. Dejaure), Comédie-Italienne (Salle Favart), 1 Aug 1791 (1792)
Charlotte et Werther (comédie, 1, Dejaure), Comédie-Italienne (Salle Favart), 1 Feb 1792, unpubd, *F-R(m)*
Le franc breton (comédie, 1, Dejaure), Comédie-Italienne (Salle Favart), 3 Nov 1792 (1803–10); collab. J.-P. Solié
Le siège de Lille [Cécile et Julien] (trait historique, 1, L.A.B. d'Antilly), Feydeau, 14 Nov 1792, extracts (1792), *F-R(m)*
La journée de Marathon (incid music, J.F. Guéroult), 1792, ov. (1794)
Le déserteur de la montagne de Ham (fait historique, 1, Dejaure), Comédie-Italienne (Salle Favart), 6 Feb 1793, unpubd
Le congrès des rois (cmda, 3, Desmaillot [A.F. Eve]), OC (Favart), 26 Feb 1794; collab. N.-M. Dalayrac, A.-E.-M. Grétry, E.-N. Méhul and 8 others, unpubd
Le lendemain de la bataille de Fleurus (impromptu, 1, d'Antilly), Egalité, 15 Oct 1794, unpubd
Encore un victoire, ou Les déserteurs liégeois (1, d'Antilly), OC (Favart), 30 Oct 1794, unpubd
On respire (cmda, 1, C.L. Tissot), OC (Favart), 9 March 1795, lib. (*c*1795)
Le brigand (drame mêlé d'ariettes, 3, F.-B. Hoffman), OC (Favart), 25 July 1795, *F-Pc*
La journée du 10 août 1792, ou La chute du dernier tyran (opéra, 4, G. Saulnier and Darrieux), Opéra, 10 Aug 1795, lib (1795)
Imogène, ou La gageure indiscrète (cmda, 3, Dejaure), OC (Favart), 27 April 1796, unpubd
Le petit page, ou La prison d'état (cmda, 1, R.C.G. de Pixérécourt and L.T. Lambert), Feydeau, 14 Feb 1800 (*c*1800); collab. N. Isouard
Flaminius à Corinthe (opéra, 1, Pixérécourt and Lambert), Opéra, 27 Feb 1801, *Po* (inc.); collab. Isouard
Astyanax (opéra, 3, Dejaure), Opéra, 12 April 1801, *Po*
Le baiser et la quittance, ou Une aventure de garnison (oc, 3, L.B. Picard, M. Dieulafoy and C. de Longchamps), OC (Feydeau), 18 June 1803, *B-Bc*; collab. A. Boieldieu, Isouard and Méhul
Harmodius et Aristogiton, 1804 (tragédie lyrique, E.-J.-B. Delrieu), unperf., lost
Les surprises, ou L'étourdi en voyage (2, C.A.B. Sewrin), OC (Feydeau), 2 Jan 1806, unpubd
Paul et Virginie (ballet-pantomime, 3), St Cloud, 12 June 1806, *F-Po*
François I, ou La fête mystérieuse (cmda, 2, Sewrin and A. de Chazet), OC (Feydeau), 14 March 1807 (*c*1807)
Les amours d'Antoine et Cléopâtre (ballet, 3, P. Aumer), Opéra, 8 March 1808, vs (Vienna, ?1809)
Aristippe (comédie lyrique, 2, P.F. Giraud and M.T. Leclercq), Opéra, 24 May 1808 (*c*1808), ov. ed. D. Charlton, *The Symphony 1720–1840*, ser. D, vii (New York and London, 1983)
Jadis et aujourd'hui (opéra bouffon, 1, Sewrin), OC (Feydeau), 29 Oct 1808 (*c*1808)
La fête de Mars (divertissement-pantomime, 1), Opéra, 26 Dec 1808, *Po*
Abel (tragédie lyrique, 3, Hoffman), Opéra, 23 March 1810, *Po*; rev. as La mort d'Abel (2), Opéra, 17 March 1823, vs (*c*1824)
Le triomphe du mois de mars (opéra-ballet, 1, E.M. Dupaty), Opéra, 27 March 1811, *Po*
L'homme sans façon, ou Les contrariétés (cmda, 3, Sewrin), OC (Feydeau), 7 Jan 1812 (*c*1812)
Le camp de Sobieski, ou Le triomphe des femmes (comédie mêlée de chant, 2, Dupaty), OC (Feydeau), 19 April 1813
Constance et Théodore, ou La prisonnière (oc, 2, B.-J. Marsollier des Vivetières), OC (Feydeau), 22 Nov 1813
L'oriflamme (opéra, 1, C.-G. Etienne and L.P.-M.-F. Baour-Lormian), Opéra, 1 Feb 1814, *Pn*, *Po*, *I-PAc*; (1814); collab. H.-M. Berton, Méhul and F. Paer
Les Béarnais, ou Henri IV en voyage (comédie mêlée de chants, 1, Sewrin), OC (Feydeau), 21 May 1814; collab. Boieldieu
La perruque et la redingote (oc, 3, A.E. Scribe), OC (Feydeau), 25 Jan 1815; collab. C.F. Kreubé
La princesse de Babylone (opéra, 3, L.J.B.E. Vigée), Opéra, 30 May 1815, *F-Po*
L'heureux retour (ballet, 1), Opéra, 25 July 1815, *Po* [collab. Berton, Persuis]
Le carnaval de Venise (ballet, 2), Opéra, 22 Feb 1816 [collab. Persuis]; rev. in 1 act, 7 Sept 1817, *Po*
Les dieux rivaux (opéra-ballet, 1, C. Briffaut and Dieulafoy), Opéra, 21 June 1816, *Po*; collab. G. Spontini, Persuis and Berton
Le maître et le valet (oc, 3, M. A. J. Gensoul), OC (Feydeau), 8 Aug 1816
La servante justifiée, ou La fête de Mathurine (ballet villageois, 1), Opéra, 30 Sept 1818, *Po*
Clari, ou La promesse de mariage (ballet-pantomime, 3), Opéra, 19 June 1820, *Po*
Blanche de Provence, ou La cour des fées (opéra, 1, M.E.G.M. Théaulon and de Rancé), Tuileries, 1 May 1821, *Po*; collab. Berton, Boieldieu, L. Cherubini and Paer
Le négociant de Hambourg (oc, 3, J.B.C. Vial and J.A. de R. St-Cyr), OC (Feydeau), 15 Oct 1821
Le paradis de Mahomet (oc, 3, Scribe and Mélesville [A.-H.-J. Duveyrier]), OC (Feydeau), 23 March 1822; collab. Kreubé
Ipsiboé (opéra, 4, M. de St-Lyon), Opéra, 31 March 1824, *Po*
Pharamond (opéra, 3, J.A.P.F. Ancelot, P.M.T.A. Guiraud and L.A. Soumet), Opéra, 10 June 1825, *Pn*, *Po*, *R(m)*, vs (Paris, n.d.); collab. Berton and Boieldieu
Matilde, *c*1826–7 (3), unperf.
La Prise de Toulon par les Français (opéra, 3, d'Antilly), lib only publ, unperf, *F-R(m)*

ORCHESTRAL

Vn concs. (composition and publication dates from Williams, 1973): no.1, G, op.1, 1783–4 (*c*1801); no.2, A, op.2, 1784–5 (*c*1801); no.3, E, op.3, 1785 (*c*1800); no.4, C, op.4, 1786 (up to 1808); no.5, A, op.5, 1787 (by 1808); no.6, e, op.6, *c*1788 (?); no.7, A, op.7, *c*1790 (by 1808); no.8, d, op.8, *c*1795 (by 1809); no.9, e, op.9, by 1802 (Leipzig, by 1802); no.10, d, op.10, by 1802 (Leipzig, by 1802); no.11, C, op.11, by 1802 (Leipzig, by 1802); no.12, A, op.12, 1802–3 (Leipzig, *c*1803); no.13, D, op.A, 1803 (*c*1804); no.14, E, op.B, 1803–4 (*c*1804); no.15, A, op.C, 1804 (*c*1805); no.16, e, op.D, 1804 (Leipzig and Paris, *c*1805) [on themes by Haydn]; no.17, G, op.E, 1805 (*c*1807); no.18, e, op.F, 1805–9 (Offenbach, *c*1811); no.19, d, op.G, 1805–10 (?)
Sinfonia concertantes: no.1, F, 2 vn, *c*1793 (*c*1803); no.2, F, 2 vn, vc, *c*1794 (Offenbach, *c*1819) [?*B-Bc*]; no.3, E, 2 vn, 1803 (1803); no.4, F, 2 vn, *F-Pc*
Ouverture de la journée de marathon, ww, brass (1794)

CHAMBER

Qnt, ob/cl, str qt (between 1790 and 1799)
Str qts: 6 quatuors concertans (*c*1790); 3 qts, op.2 (Offenbach, *c*1795); 2 qts (Leipzig, between 1790 and 1799); 6 nouveaux quatuors, op.2, pt.1 (*c*1798)
Trios: Premier pot-pourri, vn solo, vn, b (*c*1800); Trio, ob/cl, bn, va (Offenbach, *c*1803); 3 trios brillans, 2 vn, b (*c*1803) [as op.16 (Leipzig, *c*1804)]
Duets: Duos, vn, va (Versailles, 1783); 3 vn duos, op.11, pt.2 (Offenbach, *c*1800); 3 vn duos, op.3 (between 1800 and 1809); 3 duos concertans, 2 vn, op.B (Offenbach, *c*1820); 6 nocturnes concertans, hp, vn (*c*1822) [collab. R.N.C. Bochsa]
Sonatas: 3 sonatas, vn, b, op.1 (between 1790 and 1799); 3 sonatas, vn, b, op.B (between 1790 and 1799); Grande sonate, vn, pf (?Paris, 1799); 3 sonates faciles, vn, b (before 1804); 3 sonatas, vn, b, op.2 (between 1800 and 1809)
Vn solo: 42 études ou caprices (1796), 1st extant edn. (*c*1807) [40 studies in *c*1807 print; other 2 ?authentic]; 18 nouveaux caprices ou études (Leipzig, *c*1815) [? later pubd as 19 études]

PEDAGOGICAL

Méthode de violon (1803) [collab. P.J.J. Rode, P.M. Baillot]

(2) Jean Nicolas Auguste Kreutzer (*b* Versailles, 3 Sept 1778; *d* Paris, 31 Aug 1832). Violinist and composer,

brother of (1) Rodolphe Kreutzer. Having been taught the violin by his brother Rodolphe at home, he continued as his pupil while at the Paris Conservatoire, where he won the *premier prix* for violin in 1801. He joined the orchestra of the Théâtre Favart in 1798 and that of the Opéra in 1800 or 1801. He also became a member of the imperial chapel orchestra (1804), remaining there in the service of the Bourbons after the 1815 Restoration until 1830. On Rodolphe Kreutzer's retirement in 1826 he took charge of his Conservatoire class, although he had already been a member of the staff. He published two violin concertos, violin duos, three violin sonatas op.1 and other violin music. His playing style was less brilliant than Rodolphe's, though expressive and stylish.

(3) **Léon Charles François Kreutzer** (*b* Paris, 23 Sept 1817; *d* Vichy, 6 Oct 1868). Writer on music and composer, son of (2) Jean Nicolas Auguste Kreutzer. He studied the piano and composition privately. His cultural interests and independence of thought led him to music criticism; according to Fétis he began writing for *L'union* in 1840, concentrating on aspects of opera and operatic history. The series of articles 'De l'opéra en Europe' was published in the *Revue et gazette musicale de Paris* between 4 February and 23 September 1849. His work also appeared in the *Revue contemporaine* (from 1854), *L'opinion publique* and *Le théâtre*. In collaboration with Edouard Fournier he wrote the articles 'Opéra' and 'Opéra-Comique' in the *Encyclopédie du XIXe siècle*, later published as *Essai sur l'art lyrique au théâtre* (Paris, 1849).

Kreutzer's compositions, which attracted favourable comment from Fétis, are for the most part unpublished. His Symphony in F minor (privately printed, *c*1860) shows in its first and third movements excessively close adherence to Beethoven's symphonic form and style, but the remaining two movements are marked out by the inclusion of a battery of six saxophones and five saxhorns in addition to the normal orchestral wind. The fanfares that open the second movement and recur in the finale give the music an added dimension possibly inspired by Berlioz. Kreutzer also composed a symphony in B♭, about 50 songs, four string quartets, a piano trio, three piano sonatas, and other music for the piano and the organ. His two operas, *Serafine* and *Les filles d'azur* were not performed or published.

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DAVID CHARLTON

Kreutzer [Kreuzer], **Conradin** [Conrad, Konradin] (*b* Messkirch, Baden, 22 Nov 1780; *d* Riga, 14 Dec 1849). German composer and conductor. The son of a Swabian burgher, he received his earliest musical training from the local choirmaster, J.B. Rieger. From 1789 he studied theory and the organ with Ernst Weinrauch and learnt to play a number of instruments at the Benedictine monastery of Zwiefalten. In 1798 or 1799 he became a student of law at the University of Freiburg, but after his father's death in 1800 he turned entirely to music. While still students he and friends performed his one-act Singspiel *Die lächerliche Werbung*. For the next three or four years he was probably in Switzerland; in 1804 he went to Vienna, where he met Haydn and was probably a pupil of Albrechtsberger. He gave music lessons and concerts in order to maintain himself, and continued to compose, though was unable to secure performances of his stage works in Vienna until 1810. From 1810 he toured Germany and elsewhere demonstrating Franz Leppich's semi-mechanical 'panmelodicon'. He spent the winter of 1811–12 in Stuttgart, where the operas *Konradin von Schwaben* and *Feodora* were successfully staged. Following Danzi's resignation Kreutzer was appointed Hofkapellmeister with effect from 10 July 1812. That autumn he married for the first time; his daughters Cäcilie and Marie (the latter from his second marriage) became singers. Although he gave up his Stuttgart post in 1816 owing to intrigues, his friendship there with the Swabian poet Johann Ludwig Uhland, one of Germany's foremost lyricists and ballad writers, was of far-reaching importance for his later development. The work from this period on which he based his highest hopes was the through-composed 'heroic opera' *Orestes*, with which he intended to bridge the gap between Gluck's two Iphigenia operas; after fruitless attempts to have it staged in Berlin, and then in Vienna, it was finally produced in Prague in 1818, but was a failure.

After he left Stuttgart Kreutzer spent some time at Schaffhausen before becoming Kapellmeister (1818–22)

to Prince Carl Egon of Fürstenberg at Donaueschingen. He made several tours while still nominally engaged there, and the lyric-tragic monodrama *Adele von Budoy* dates from this period. It was commissioned for Anna Milder Hauptmann, but enjoyed success only when revised for Wilhelmine Schroder-Devrient at Vienna in 1823 under the title *Cordelia*; she also performed the role in Paris. Following the successful production of his opera *Libussa* in Vienna in 1822, Kreutzer was appointed Kapellmeister at the Kärntnertortheater; he held the post until 1827 and from 1829 to 1832. Between these spells at the Vienna court opera he was in Paris. In 1833 he moved to the suburban Theater in der Josefstadt, in response to an invitation from the ambitious director, Stöger. He was Kapellmeister there from 1833 to 1835, the period that saw the first performances of his two greatest successes, *Das Nachtlager in Granada* and *Der Verschwender*. 1833 saw the première in Berlin of Kreutzer's settling of Grillparzer's *Melusina*, which the poet had originally written for Beethoven in 1823. Although Kreutzer was back at the Kärntnertortheater from 1835, it was at the Josefstadt that the opera *Die Höhle bei Waverley* was given in 1837. In the 1840s he accompanied his daughters on concert tours and was city music director at Cologne, 1840–42, as well as working in Mainz, 1844–5. He was mentioned in 1846 as Nicolai's likely successor at the Vienna Hofoper, but the negotiations came to nothing and in 1848 he moved to Riga.

During the 1840s a number of German theatres staged Kreutzer's operas, though these were more *succès d'estime* than triumphs: Brunswick, Wiesbaden, Darmstadt, Hamburg and (posthumously) Kassel each staged one of his new operas in the years following his final departure from Vienna, but none of these houses seems to have invited him back to mount another. Tastes were changing; the esteemed master of *Das Nachtlager* and *Der Verschwender* had nothing original to offer a public that was experiencing the early operas of Wagner.

Kreutzer's music has never been entirely forgotten. His Uhland settings for male-voice chorus long remained popular. *Das Nachtlager* used to be revived occasionally in Germany and a few of the solo songs are still sometimes heard; above all, his score for Raimund's 'romantic magic tale' *Der Verschwender* continues to be performed regularly in Austria. Despite the power of some of the big numbers in *Das Nachtlager* and the sure sense of dramatic timing and instrumental colour in *Der Verschwender* (the beggar's song 'O hört des armen Mannes Bitte' is, with its haunting, melancholy beauty, not unworthy of Schubert; its insertion within a roistering chorus is a touch that Weber would have admired), Kreutzer is at his most characteristic in simple, expressive songs, such as the beggar's 'Habt Dank, ihr guten Leute' and Valentin's 'Da streiten sich die Leut herum' from *Der Verschwender*, and the once-famous romance 'Ein Schütz bin ich' from *Das Nachtlager*, or some of the atmospheric Uhland settings. His effective instrumentation and lively feeling for rhythm and local colour are shown in many of his works, probably nowhere to more telling effect than in the charming (and briefly poignant) Septet in E♭ op.62 for wind and strings. Several of his chamber works and songs have now been republished and many of his works have been recorded.

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printed works published in Vienna unless otherwise stated

principal sources for MSS and published works are A-Wdtö, Wgm, Wn, Wst; D-DO, Mbs, Rp

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WK – *Vienna, Kärntnertortheater*
WW – *Vienna, Theater an der Wien*

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Die beiden Figaro (komische Oper, 2, G.F. Treitschke, after J.F. Jünger), Brunswick, 13 Aug 1840 (Brunswick, n.d.)

Der Edelknecht (op, 4, C. von Birch-Pfeiffer), Wiesbaden, 21 June 1842 (Brunswick, n.d.)
Des Sängers Fluch (op, 1, E. Pasqué, after J.L. Uhland), Darmstadt, 17 May 1846
Die Hochländerin am Kaukasus (romantische Oper, 3, Guseck), Hamburg, 6 or 16 Nov 1846 [? connected with Die Hochländerin, 1831]
Aurelia, oder Die Prinzessin von Bulgarien (romantische Oper, 3, C. Gollmick, after J.F. von Weissenthurn), ? Kassel, 20 Aug 1851

Undated works: Der Apollosaal (Spl, 1); Zenobia, unperf. [Kreutzer's final opera]; Das Bild der Landesmutter (occasional piece)
Other works: Der Eremit auf Formentera (incid music, Kotzebue), 1800–04; Fortunat (incid music, E. von Bauernfeld), 1835; 2 ballets, Vienna, 1814: Antonius und Kleopatra, Myrsileund Anteros; Szenen aus Goethes Faust, Donaueschingen, 4 Nov 1820, songs (Vienna, 1834); Die Höhle Soncha, oder Die vierzig Räuber (melodrama, 3, K. Treuhold), unperf. [?identical with F. Roser's work of same title, 1826]

OTHER WORKS

Vocal: Die Sendung Mosis (orat), Stuttgart, 1 Jan 1814; Die Friedensfeier (orat) masses and shorter liturgical works; occasional works, incl. hymns and cants.; over 150 lieder; numerous partsongs
Inst: 3 pf concs., B♭, op.42 (Leipzig, ?1819), C, op.50 (Bonn, ?1822), E♭, op.65 (Leipzig, ?1825); Variations, pf, orch, op.35 (Augsburg, n.d.); chbr works for str and ww in various combinations, incl. several with pf; numerous pf pieces, 2 hands and 4 hands

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A. Prümers: 'Aus Kreutzers Briefwechsel', *Neue Musik-Zeitung*, xxxiii (1912), 290
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PETER BRANSCOMBE

Kreutzer, Leonid (*b* St Petersburg, 13 March 1884; *d* Tokyo, 30 Oct 1953). Russian pianist and teacher. He was a piano pupil of Yesipova at the St Petersburg Conservatory, where he also had lessons in composition from Glazunov. After spending two years in Leipzig, he went to Berlin in 1908 and from 1921 to 1933 served as a professor at the Hochschule für Musik. His pupils there included Franz Reizenstein, Peter Stadlen, Franz Osborn, Istvan Antal, Władysław Szpilman, Alexander Zakin and Karl-Ulrich Schnabel. Kreutzer gave recitals in the USA in 1926 and 1928. In 1935 he went to Japan, where he settled and worked both as teacher and performer. Throughout his career he was also active as a conductor. A refreshingly unmannered and spontaneous interpreter, Kreutzer was a noted Chopin player. Of particular interest among his recordings is a fine version of Schumann's *Dichterliebe*, sung in Japanese, in which he accompanies the Japanese tenor T. Kinoshita. Kreutzer composed some music, of which only the pantomime *Der Gott und die Bajadere* (1920) met with any success. In addition to editing works by Liszt and Chopin, he wrote *Das normale Klavierpedal* (Leipzig, 2/1928).

JAMES METHUEN-CAMPBELL

Kreuz (Ger.). *See* SHARP.

Kreuzer, Conradin. *See* KREUTZER, CONRADIN.

Kreyn. *See* KREIN family.

Kreynina [Kreinin], **Yuliya** [Julia] **Volfovna** (*b* Moscow, 20 July 1947). Russian musicologist, resident in Israel. She completed the MA in music theory with Kholopov at the Moscow Conservatory in 1971 and took the doctorate in 1976 at the All-Union Art Research Institute of Moscow with a disseration on Reger; during this period she also taught music theory at the Gnesin Music College (1970–80). She was a senior research fellow at the All-Union Research Institute (1979–94) and was appointed researcher and lecturer at the Hebrew University of Jerusalem in 1995. Her principal areas of research are 20th-century European composers, whose works she analyses in detail against the historical background of their lives. She was the first Russian musicologist to publish a monograph on Reger and her comprehensive study examines the role of J.S. Bach's works in Reger's music, Reger's relationship to Romanticism and Reger's influence on later composers such as Schoenberg and Hindemith. She has also investigated the biography and stylistic evolution of Ligeti in a collection of articles (1993), reinterpreting the 'Hungarian' elements of his compositions of the 1980s; her other writings include articles on Szymanowski, Lutosławski and Rihm. Through her writings, teaching and translations she strives to make modern music more popular in Russia and Israel and to promote closer relations between Russian and Israeli music scholars.

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MARINA RITSAREVA

Křička, Jaroslav (*b* Kelč, Moravia, 27 Aug 1882; *d* Prague, 23 Jan 1969). Czech composer. He studied at the Prague Conservatory (1902–5) and became an associate of Vitězslav Novak. His education was continued in Berlin (1905–6), and then he worked in Yekaterinoslav (now Dnepropetrovsk) as a music teacher for three years. While there he composed an orchestral *Elegie na smrt Rimského-Korsakova* ('Elegy on the Death of Rimsky-Korsakov', 1908) and formed a friendship with Glazunov and Taneyev. He also conducted concerts of Czech music and contributed articles to Czech journals on Russian music. After returning home in 1909 he worked as a choirmaster, principally with the Prague Hlahol choir. With it he gave the premières of works by Novák (*The Wedding Shift*) and Janáček (*The Eternal Gospel*), and of the oratorio *Jan Hus* (1920) by Jeremiáš. In 1918 he was appointed professor of composition at the Prague Conservatory. He was later made rector of the conservatory, which office he held during the difficult years of the German occupation. The title of Merited Artist was bestowed on him by the liberated Czech Republic.

Křička's talent as a composer was best seen in small forms such as songs and choral works. His large output of stage works is varied: he achieved his greatest success with his children's operas, which were performed by professional and amateur ensembles, both in his own country and abroad; Clemens Krauss staged Max Brod's version of *Bílý pán* ('The Gentleman in White'), *Spuk im Schloss*, at the Staatsoper in Vienna in 1932. His music is fresh and lively, its clearcut melodic structures close to the simplicity of folksongs, which he adapted in large numbers. There is also much humour in his music, often turning into parody or grotesque elements. His early compositions show Russian influence; later ones reflect elements from Smetana and Dvořák as well as from Janáček and Novák, and many contemporary trends abroad, including jazz.

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(*selective list*)

OPERAS

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Ogaři [Country Boys and their Games] (children's op, 2, O. Kalda), Nové Město na Moravě, 7 Sept 1919
Bílý pán, aneb Těžko se dnes duchům straší [The Gentleman in White, or No Haunts Left for Ghosts] (comic op, prol., 3, epilogue, J.L. Budín, after O. Wilde: *The Canterville Ghost*), 27 Nov 1929; rev. as Spuk im Schloss, oder Böse Zeiten für Gespenster, 1930 (M. Brod), Breslau, Stadt, 14 Nov 1931
Dobře to dopadlo, aneb Tlustý pradědeček, lupiči a detektivové [It Turned Out Well, or The Fat Great-Grandfather, Robbers and Detectives] (comic Spl for children, 2, J. Čapek), Prague, National, 29 Dec 1932
Král Lávra [King Lávra] (Spl with dancing, prol., 3, epilogue, Křička and J. Jenčík, after K.H. Borovský), Prague, National, 7 June 1940
Oživlé loutky [Revived Puppets] (Spl for children, J. Křička, after M. Kopecký: *Krásná Dišperanda* and *Doktor Faust*), Prague, Vinohrady, 26 April 1943
Psaníčko na cestách [Travelling Letter] (Spl for children, 5 scenes, J. and P. Křička, after K. Čapek: *Postman's Tale*), Prague, Vinohrady, 15 Jan 1944
Jáchym a Juliana (folk romance, 5 scenes, J. Křička, after B. Beneš-Buchlovan), 1947–8, Opava, Civic Theatre of Zdeněk Nejedlý, 22 Dec 1951
České jesličky [A Czech Crib] (Christmas op, prol., 3, epilogue, J. Port and B. Stejskal), 1937, Prague, Grand Opera of the Fifth of May, 15 Jan 1949
Kolébka [The Cradle] (musical comedy, 3, J. Křička, after A. Jirásek), Opava, Civic Theatre of Zdeněk Nejedlý, 25 Nov 1951
Kalhoty [The Trousers] (TV op, J. Křička, after P. Lambrosi), Czechoslovak TV, 25 Aug 1962

OTHER WORKS

Orch: Mládí [Youth], sym., d, op.3, 1905–6; Elegie na smrt Rimského-Korsakova, 1908; Idyllické scherzo, op.9, 1909; Modrý pták [The Bluebird], op.16, 1911; Adventus, sym. poem, op.33, 1912; Horácká suita [Highlander Suite], op.63, 1935; Symfonietta, str, op.77, 1942; Sinfonietta semplice, 1962; serenades
Choral: Sedmdesát tisíc [The 70,000] (P. Bezruč), op.4c, 1905; Pokušení na poušti [The Temptation in the Desert] (Bible), op.34, 1922; Zlodějka Jenny [Jenny the Thief] (P. Křička), op.47a, 1929; Tyrolské elegie [Tyrol Elegies] (K. Havlíček-Borovský), op.53, 1930; Moravská kantáta (J. Svítil-Kárník), op.65, 1936; Zlatý kolovrat [The Golden Spinning Wheel] (J.K. Erben), op.85, 1943; Requiem, 1949; 6 masses
Songs: Severní noci [Northern Nights] (K. Balmont), cycle [incl. Albatross]; Písně rozchodu [Songs of Departure] (O. Theer), 1916; Písně halasné [Vociferous Songs], 1950; Naše paní Božena Němcová [Our Mrs Božena Němcová], 1959
Chbr pieces and many songs incl. Albatross (K. Balmont)

Principal publisher: Hudební matice

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'Na okraj některých Novákových partitur: o instrumentaci' [On the margin of several Novák scores: on instrumentation], *Tempo* [Prague], x (1930–31), 114–20
'Vzpomínám vděčně na Karla Kovařovice' [I remember Karel Kovařovic gratefully], *Vzpomínáme Karla Kovařovice*, ed. J. Petr (Prague, 1940), 104–14
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Hudba a film [Music and film] (Prague, 1943)

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J. Plavec: 'Přínos Jaroslava Křičky' [Křička's contribution], *HRo*, x (1957), 657–9

JOSEF PLAVEC, EVA HERRMANNOVÁ

Kriegck, Johann Jacob. *See* KRIEGK, JOHANN JACOB.

Krieger, Adam (*b* Driesen, nr Frankfurt an der Oder, 7 Jan 1634; *d* Dresden, 30 June 1666). German composer. From 1650 or 1651 on, Krieger lived in Leipzig as a part-time student at the university, and probably during this period he studied the organ with Scheidt at Halle. He was well known to the other students, and he no doubt composed many of his more risqué songs for them. His professional musical career began in 1655, when he succeeded Rosenmüller as organist of the Nicolaikirche, Leipzig. By 1657, when he published his *Arien*, the only collection of his secular songs to appear in his lifetime, he

was already known for numerous sacred compositions more commensurate with his position. In the same year Johann Georg II, the Elector of Saxony, called him to Dresden to be his daughter's private keyboard instructor, and thereafter he was under the protection of this important patron of the arts. Also in 1657 the elector encouraged him to apply for the Kantor's position at the Thomaskirche, Leipzig, as successor to Tobias Michael. He was unsuccessful, however, since he refused to submit to the conditions of teaching children and composing on command. But he often travelled the short distance from Dresden to Leipzig to participate in musical events. From 1658 until his death Krieger also served as chamber and court organist at the electoral court. He was readily accepted by the literati assembled there, most notably by the court poet David Schirmer, with whom he sometimes collaborated. There is no evidence, however, that he had any significant contact with the aging Schütz, who had retired to nearby Weissenfels.

Although he lived only 32 years Krieger's fame as a composer of songs was well established before his death. The 110 songs in his two principal collections are his most important music, and with them he brought German song to a new peak of development, firmly establishing Italian expressiveness in a tradition hitherto dominated largely by simple strophic songs influenced by French and Dutch models. His songs are both traditional and of a newer type. The texts, several by Krieger himself, range from beautiful mythological-pastoral love scenes to bawdy drinking-poems. Most are set for one voice with continuo, but five in the earlier collection are for two or three voices, and 15 in the 1676 volume are for two to five voices. All have instrumental ritornellos.

Although no complete copy of the 1657 *Arien* survives, most of its contents have been reconstructed, principally by Helmuth Osthoff. The tunes alone are preserved in a late 17th-century Danish collection by A.D. Foss with new, psalm texts. As far as can be ascertained, all the arias are strophic, are set syllabically, and follow the models of Opitz; a few parody songs by Rist and Schwieger.

Most of the songs in the *Neue Arien* are strophic; each strophe is in binary or bar form and is followed by a ritornello for five instruments and continuo (the ritornellos to the ten extra works in the second edition were written by Johann Wilhelm Furchheim, who with Schirmer collected the songs). They thus resemble the simple strophic songs of the 1657 set, but some, with their use of dialogue, non-strophic poems and touching expressiveness, are more typical of Italian models. *Nun sich der Tag geendet hat* is an example of the older German type; it is based on Krieger's own *Ihr schönsten Blumen in der Au* of 1656, which in turn is based on a Dutch song by Jacob Cats and ultimately on a poem by Cervantes. The duet between 'Unfriendly Mopsa' and 'Enamoured Daphnis' (no.50), on the other hand, is an italianate, non-strophic dialogue; it begins with a symphony, and a duet refrain returns after sections of dialogue. Osthoff conjectured that some of these dramatic pieces were originally performed in stage productions, possibly operas, which had become popular in Dresden at the time. This is particularly likely in the case of the most famous lied from *Neue Arien, Adonis' Tod*, which is a bipartite strophic aria of intense expressiveness. Krieger's songs remained popular well into the 18th century, and some of the melodies were turned into chorales, a few of which appear in Bach's cantatas.

WORKS

SACRED

Cants.: An den Wassern zu Babel, 3vv, 2 vn, bc, *D-Bsb* mus.30215; Der Heiland erstehet, 2vv, 6 insts, lost; Ich lobe den Krieg, *S-Uu* Vok.mus.1.hdskr. 27:8; Ich preise dich, Herr, 4vv, 5 insts, bc, *D-Bsb* mus.30215; Meister, wir wissen, T, B, chorus, vn, cornett, trbn, bc, lost

Funeral songs, 4vv: Kommt meine Freunde, meine Lieben (Leipzig, 1654); Legt ein und scharrt mich in die Erde (Leipzig, 1656); O ihr schnöden Eitelkeiten (Leipzig, 1659); Ach, meine Eltern, in Saluberrima et necessaria concio (Coburg, 1667)

Aria: Nimm hin du teurer Sohn, 2vv, 2 vn, bc (Leipzig, 1656)

SECULAR

Song, Ihr schönsten Blumen in der Au, 1v, bc, in Thomas Ritzschens verteutschte Spanische Zigeunerin (Leipzig, 1656)

[50] Arien, 1–3vv, 2 vn, vle, bc (Leipzig, 1657); excerpts ed. in Osthoff (1929) and N. Schiørring: *Det 16. og 17. århundredes verdslige danske visesang* (Copenhagen, 1950)

[50] Neue Arien in 6 Zehen eingetheilet, 2, 3, 5vv, 2 vn, 2 va, bc (Dresden, 1667, enlarged 2/1676 with 10 addl songs, and with ritornellos by J.W. Furchheim; some ed. in DDT, xix (1905/R)

3 songs, *D-Bsb*

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JOHN H. BARON

Krieger, Armando (*b* Buenos Aires, 7 May 1940). Argentine composer, pianist and conductor. He had piano lessons with John Montés and Roberto Kinsky, attended the Buenos Aires Municipal Conservatory and studied composition with Ginastera. As a pianist he has appeared throughout the Americas, introducing solo works by Hindemith, Messiaen, Boulez, Stockhausen, Pousseur and others, and taking part in local premières of concertos by Bach and Mozart. In 1963 he won a scholarship for two years' study at the Di Tella Institute, where his teachers included Copland, Dallapiccola, Maderna, Riccardo Malipiero and Messiaen. Another scholarship enabled him to continue piano studies with Loriod at the Mozarteum Argentino (1964). From this period he has been active in the Argentine avant garde as a composer and performer. He has directed the major orchestras of the country, is a permanent conductor at the Teatro Colón (he also conducts the Pequeña Opera de Cámara of Buenos Aires) and founded his own chamber orchestra, the Solistas de Música Contemporánea de Buenos Aires. In 1959 he and Gandini founded the Agrupación Euphonia, later called the Agrupación Música Viva, to promote the performance and study of contemporary music. His works have been widely performed, notably at the 1962 ISCM Festival (*Elegía II*), the 1966 Paris Biennale (Quartet no.1 for strings) and the Fourth Inter-American Music Festival at Washington, DC, in 1968. There he took the solo part in the first performance of his *Métamorphose d'après une lecture de Kafka* as well as playing, with the composer, in Gandini's *Contrastes* for two pianos and orchestra. Among the awards he has received are two Buenos Aires municipal prizes (1962 and 1965) and the first prize at the Rome Congress for the Freedom of Culture (1964, for

the Cantata II). He has taught at the Escuela San Pablo, the Catholic University of Argentina, Buenos Aires University and the Instituto Superior de Arte at the Teatro Colón. Krieger started his early career as a composer under the influence of Webern but soon switched to an aleatory style. As a pianist he experimented with clusters, harmonics and other new sonorities. The results may be seen in such works as *60* (1960), *Métamorphose …* (1968) and *Constelaciones* (1969).

WORKS
(selective list)

Orch: Sym., str, 1959; Conc., 2 pf, orch, 1963; Métamorphose d'après une lecture de Kafka, pf, 15 insts, 1968; Ängst, 1970

Choral: Cantata II, S, female vv, orch, 1963; Elegía III (Bible), chorus, 1965; Cantata III (Sábato: Heroes y tumbas), speaker, solo vv, children's chorus, chorus, orch, org, 1969

Solo vocal: Cantata I, S, b cl, tpt, pf, cel, perc, vn, vc, 1959; Elegía II, A, 2 fl, pf, vib, 5 perc, 1962; Cuaderno de verano, 1v, pf, 1965; Tensiones III, 1v, ens, 1967; Cuaderno de otoño, 1v, pf, 1968; De muertes y resurrecciones, 1v, 5 insts, 1969

Chbr: Improvisaciones, fl, ob, cl, bn, 1958; Divertimento no.1, ob, cl, bn, 1959; Divertimento no.2, 2 ob, eng hn, 1959; Qt no.1, str, 1960; Elegía I, cl, pf, 1960; Aleatoria I, 10 wind, 1961; Aleatoria II, 7 insts, 1961; Duo, cl, vc, 1961; Qt no.2, fl, a sax, vib, va, 1961; Sonatina no.2, vn, pf, 1961; Tensiones II, 12 perc, 1961; 3 poemas sin nombre, 1962; 5 nocturnales, 1964

Kbd: Sonatina no.1, pf, 1958; 60 (Study in Sonorities), pf, 1960; Encadenamiento, pf, 1961; Tensiones I, 2 pf, 1961; Constelaciones, org, 1969

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SUSANA SALGADO

Krieger, Edino (*b* Brusque, Santa Catarina, 17 March 1928). Brazilian composer, conductor and critic. He began violin studies at an early age with his father, a composer, conductor and founder of the local conservatory. A state scholarship took him in 1943 to Rio de Janeiro, where he studied the violin with Edith Reis at the conservatory and took lessons in harmony, counterpoint, fugue and composition with Koellreutter (1944–8). He became an active member of Koellreutter's Música Viva group, winning their prize in 1945 for the Woodwind Trio. In 1948 he won first prize at the Berkshire Music Center competition for Latin American composers. He then studied orchestration and composition with Copland, composition with Mennin at the Juilliard School (1948–9) and the violin with Nowinsky at the Henry Street Settlement School. While in New York he had several of his works performed, and he conducted the New York PO on 11 April 1949. Back in Rio he worked as a broadcaster and as music critic of the *Tribuna da imprensa* (1950–52). He organized concerts and competitions for contemporary music, and he was musical director and assistant conductor of the National SO. In 1955 he received a fellowship from the British Council to work with Berkeley for eight months at the Royal Academy of Music. The most important of his later appointments were as director of the art-music department of the Radio Jornal do Brasil, Rio (1963–73), professor of music at the Curitiba summer course (1964–8), professor of music at the Instituto Villa-Lobos (1968), general coordinator of the first and second Guanabara festivals (1969–70) and president of the Brazilian Society of Contemporary Music (1971–3). In the 1980s he consolidated his reputation as a skilled and efficient music administrator by directing the National Institute of Music of the National Foundation for the Arts (FUNARTE) (1981–9), holding the presidency of FUNARTE (1989–90), and organizing various events of the Bienal de Música Brasileira Contemporânea. Among other awards, he won the Shell Music Prize (1987). He became a life member (1994), then president (1997), of the Academia Brasileira de Música.

Krieger began composing in a late-Romantic and Impressionist manner, as in the *Improviso* for flute (1944). Koellreutter's influence turned him to the 12-note technique in such works as the Woodwind Trio and *Música 1947* for string quartet, but about 1952 he abandoned serialism for a slightly nationalist, neo-classical style. The most original work of this period is *Brasiliana* (1960). His music after 1965 synthesizes the two previous styles, freely employing novel techniques together with elements characteristic of Brazilian popular music. His *Variações elementares* (1964), *Ludus symphonicus* (1966), commissioned for the Third Caracas Music Festival, and *Estro armônico* (1975) are recognized to be his most successful compositions. Though he wrote few works in the 1980s and 90s, his *Romance de Santa Cecília* (1989) won great acclaim at its première in Rio.

WORKS
(selective list)

Orch: Movimento misto, 1947; Contrastes, 1949; Música 1952, str, 1952; Rondo fantasia, 1953; Chôro, fl, str, 1952; Suite, str, 1954; Abertura sinfônica, 1955; Concertante, pf, orch, 1955; Andante, str, 1956; Divertimento, str, 1959; Brasiliana, va/a sax, str, 1960; Variações elementares, str, 1964; Ludus symphonicus, 1966; Toccata, pf, orch, 1967; Convergências (ballet), 1968; Canticum naturale, 1972; Estro armônico, 1975

Chbr and solo inst: Improviso, fl, 1944; Trio, ob, cl, bn, 1945; Peça lenta, fl, str trio, 1946; Sonata breve, vn, 1947; Música 1947, str qt, 1947; Sonatina, fl, pf, 1947; Música de câmara, fl, tpt, timp, vn, 1948; Str Qt no.1, 1955; Ritmata, gui, 1974; Sonâncias, vn, 2 pf, 1975; Romanceiro, gui, *c*1985; 3 imagens de Nova Friburgo, hpd, str, 1988

Pf: Peça, 1945; Epigramas, 1947; Sonatina, 1947; Miniaturas, 1949; Música 1952, 1952; Sonata, duet, 1953; Sonata no.1, 1954; Preludio e fuga, 1954; Sonata no.2, 1956; Elementos, 1973

Vocal: Tem piedade de mim, 1v, pf, 1947; Melopéia, S, ob, t sax, trbn, va, 1949; 3 canções de Nicolás Guillén, 1v, pf, 1953; Tu e o vento, 1v, pf, 1954; Balada do desesperado, 1955; Desafio, 1v, pf, 1955; Canção do violeiro, 1956; Rio de Janeiro (stage orat), 1965; 3 cantos de amor e paz, chorus, orch, 1967; Fanfarras e sequências, chorus, orch, 1970; Romance de Santa Cecília, nar, S, children's chorus, orch, 1989

Principal publishers: Pan American Union, Peer, Universidade de Brasília, Vitali

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GERARD BÉHAGUE

Krieger [Kruger], **Johann** [Kriegher, Giovanni] (*b* Nuremberg, bap. 1 Jan 1652; *d* Zittau, 18 July 1735). German composer and organist, younger brother of JOHANN PHILIPP KRIEGER. The Krieger family has been traced in Nuremberg from the late 16th century to 1925, when the last descendants were still practising the family trade of rugmaking. The chief source for Johann Krieger's biography is Mattheson (*MatthesonGEP*), who stated that he

began his musical training with Heinrich Schwemmer, probably as his pupil at the Lateinschule attached to the church of St Sebaldus. Schwemmer was also Kapellmeister at this church, and Krieger sang treble in his choir for several years; he participated in a children's ballet in 1664. From 1661 to 1668 he had keyboard lessons from G.C. Wecker (another of whose pupils at that time was Pachelbel). The early years of Krieger's career are closely connected with the fortunes of his brother, through whom he obtained most of his positions. Mattheson stated that in 1671 he studied composition with his brother at Zeitz (although civic records there do not mention either of them) and that in 1672 he followed him to Bayreuth, where Johann Philipp had been appointed court organist. He was soon promoted to Kapellmeister and Johann took over the organist's post, which he held, according to Mattheson, until 1677; this is very likely, although the scanty city and court records of Bayreuth make no mention of him. When Johann Philipp became organist at the court at Halle in 1677, Johann soon appeared on the scene: he was probably employed for a short time as a chamber musician at the neighbouring city of Zeitz before his appointment in 1678 as Kapellmeister to Count Heinrich I nearby at Greiz.

After the count's death in 1680, he was appointed Kapellmeister of the neighbouring court of Duke Christian at Eisenberg. His last position, which he held for 53 years, was as organist of the Johanniskirche and *director chori musici* at Zittau. He played in his first service there on 5 April 1682; according to Mattheson he played in his last on 17 July 1735, the day before he died.

Johann Krieger has been praised for his contrapuntal skill, especially for his double fugues. Mattheson wrote in his *Critica musica*: 'Of the old excellent masters, I know of none who surpasses the Zittau Kapellmeister Johann Krieger in this [the writing of double fugues]. Of the younger composers, I have come across none who has such a skill in this as the Kapellmeister Handel'. Handel took a copy of Krieger's *Anmuthige Clavier-Übung* with him to England; he later gave it to his friend Bernard Granville, who wrote the following note in it: 'The printed book is by one of the celebrated Organ players of Germany; Mr. Handel in his youth formed himself a good deal on his plan, and said that Krieger was one of the best writers of his time for the Organ'. In contrast to the collections of the same name by Kuhnau (1689 and 1692) and Bach, which consist chiefly of partitas, Krieger's *Clavier-Übung* (published in 1698 but written about 1680) contains preludes, ricercares, fugues, fantasias, toccatas and a chaconne, which are not grouped together by key. The fugues have what were to be the essential traits of Bach's fugues – episodes, a restriction to one subject and an individuality of subject and answer – but they lack his ambitious harmony and especially his gift for melodic invention.

Krieger's skill as a contrapuntist is exemplified by no.15, a quadruple fugue, which is preceded by fugues (nos.11–14) on each of the four themes. In the ricercares the answer is always an inversion of the subject. The preludes, like those of Kuhnau (the opening movements of his suites) and J.C.F. Fischer (*Les pièces de clavessin*, 1696), are free developments of a rhythmic or a harmonic idea. Krieger's second collection of keyboard music is *Sechs musicalische Partien*, though it was published first, in 1697. To the Froberger type of suite, consisting usually of allemande, courante and sarabande and later a closing gigue, Krieger added a group of dances after the sarabande; Pachelbel, on the other hand, in his *Hexachordum Apollinis* (1699), placed the added group before the sarabande, while Bach put it before the gigue. Although the *Musicalische Partien*, like the *Clavier-Übung*, suffers somewhat from harmonic pallor and rhythmic sluggishness, Krieger nonetheless deserves to rank with Fischer, Kuhnau and Pachelbel as one of the outstanding German keyboard composers of the generation before Bach.

Krieger's other published volume, *Neue musicalische Ergetzligkeit* (1684), is a large collection of songs for one to four voices, all to texts by CHRISTIAN WEISE. Part i contains 30 strophic sacred songs, some with instrumental ritornellos. While these are in the simple lyrical style of songs written in Nuremberg at the time, the 34 secular strophic songs of part ii have freer, more ornamented melodic lines, which are appropriate to Weise's often satirical texts. Part iii contains arias – in fact strophic songs – from five Singspiels performed during the traditional Zittau Shrovetide festival in 1683 and 1684. There also survive some texts and arias from three other dramatic works by Krieger, performed at Zittau in 1688, 1717 and 1721 respectively, and he probably wrote at least one opera for the Eisenberg court. Zittau did not have its own opera; the Singspiels were performed by the pupils of the Gymnasium.

Titles of about 235 sacred vocal works by Krieger are known, but only 33 are extant, comprising 12 German cantatas, two Latin cantatas, several settings of the Sanctus, miscellaneous motets, *Magnificat* settings and solo and choral concertos. Five of the German cantatas are, for a composer working within the orbit of the Nuremberg school, rare examples of the late madrigal and mixed madrigal types, but they were all written in 1717, and by that time recitative, da capo arias and madrigal texts – the identifying features of these types of cantata – had become common practice. Krieger was thus no innovator, but compared with those of his brother, his cantatas are distinguished for their fugal movements, such as the triple counterpoint in the final movement of *Gelobet sey der Herr*, performed at Weissenfels (during Johann Philipp's tenure as Kapellmeister) in 1689.

WORKS

c225 lost works listed in DTB, xxx; see INSTRUMENTAL

VOCAL

for 4 voices with instrumental accompaniment unless otherwise stated; only surviving works are listed; dates are those of first performance, at Weissenfels

Cantatas: Confitebor tibi Domine, 1686, *D-Bsb*, *GB-Lbl*; Danket dem Herrn, 1687, ed. in DTB, x, Jg.vi/1 (1905/*R*); Danksaget dem Vater, 1688, *D-Bsb*; Der Herr ist mein Licht, 2vv, *Bsb*, *S-Uu*; Dies ist der Tag, 1687, *D-Bsb*; Dominus illuminatio mea, 1v, 1690, *Dl*, *S-Uu*; Frohlocket Gott in allen Landen, before 1717, *D-ZI*; Gelobet sey der Herr, 1698, ed. in DTB, x, Jg.vi/1 (1905/*R*); Gott ist unser Zuversicht, *ZI*; Halleluja, lobet den Herrn, 1685, *ZI*; Nun dancket alle Gott, 1717, *ZI*; Rühmet den Herrn, *Bsb*; Sulamith, auf, auf zum Waffen, 5vv, 1717, *ZI*; Zion jaucht mit Freuden, 1v, 1717, *ZI*

Motets: Also hat Gott die Welt geliebet, 4vv, insts, 1717, *D-Bsb*; Delectare in Domino, *GB-Lbl*; Ihr Feinde weichet weg, 4vv, insts, 1717, *D-ZI*; In te Domine speravi, 1v, *S-Uu*; Laudate Dominum omnes gentes, 5vv, *D-Bsb*; Laudate pueri Dominum, 3vv, insts, *Dl*

Mass movements: 2 Magnificat a 4, insts, *D-Bsb*; 5 Sanctus, 2, 4vv, insts, *Bsb*

Arias and songs: Neue musicalische Ergetzligkeit, das ist Unterschiedene Erfindungen welche Herr Christian Weise, in Zittau von geistlichen Andachten, Politischen Tugend-Liedern und

Theatralischen Sachen bishero gesetzet hat (Frankfurt and Leipzig, 1684/R), 2 pieces ed. in Eitner; 19 occasional songs for weddings or funerals, pubd individually (1684–97); 1 song, *ZI*

STAGE

unless otherwise stated, all are Singspiels, first performed in Zittau and now lost

† — printed in Neue musicalische Ergetzligkeit: see VOCAL *above*

Jakobs doppelte Heirat, 1682; Der verfolgte David, 2 March 1683, 3 arias†; Die sicilianische Argenis, 3 March 1683, 3 arias†; Von der verkehrten Welt (Lustspiel), 4 March 1683, lib *D-ZI*; Nebucadnezar, 15 Feb 1684, 7 vocal and inst movts†; Der schwedische Regner, 16 Feb 1684, 3 arias†; Der politische Quacksalber, 17 Feb 1684, 2 arias†; Die vierte Monarchie, ? Eisenberg, 1684 [see Böhme]; Der Amandus-Tag, 26 Oct 1688, lib *ZI*; Friedrich der Weise, 23 Nov 1717, arias and lib *ZI*; Die vormahlige zittauische Kirchen Reformation (Dramate), 4 Nov 1721, lib *ZI*

INSTRUMENTAL

Edition: *Johann Krieger, Franz Xaver Anton Murschhauser und Johann Philipp Krieger: Gesammelte Werke für Orgel und Klavier*, ed. M. Seiffert, DTB, xxx, Jg.xviii (1917) [S]

Allein Gott in der Höh sei Ehr, a 4, S; 6 musicalische Partien (Nuremberg, 1697), S; Anmuthige Clavier-Übung (Nuremberg, 1698), S; 3 fugues, fantasia, 3 preludes, 3 toccatas, *US-NH*: ed. in Die Orgel, ii/3 (Leipzig, 1957); Fuga, *D-Mbs*, S; 13 other kbd works, S

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HAROLD E. SAMUEL

Krieger [Kriger, Krüger, Krugl], **Johann Philipp** [Kriegher, Giovanni Filippo] (*b* Nuremberg, bap. 27 Feb 1649; *d* Weissenfels, 6 Feb 1725). German composer, organist and keyboard player, elder brother of JOHANN KRIEGER. He was one of the outstanding German composers of his time, especially of church cantatas, of which he wrote over 2000 (nearly all lost); under his direction the cultivation of music at the small court at Weissenfels rose to the highest level of German court music.

1. LIFE. The chief sources for Krieger's biography (Doppelmayr and *MatthesonGEP*), who agree on its main events but vary in details and dates, only some of which can be substantiated from other sources. Mattheson told the following about his early musical training in Nuremberg: 'In his eighth year [he] began clavier lessons with Johann Drechsel [Johannes Dretzel], a pupil of Froberger; he also received instruction on various other instruments from the famous Gabriel Schütz'. According to Doppelmayr 'he progressed so rapidly in this [clavier lessons] that already at the age of nine he amazed large audiences with his playing; moreover, he was able to play any melody that was sung to him and to perform well-made arias that he himself had written'.

At the age of 14 or 16 Krieger went to Copenhagen to study organ playing with the royal Danish organist Johannes Schröder and composition with Kaspar Förster. Declining a position as organist at Christiania (Oslo) he returned to Nuremberg after a stay of four or five years in Copenhagen, either from 1663 to 1667 (Doppelmayr) or from 1665 to 1670 (Mattheson) – probably the latter. He cannot have remained long in Nuremberg, for Mattheson reported, confusingly, that he was both at Zeitz in 1670–71 and organist and later Kapellmeister at the court at Bayreuth between 1670 and 1672 (Doppelmayr has 1669–70 for the latter dates). According to Werner the civic records at Zeitz contain no mention of him or his brother, and, more confusingly still, records at Bayreuth list his name only in 1673, as court organist.

When Margrave Christian Ernst left the Bayreuth court in 1673 to join the war against France, Krieger was given permission to travel to Italy without loss of salary. He probably stayed there for about two years. Mattheson stated that in Venice he studied composition with Rosenmüller and the clavier with G.B. Volpe, and that in Rome he studied composition with A.M. Abbatini and the clavier and composition with Bernardo Pasquini. Immediately after his visit to Italy he played for the Emperor Leopold I in Vienna, in return for which, in a letter dated 10 October 1675, the emperor ennobled him and all his brothers and sisters. Krieger soon left Bayreuth for Frankfurt and Kassel and was offered positions in both cities. He apparently refused them or held them for only a short time, for on 2 November 1677 he accepted a position as organist at the court at Halle. When Duke August died in 1680 his successor, Johann Adolph I, moved the court to Weissenfels. Krieger went with him as Kapellmeister, a position he held until his death. For a time he also acted as musical adviser to the court at Eisenberg.

Before leaving for Weissenfels Krieger sold some music to the Marienkirche, Halle; a list of it, including seven of his own compositions and about 50 works by other German and Italian composers, is extant (it is printed in DDT, liii–liv). He compiled a more important document (also in DDT, liii–liv) during his years at Weissenfels: beginning in 1684 he maintained a catalogue of every vocal work he performed. After his death his son Johann Gotthilf (who succeeded his father as Kapellmeister until 1736) continued the catalogue until 1732; thus it lists the music performed at the court for almost 50 years (records for the year 1697–8 are lacking). It includes about 2000 of his own works, 225 by his brother Johann (also listed in DTB, xxx, Jg.xviii) and 475 by other German and Italian composers. Some of his teachers and the musicians he met in Italy – Förster, Rosenmüller, Carissimi, Francesco Foggia, Legrenzi and P.A. Ziani – are represented with several works each. Among the other Italian composers in the catalogue are Bertali, Cazzati, Ruggiero Fedeli, Filippini, Giannettini, Bonifatio Gratiani, Alessandro Melani and Peranda. Among the German composers are Beer, Bernhard, Capricornus, Erlebach, Kerll, Knüpfer, Printz and Theile; there are no works by Buxtehude, Schütz, Weckmann or Zachow. Very few 16th-century works were performed: Palestrina is represented by eight masses and two motets, Victoria by one mass; there are no works by Lassus or Andrea and Giovanni Gabrieli.

2. WORKS. Krieger provided the court at Weissenfels with secular as well as sacred music. Two published sets of trio sonatas – 12 for two violins and continuo (1688) and 12 for violin, bass viol and continuo (1693) – are, like Corelli's but unlike Biber's and Rosenmüller's, for only three instruments instead of four. The six suites of his *Lustige Feld-Music* (1704), for four wind instruments, are modelled on Lully's ballet suites. Eight 'sonatas' (all lost) performed at Weissenfels between 1685 and 1717 were for a large number of instruments (e.g. 'a 15' and 'for 3 choirs') and belong to the early history of the German concerto grosso. Although Krieger was a well-known performer on the clavier, only three keyboard works have survived: a passacaglia consisting of 45 variations on a six-bar theme, an aria with 24 variations and a toccata and fugue (all were edited in DTB, xxx, Jg.xviii, 1917: the manuscript sources are now lost).

Krieger is known to have written over 20 works for the stage including 18 operas to German texts, of which only some librettos and two published collections of arias are extant. Although some of his operas were performed at Brunswick, Dresden, Eisenberg, Hamburg and Leipzig, most of them were written for the court at Weissenfels, where Italian opera was not allowed. His arias, like those of Boxberg, Erlebach, Löhner and Strungk, are strophic songs with a syllabic setting of the text and simple harmony and rhythms; unlike those of J.W. Franck, Keiser and Kusser, they show no influence of the more developed Italian arias, in spite of Krieger's sojourn in Italy.

By far the largest part of his output consisted of cantatas. Whereas Bach wrote about 325 and Buxtehude about 400, over 2000 by Krieger are listed in his catalogue; only 76 are extant. As a cantata composer he is significant mainly for his adoption of madrigal verse for his texts; this has earned him the title of 'father of the new cantata'. While the so-called early German cantata uses biblical, chorale or ode texts (or combinations of all three), the 'new German cantata', modelled on the Italian secular cantata and opera, consists of a series of recitatives and arias, to which biblical verses and chorale stanzas were often later added. Texts for the new cantatas were first written by the pastor and poet ERDMANN NEUMEISTER, who in 1704 was appointed deacon at the Weissenfels court. His first yearly cycle of cantata texts, the *Geistliche Cantaten statt einer Kirchen-Music*, was not published until 1704, but Krieger clearly had access to some of them earlier. His setting of *Rufet nicht die Weisheit* was performed in 1699. Thus he had probably encouraged Neumeister to write the texts and undoubtedly advised the young poet as to their suitability for musical setting. While the music of his early cantatas is largely in the style of solo and choral concertos, *Rufet nicht die Weisheit*, the only extant setting by him of a text by Neumeister, includes recitative and, a rare form for him, the da capo aria. In general his cantatas are characterized by forthright melodic structure and simple harmony and rhythms. If they cannot be compared with Bach's, they are not unworthy to rank with those of Buxtehude and Pachelbel.

WORKS

Edition: *Johann Philipp Krieger: 21 ausgewählte Kirchencompositionen*, ed. M. Seiffert, DDT, liii–liv (1916) [incl. full list of works] [S]

CANTATAS

dates are of first performance unless otherwise stated

Musicalischer Seelen-Friede, 1v, 1–2 vn obbl/ad lib (Nuremberg, 1697): Ach Herr, wie ist meiner Feinde so viel, 1693; Benedicam Dominum in omni tempore, 1695; Coeli enarrant gloriam Dei, 1693; Der Herr ist mein Licht, 1694; Ecce nunc benedicite Dominum, 1693; Es stehe Gott auf, 1693; Fortunae ne crede est, 1699; Freuet euch des Herrn, 1693; Gott, man lobet dich in der Stille, 1693; Herr, auf dich trau ich, 1702; Herr, warum trittest du so ferne, 1696; Ich harre des Herrn, 1689; Ich will den Herrn loben allezeit, 1693; Ich will in aller Noth, 1688; Lobe den Herrn, meine Seele, 1692; Meine Seele harret nur auf Gott, 1695; Quam admirabilis, quam venerabilis, 1690; Rühmet den Herrn, 1693; Singet dem Herrn alle Welt, 1690; Singet frölich Gotte, 1696

Absorta est mors in victoriam, 1v, dated 1670, *S-Uu*; Ad cantus ad sonos venite, 3vv, *D-Bsb*; Attendite verbum Domini, 3vv, 1688, *Dl*; Beati omnes qui timent Dominum, 3vv, dated 1672, *S-Uu*; Cantate Domino canticum novum, 4vv, dated 1681, *D-Bsb*, *GB-Lbl*, *S-Uu*; Cantate Domino canticum novum, 1v, *D-Dl*, ed. in Die Kantate, no.50 (Stuttgart, 1960); Christus hat ausgezogen, 4vv, 1690, *Dl*; Cor meum atque omnia mea, 5vv, 1687, *Bsb*, *GB-Lbl*; Crudelis infernus inimicus, 3vv, *D-Bsb*, *Dl*

Das ist meine Freude, 3vv, *D-F*; Der Herr ist mein Hirt, 1v, 1690, S; Die Gerechten werden weggerafft, 4vv, 1686, ed. in DTB, x, Jg.vi/1 (1905/*R*); Die Welt kann den Geist der Wahrheit nicht empfangen, 3vv, 1688, S; Diligam te Domine fortitudo mea, 3vv, dated *c*1670, *S-Uu*; Ecce quomodo moritur justus, 4vv, 1686, *D-Dl*; Ein feste Burg ist unser Gott, 4vv, 1688, S; Exulta, jubila, accurre laetare, 2vv, 1694, *Bsb*, *S-Uu*

Fahr hin, du schnöde Welt, 2vv, *D-Bsb*; Gott, du Brunnquell aller Güte, 4vv, 1687, *Bsb*; Haurietis aquas in gaudio, 5vv, dated 1681, *S-Uu*; Heut singt die werte Christenheit, 2vv, 1688, S, also ed. in Die Kantate, no.288 (Stuttgart, 1969); Ich bin eine Blume zu Saron, 2vv, ed. in Eitner; Ich freue mich dess, das mir geredt ist, 5vv, 1688, S; Ich freue mich in dem Herrn, 5vv, *D-Bsb*; Ich habe Lust abzuscheiden, 4vv, 1697, *Dl*; Ich lobe die Feder, 2vv, *S-Uu*; Ich verlasse mich auf Gottes Güte, 3vv, 1689, *D-Bsb*; Ihr Christen, freuet euch, 2vv, 1687, S

Laetare anima mea, 1v, 1690, *S-Uu*; Laudate Dominum omnes gentes, 3vv, 1688, *D-Bsb*; Laudate Dominum omnes gentes, 5vv, 1685, *F-Ssp*; Laudate pueri Dominum, 5vv, *Ssp*; Liebster Jesu, willst du scheiden, 4vv, 1687, S; Mein Gott, dein ist das alles, 3vv, *D-Mbs*; Mein Herz dichtet ein feines Lied, 8vv, 1691, S; Mein Vater nicht wie ich will, 5vv, dated 1697, *Bsb*; Nun danket alle Gott, 3vv, 1685, *S-Uu*; O Jesu, du mein Leben, 1v, 1688, S; Perfunde me gratia coelesti, 3vv, dated 1670, *Uu*; Preise, Jerusalem, den Herren, 4vv, S; Quis me territat quis me devorat, 3vv, 1690, *D-Bsb*, *F-Pn*; Quousque dormis infelix, 1v, *S-Uu*

Rufet nicht die Weisheit, 4vv, 1699, S; Sage mir, Schönster, 2vv, S; Schaffe in mir Gott ein reines Herz, 4vv, 1718, S; Singet dem Herrn ein neues Lied, 4vv, 1687, S, ed. in Die Kantate, no.188 (Stuttgart, 1964); Sit laus plena sit sonora, 4vv, 1691, *D-Bsb*; Surgite cum gaudio, 1v, 1688, *Dl*; Surgite cum gaudio, 1v, dated 1670, *S-Uu*: ed. in DTB, new ser., viii (1988); Träufelt, ihr Himmel, 1v, 1696, S; Trauriges Leben, betrübte Zeit, 4vv, 1694, *D-Bsb*; Uns ist ein Kind geboren, 3vv, S, also ed. H. Samuel (St Louis, 1964); Wacht auf, ihr Christen alle, 4vv, S; Was ist doch das Menschen Leben, 4vv, 1688, *Bsb*; Wenn du gegessen hast, 4vv, *Bsb*; Wo wilt du hin, 2vv, S

OTHER SACRED

Mass, 4vv, insts, S

Magnificat, 4vv, 1685, S

Gloria, 4vv, 1718, *D-Bsb*

Heilig, heilig, heilig, 4vv, S; ed. in Die Kantate, no.2 (Stuttgart, 1959)

In aeternum Domine, choral conc. 5vv, insts, 1688

O Jesu, meiner Seelen Leben, in H.G. Neuss: Heb-Opfer zum Bau der Hütten Gottes (Lüneburg, 1692)

SECULAR VOCAL

Auserlesene in denen dreyen Sing-Spielen Flora, Cecrops und Procris enthaltene Arien (Nuremberg, 1690); ed. in NM, clxxiv–clxxv (1930); 6 ed. in Eitner

Auserlesene Arien anderer Theil, welcher gezogen aus folgenden vier Sing-Spielen als Dem wiederkehrenden Phöbus, Der gedruckt- und wieder erquickten Ehe-Liebe, Dem wahrsagenden Wunderbrunnen und Dem grossmüthigen Scipio (Nuremberg, 1692)

STAGE

† – *printed in Auserlesene … Arien: see* SECULAR VOCAL *above*

‡ – *printed in Auserlesene Arien anderer Theil: see* SECULAR VOCAL *above*

WFH – *Weissenfels, Hoftheater*
Die drey Charites (serenata), Halle, Hof, 4 June 1681
Orpheus und Euridice, oder Der Höllen stürmende Liebeseifer, Eisenberg, 7 May 1683
Die bewährte Liebeskur, Eisenberg, 1684 [see Böhme]
Der Ursprung der römischen Monarchie, Eisenberg, 1684
Phöbus und Iris, WFH, 1685
Die glückliche Verbindung des Zephyr mit der Flora, WFH, 16 May 1687, arias†, lib pubd
Cecrops mit seinen drei Töchtern (3), WFH, 2 Nov 1688, arias†, lib pubd
Daniel in der Löwengrube, WFH, 1688
Flora, Ceres und Pomona (Masquerade), WFH, 1688, lib pubd [see Wagner]
Die gedrückte und wieder erquickte Eheliebe (Trauer-Freudenspiel), WFH, 1688, arias‡, lib pubd
Die ausgesöhnte Eifersucht, oder Cephalus und Procris (3), Weissenfels, 1689, arias†, lib pubd
Der grossmüthige Scipio (3, after N. Minato: *Scipio affricano*), Weissenfels, 2 Nov 1690, arias†, lib pubd
Der wahrsagende Wunderbrunnen (3), WFH, 1690, arias‡, lib pubd
Mars und Irene (Tafelmusik, P.C. Heustreu), 1692, lib pubd
Der wiederkehrende Phöbus (Spl), 1692, arias‡ [may be identical with Phöbus und Iris]
Ganymedes und Juvental (Tafelmusik: serenata, Heustreu), WFH, 1693, lib pubd
Herkules unter den Amazonen (5, F.C. Bressand), Brunswick, Hof, 1693, lib pubd
Der Wettstreit der Treue (3, Bressand), Brunswick, Hof, 1693, lib pubd
Chronus, Apollo, Fortuna, Constantia (Tafelmusik: serenata, Heustreu), WFH, 1695, lib pubd
Die lybische Thalestris, Weissenfels, 1696, lib pubd
Unterthänigstes Freuden-Opffer (Tafelmusik, A. Bohse), 1696, lib pubd
Tafelmusik bei der Rückkehr Johann Georgens und Friderica Elisabeth aus dem Emser Bade (Tafelmusik, J.A. Meister), 1707, lib pubd
Adelheid (3), WFH, 1710
Schleiffers Comoedia, lost [see Mersmann, pp.11 and 18, and Schwarzbeck, p.108]

INSTRUMENTAL

12 suonate, 2 vn, bc (Nuremberg, 1688); 1 ed. in Organum, iii/11 (Leipzig, 1926, 2/1952)
12 suonate, vn, b viol, bc (Nuremberg, 1693), ed. in DTB, new ser., viii (1988); nos.1–6 ed. R. Poirier (Montreal, 1982), 2 ed. in Eitner, 1 ed. in NM, cxxxv (1937)
Lustige Feld-Music, 4 wind insts (Nuremberg, 1704); 2 ed. in Eitner, 1 ed. in Organum, iii/9 (Leipzig, 1925, 2/1951)
Sonata, 2 vn, bc, *F-Pn*, ed. in Flores musicae, vii (Lausanne, 1958); Sonate, 1, 2 vn, va, bn, bc, *S-Uu*; Aria with 24 variations, Passacaglia, Toccata e fuga, kbd: ed. in DTB, xxx, Jg.xviii (1917)

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HAROLD E. SAMUEL

Kriegher, Giovanni. *See* KRIEGER, JOHANN.

Kriegher, Giovanni Filippo. *See* KRIEGER, JOHANN PHILIPP.

Kriegk [Kriegck], **Johann Jacob** (*b* Bibra, nr Meiningen, 23 June 1750; *d* Meiningen, 24 Dec 1814). German violinist and cellist. He was the son of schoolmaster, Johann Kaspar Kriegk. His father died when he was six and his mother subsequently moved to Meiningen. He was then accepted as a chorister and, at the age of 11, a violinist in the court Kapelle at Meiningen. In 1769, while employed by the Landgrave of Hesse-Philippsthal, he visited the Netherlands and in 1773 he was first violinist at the City Theatre in Amsterdam, before going to Paris with the Marquis of Taillefer. There he was persuaded by J.L. Duport to exchange the violin for the cello and to study with him for a year. Upon the recommendation of the violinist Jarnowick, he entered the service of the Prince of Laval-Montmorency as a cellist, remaining in his employ for four years. His association with the leading Parisian musicians of the time allowed him to enter the élite music circles of Paris, where he quickly won a reputation as a virtuoso. In 1777 he returned to Meiningen, where he was appointed chamber musican and, in 1800 (not 1798), Konzertmeister. Among his eminent pupils was J.J.F. Dotzauer, who studied with him from 1799 to 1801. The Meiningen cellist Gustav Knoop (*b* Göttingen, 1805; *d* Philadelphia, 25 Dec 1849), who may have studied with Kriegk as a child, is purported to have married Kriegk's daughter in order to obtain the family violoncello.

Kriegk's four sonatas for cello, op.1, reveal a strong sense of melody and a preference for three-movement structure and rondo form. In addition to publication in Germany, Vidal noted that Nadermann offered the sonatas in Paris. Three concertos for cello were published between 1795 and 1798. Technically demanding, Kriegk's writing emulates Duport's virtuoso use of thumb position in the upper ranges of the cello, intricate string-crossing patterns, and double stops.

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G. KRAFT/VALERIE WALDEN

Kriesstein [Kriegstein], **Melchior** (*b* Basle, *c*1500; *d* Augsburg, 1572 or 1573). German printer. He was probably the son of the Georg Kriechstein cited as a printer in the Basle records of 1502. By 1525 Kriesstein had moved to Augsburg, where tax records from 1527 to 1573 list his name. After his death his son-in-law, Valentin SCHÖNIG, continued the business. Kriesstein's output was relatively small, and he is known mainly for his publication of Paul Hektor Mair's genealogy of Augsburg families, *Augsburger Geschlechterbuch* (1550), and of the collections of sacred music, mainly motets, but also a few masses and sacred lieder, edited by SIGMUND SALMINGER and JOHANN KUGELMANN, which contain numerous first editions and

unica by German and Netherlandish composers. He also printed single works by Johannes Frosch, Ulrich Brätel and Mouton. Since Salminger edited even these items, Kriesstein himself was probably not musically trained. In addition, he printed various pamphlets, including reports of military actions against the Turks.

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MARIE LOUISE GÖLLNER

Kriger, Johann Philipp. *See* KRIEGER, JOHANN PHILIPP.

Krippellied [Krippelgesang, Krippenlied] (Ger.: 'crib song'). *See* WEIHNACHTSLIED.

Krips, Henry (*b* Vienna, 10 Feb 1912; *d* Adelaide, 25 Jan 1987). Australian conductor of Austrian birth, brother of JOSEF KRIPS. He studied at the Vienna Conservatory and University, and made his début in 1932 at the Burgtheater there. In 1933 he moved to Innsbruck, then to Salzburg (1934–5), and returned to Vienna until 1938, when he emigrated to Australia. He took Australian citizenship in 1944, having formed the Krips-de Vries Opera Company there, and also served as musical director for the Kirsova Ballet formed at Sydney in 1941.

From 1947 Krips worked for the ABC, as well as being principal conductor of the West Australian SO (Perth) from 1948 to 1972, and the South Australian SO (Adelaide) from 1949 to 1972. For more than 20 years he played a leading part in Australian and New Zealand musical life.

In 1972 he gave up his Australian appointments to live in London, where he had appeared as a guest conductor with the Sadler's Wells Opera from 1967, and conducted occasional concerts. His performances of Johann Strauss and Lehár were particularly admired. His compositions include opera, ballets, numerous songs and instrumental pieces.

NOËL GOODWIN

Krips, Josef (*b* Vienna, 8 April 1902; *d* Geneva, 13 Oct 1974). Austrian conductor, brother of HENRY KRIPS. He studied at the Vienna Academy with Mandyczewski and Weingartner, and made his concert and opera début as a conductor in 1921. He joined the Vienna Volksoper under Weingartner as chorus master and répétiteur (1921–4), and then went to the city theatres at Aussig (now Ústí nad Labem) as head of the opera department (1924–5); he was then at Dortmund (1925–6) and Karlsruhe as musical director (1926–33). In 1933 he became a resident conductor at the Vienna Staatsoper, and a professor at the Vienna Academy in 1935, but lost both positions on the Nazi annexation of Austria in 1938. After a season with the Belgrade Opera and Belgrade PO, his musical activities were suspended by the war.

From 1945 Krips played a leading part in reorganizing postwar musical life in Vienna, conducting the resumed performances by the Vienna Staatsoper at the Volksoper and the Theater an der Wien, and the Vienna PO and the Hofmusikkapelle at the Musikverein. In 1946 he reopened the Salzburg Festival conducting *Don Giovanni*, and returned there on several occasions. He also toured with the Vienna Staatsoper and Vienna PO to several European countries including Britain (1947), where he was appointed principal conductor of the LSO (1950–54) and much improved its musical standing. He later held similar appointments with the Buffalo PO (1954–63), the San Francisco SO (1963–70), where he was then accorded the title of conductor emeritus, and the Cincinnati May Festival (1954–60). He conducted *Don Giovanni* for his début with the Covent Garden Opera in 1963; from 1966 he was a guest conductor at the Metropolitan, and from 1970 at the Deutsche Oper, Berlin. Frequent tours with leading orchestras in Europe and North America, and many recordings, enhanced his reputation as a benevolent despot in performance, whose unaffected interpretations and warmth of expressive feeling served, in particular, as ideal introductions to the Viennese Classics for a postwar generation of concert-goers. Among his finest recordings are Mozart's mature symphonies, *Die Entführung aus dem Serail*, *Don Giovanni*, Schubert's Ninth Symphony and the complete Beethoven piano concertos (with Rubinstein).

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NOËL GOODWIN

Krisanizh, Georgius. *See* KRIŽANIĆ, JURAJ.

Krismann, Franz Xaver. *See* CHRISMANN, FRANZ XAVER.

Kristiania. *See* OSLO.

Kriti (Sans.: 'a creation, a work'). In South Indian (Karnatak) art-music, a vocal composition, with text in Telugu or Sanskrit, set to a classical *rāga* and *tāla*. The subject of the poetry is normally devotional, but the artfulness of the musical setting and its suitability for improvised development are as important as its religious meaning, and distinguish the *kriti* from the purely devotional *kīrtanam* (*see* KĪRTANA). Thus a *kriti* is normally embellished with pre-composed variations (*saṅgati*), and in performance it may be preceded by an extended *ālāpanam* (*see* ĀLĀPA) and/or followed by improvised variations (*niraval*, *svara-kalpanā*) (*see* INDIA, §III, 5(iv)). The earliest *kriti* performed today are those of the 'Trinity' of Karnatak composers, MUTTUSVĀMĪ DĪKṢITAR (1775–1835), TYĀGARĀJA (1767–1847) and ŚYĀMA ŚĀSTRĪ (1762–1827).

RICHARD WIDDESS

Krivopolenova [née Kabalina], **Mariya (Dmitrievna)** (*b* Ust-'Ezhuga, Pinega district, Arkhangel region, Russia, 19 March 1843; *d* Veegory, Pinega district, 2 Feb 1924). Russian reciter, story-teller and *bïlina* performer. She came from a family of farmers. From 1915 to 1916 and in 1921 she toured Russian and Ukrainian cities including Moscow, St Petersburg and Vologda, accompanied by Olga Ozarovskaya. There are two principal collections of Krivopolenova's repertory. The first was recorded by Aleksandr Grigor'yev during 1900 and 1901 in the village of Shotogorka, where Krivopolenova lived after her marriage, and was published in 1904 with notation by I. Tezavrovsky. The other group was recorded by Olga

Ozarovskaya and published in 1916 and 1922. Cylinder recordings of eight *bïlinï* performed by Krivopolenova in 1916 are housed in the archives of the Institute of Russian Literature in St Petersburg, and her rendition of the *bïlina Vavilo i skomorokhi* ('Vavilo and the Russian Minstrels') became famous. She was one of the outstanding *bïlina* performers of the Russian North.

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IZALY ZEMTSOVSKY

Križanić, Juraj [Krisanizh, Georgius; Crisanius, Georgius] (*b* Obrh, Western Croatia, 1617; *d* 1683). Croatian theologian, political philosopher and writer on music. He studied theology and law in Zagreb, Ljubljana, Graz, Bologna and Rome. As an expert in the theology and rites of the Orthodox Church he went on two important missions to Russia (1647 and 1659), the first time as an emissary of the Holy See, the second on his own initiative. During his second stay in Rome (1652–7) he became acquainted with Athanasius Kircher, whose example probably inspired him to write his *Asserta musicalia*, a treatise consisting of 20 succinct critical statements on various aspects of music theory. His views on temperament are similar to those of P.F. Valentini, Caramuel and, probably, Frescobaldi.

THEORETICAL WORKS

Asserta musicalia (Rome, 1656)

Nova inventa musica or *Tabulae novae, exhibentes musicam* (MS, 1657, *I-Rn*)

Novum instrumentum ad cantus mira facilitate componendos (Rome, 1658) [leaflet]

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BOJAN BUJIĆ/STANISLAV TUKSAR

Křížkovský, (Karel) Pavel (*b* Kreuzendorf [now Holasovice], Silesia, 9 Jan 1820; *d* Brno, 8 May 1885). Czech composer and choirmaster. He came from that part of Silesia now belonging to the Czech Republic, but which at the time of his childhood was strongly germanized, and whose cultural centre was Troppau (now Opava). His first contact with music came from his uncles, who were village musicians, and he acquired a rudimentary musical education from the choirmaster Alois Urbánek in the church choir at Neplachovice (near Holasovice) and later as a chorister of the monastery church at Opava. He then studied at the German Gymnasium at Opava (1833–9); after leaving in 1839 he entered the philosophy faculty in Olomouc, but poverty compelled him to give up his studies. On returning to Opava he qualified as a teacher and taught Czech as an assistant schoolmaster at Jamnice (1841–3). In autumn 1843 he went to Brno to resume his study of philosophy, and he spent most of the rest of his life in the Moravian capital.

After settling in Brno, Křížkovský set about developing his musical talent. As a student he founded and conducted a choir and apparently studied theory with Gottfried Rieger; some of his first attempts at composition date from this time. In 1845 he joined the Augustinian monastery in Old Brno, which in the first half of the 19th century was a significant centre of musical life for the whole of Moravia. From 1846 to 1850 he studied theology, and in 1848 he took orders and was appointed choirmaster of the Augustinian church and of the monastery foundation, in which Janáček later received his first musical training. He also became a founder of the Männergesangverein (1848). Although he tried to broaden the city's musical horizons by introducing works of Michael and Joseph Haydn, Mozart, Beethoven, Mendelssohn, Cherubini and Spohr at cantata and chamber concerts (he was the violinist of a Brno string quartet), he also promoted Czech hymn singing in church, and at concerts gave works by Czech composers (including himself) in the Czech language. By this time he was a supporter of Czech cultural and political nationalism and pan-Slavism, strongly influenced by the theology professor and Moravian folksong collector František Sušil. A sign of his feelings was his reversion to the original Czech spelling of his name instead of the germanized 'Krischkowsky'. After 1848 his growing national consciousness also marked his compositions; he was especially active as a choral composer, and from 1860 to 1863 was choirmaster of the Beseda Brněnská music society. His concerts during these years took him to Prague (1861) and included a concert in Brno (1863), which celebrated the 1000th anniversary of the arrival of SS Cyril and Methodius in Moravia and was attended by leading representatives of Czech political life. The Prague concert earned him Smetana's highest appreciation (for both performance and composition), but pressure from the ecclesiastical authorities forced him to abandon secular music and devote his activities as composer and conductor to sacred music along the lines of the contemporary Cecilian reforms. His creative work had begun with promising secular choruses to Czech words but now closed with occasional church compositions on Latin and Czech texts. In 1872 Křížkovský was transferred to Olomouc, where he became choirmaster at the cathedral until 1883 when, as a result of a heart attack, he returned to Brno.

Křížkovský belonged to the founding generation of Czech national music. His choral settings of folksongs from Sušil's collections typify the so-called 'ohlasy národních písní' ('folksong echoes') later developed by Janáček, Dvořák, Novák, Suk and Martinů, in which Křížkovský generally made use of authentic folktunes with their original texts. In the first of them, the chorus *Čáry* ('Enchantment'), he set the unaltered folk melody in Classical harmony and arranged it for four voices, while retaining the simple strophic structure of the original song; later, however, he treated the folksongs more freely, reshaping their melodies and recasting them in more

advanced musical forms. In *Odpadlý od srdca* ('The Faithless Heart'), for example, he borrowed only some characteristic intervals and rhythmic patterns from the original melody; in other compositions he avoided the characteristic Moravian melodic tendency towards the flattened 7th (used freely by Janáček), and arranged the folksongs in Classical harmonic and melodic patterns, as in the chorus *Zatoč se* ('Turn Round') and the unaccompanied chorus *Odvedeného prosba* ('The Recruit's Prayer'). Křížkovský's 'folksong echoes' also show a formal inclination to the Classical style; from the motivic material he constructed symmetrical phrases and developed them into two- or three-section song forms, large rondos, as in the 1860 version of *Utonulá* ('The Drowned Maiden'), or variations, as in *Odvedeného prosba* ('The Recruit's Prayer'), *Zatoč se* ('Turn around'), *Dar za lásku* ('The Love-Gift') and *Výprask* ('A Thrashing'). His compositions are chiefly homophonic; in the larger dramatic choruses, such as *The Drowned Maiden* and *The Recruit's Prayer*, the texture becomes more animated, and only in the cantatas, such as *Sv. Cyrill a Methoděj* ('SS Cyril and Methodius'), does it become genuinely contrapuntal.

Although Křížkovský's secular choral idiom follows the popular Liedertafel tradition, imported into Moravia from Germany, 'he was able to feel the spirit of the songs he selected, and from this he let the composition grow . . . he thereby served the songs and served Czech music' (Janáček). The fact that his art songs and sacred works lack the invention and inspiration of his folk-based compositions indicates both the significance and limitations of his contribution to the rise and development of Czech national music.

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(*selective list*)

SACRED

Stationes pro Festo SS Corporis Christi, S, A, T, B, mixed vv, orch, 1845–6
Mass, c, male vv, *c*1848
Mass 'Vokalmesse', G, male vv, org ad lib (Brno, 1911)
Vater unser, Ave Maria, male vv, *c*1848
Communionlied: Welch ein Himmel, solo vv, mixed vv, *c*1848
Salve regina, mixed vv, 1853
Christus factus est obediens, off, ?male vv, 1855
9 responsories for the Office of the Dead, mixed vv, org, 1855 (Brno, n.d.)
Svatý, svatý zpíváme [Holy, holy we sing], male vv, ?1857–9, version for mixed vv (Brno, 1904)
Te Deum, mixed vv, chbr orch, org, *c*1860
Ejhle, oltář Hospodinův září [Behold, the Lord's altar is ablaze] (J. Soukup), ?vv, org, 1863–4 [orig. title: Ejhle, svatý Velehrad už září (Behold, holy Velehrad is ablaze)]
Die Hirten von Bethlehem (L. Knopp), Liederspiel, mixed vv, hmn/org (Vienna, 1871)
Offertorium plurimum martyrum, mixed vv, *c*1873 (Brno, 1904)
Diffusa est, grad, vv, 1874
Te Deum, mixed vv, *Cecilie*, ii (1875), suppl.
Litaniae lauretanae, mixed vv, *Cecilie*, ii (1875), suppl.; iii (1876), suppl.
Dextera Domini, off, mixed vv
Haec dies, grad, mixed vv, *c*1878
Missa propria pro Sabbato Sancto, vv, org, *c*1878
Requiem, 3 male vv, org, *Cecilie*, v (1878), suppl.

SECULAR CHORAL

Čáry [Enchantment] (trad.), vv, 1848, K
Die Universität (L.A. Frankl), male vv, 1848, K
Prosba o převoz [A Request to the Ferryman] (trad.), male vv, 1848 (Brno, 1904), K [orig. title: Převozníček]
Utonulá [The Drowned Maiden] (trad.), male vv, 1848, rev. 1860 (Prague, 1861); orig. and rev. versions (Prague, 1927), K
Věrný do smrti [Faithful until Death], Šavlička (Šablenka) [Little Sabre]: (trad.), male vv, 1848 (Brno, 1904), K
Dar za lásku [The Love-Gift] (trad.), male vv, 1849, rev. 1855 for mixed vv (Brno, 1904), rev. 1861 for male vv (Prague, 1863), K
Odpadlý od srdca [The Faithless Heart] (trad.), 1849 (Prague, 1864), K [orig. title: Dívča (Maiden)]
Rozchodná [Song of Parting] (trad.), male vv, 1850 (Prague, 1898), K
Sv. Cyrill a Methoděj [SS Cyril and Methodius] (F. Sušil), cant., male vv, 1850 (Brno, n.d.), rev. 1861 with pf/band acc. (Prague, 1895), K
Zatoč se [Turn Round] (trad.), male vv, 1851, rev. 1860 (Brno, 1904); orig. and rev. versions (Prague, 1927), K
Odvedeného prosba [The Recruit's Prayer] (trad.), ?male vv, 1857–61 (Brno, 1904), rev. 1862 (Prague, 1863), K
Výprask [A Thrashing] (trad.), male vv, ?before 1859, rev. 1866 with T solo, pf acc. (Brno, 1904), K
Žaloba [The Complaint] (trad.), vv, *c*1859, *Dalibor*, v (1881), K
Pastýř a poutníci [The Shepherd and the Pilgrims] (Sušil), T, Bar, mixed vv, 1865 (Brno, ?1866), K
Zahrada boží [God's Garden] (trad.), male vv, ?1867 (Brno, 1867), K
Zpěv pohřební (Zpěv u hrobu) [Funeral Song (Song at the Grave)] (Sušil), male vv, ?1868 (Brno, 1904), K
Jest jaro [It's Spring], male vv, 1881 (Prague, 1881), K
Vesna [Spring], male vv, *Dalibor*, v (1881), K

SONGS

for solo voice and piano unless otherwise stated

Aj, vy bratří, aj, jonáci! [O you Brothers, Youths!] (?Křížkovský), 1848 (Brno, 1930), K
22 písní pro školy [Songs for Schools], 3vv, 1855 (Brno, 1856, 2/1858), K
Kalina [The Guelder Rose] (trad.), *c*1862 (Prague, 1890), K
Zábrana [Hindrance] (trad.), T, pf, *c*1863 (Brno, 1863), K
Zahučaly hory [The Mountains Roared] (trad.), *c*1864 (Prague, 1883), K
Klekání [The Angelus], B-Bar, pf, *c*1866 (Brno, 1904), K
Jeseň a máj [Autumn and Maytime] (Soukup), 1870 (Prague, n.d.)

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L. Janáček: 'Pavla Křížkovského význam v lidové hudbě moravské a v české hudbě vůbec' [Křížkovský's importance for Moravian folk music and Czech music generally], *Český lid*, xi (1902), 257–63; repr. *Leoš Janáček: O lidové písni a lidové hudbě*, ed. J. Vysloužil (Prague, 1955), 169–76; abridged Ger. trans., *Leoš Janáček: Musik des Lebens* (Leipzig, 1979), 87–9
K. Eichler: *Životopis a skladby P. Křížkovského* [The life and works of Pavel Křížkovský] (Brno, 1904) [incl. list of works]
E. Axman: *Morava v české hudbě XIX. století* [Moravia in Czech music of the 19th century] (Prague, 1920), 66–92
P.K. Mach: *Křížkovský und der kirchliche Knabengesang* (Brno, 1936)
J. Racek: *Pavel Křížkovský: prameny, literatura a ikonografie* [Křížkovský: sources, bibliography and iconography] (Olomouc, 1946)
T. Straková: 'Pavel Křížkovský, tvůrce české hudby z ducha lidového' [Pavel Křížkovský, creator of Czech music from the spirit of the people], *Pavel Křížkovský, tvůrce české hudby z ducha lidového*, Moravské Muzeum v Brně, 27 November 1955 – 1956 (Brno, 1955), 8–28 [exhibition catalogue]
V. Gregor: *Obrozenská hudba na Moravě a ve Slezsku* [Music of the National Revival in Moravia and Silesia] (Prague, 1983), 150–70
J. Trojanová: *Pavel Křížkovský, 9.1.1820–8.5.1885: personální bibliografie* (Brno, 1985)
J. Trojan: 'Hynek Vojáček – vzpomínky hudebníka předbřezného Brna: ke stému výročí úmrtí Pavla Křížkovského, klasika českého sborového zpěvu na Moravě' [Hynek Vojáček – reminiscences of a musician in pre-March Brno: on the 100th anniversary of the death of Pavel Křížkovský, a classic of the Czech chorus in Moravia], *Vlastivědný věstník moravský*, xxxviii (1988), 23–33
V. Gregor and M. Malura: *Pavel Křížkovský ve světle písemné pozustalosti* [Pavel Křížkovský in the light of surviving written documents] (Opava, 1996)

JIŘÍ VYSLOUŽIL

Križman, Frančisek Ksaver. *See* CHRISMANN, FRANZ XAVER.

Krob, Josef Theodor. *See* KROV, JOSEF THEODOR.

Kroepfl [Kröpfl], **Francisco** (*b* Szeged, 26 Feb 1931). Argentine composer and teacher of Hungarian origin. He settled in Buenos Aires in 1932 and studied composition with Paz. From adolescence he became absorbed by the problems of new compositional developments, and in particular of electronic music. In 1950 he joined the Agrupación Nueva Música, becoming its director in 1956. He translated and provided a foreword for the Spanish edition of the electronic music issue (no.1) of *Die Reihe* (Buenos Aires, 1958), and in 1959 he was called upon to organize and direct the Estudio de Fonología Musical at Buenos Aires University, the first permanent electronic music studio in Argentina. He was also made director, on its creation, of the Laboratorio de Música Electrónica at the Di Tella Institute and given the title of professor. Kroepfl has also taught at the Centro de Estudios Superiores de Arte of Buenos Aires University, and he held the post of musical assessor at the Museo Nacional de Bellas Artes, Buenos Aires.

Kroepfl is one of the most prominent composers of the Argentine avant garde, though his output also includes music based on conventional methods. One of his major tape compositions is *Diálogos I*, planned in December 1964 and realized at the Di Tella Institute studios late in 1965. The music is made up of sine waves and filtered white noise, and it was included in a concert of tape pieces at the 1968 Inter-American Music Festival in Washington, DC. Kroepfl has also composed a good deal of instrumental and electronic music for films and audio-visual spectacles: his score for *Dimensión*, made by the film institute of Buenos Aires University, won the Bucranio di Bronzo at the 1961 Parma Festival of Artistic and Scientific Short Films, and he won first prize for his contribution to the Siam di Tella Pavilion at the National Agriculture and Industry Exhibition (1964). His first electronic pieces were influenced by Paz, but later his treatment of sound became more complex, a development which reached its peak in the 1960s with the *Ejercicios*, which explore various technical problems.

WORKS
(*selective list*)

Inst: 3 Pf Pieces, 1948; Música para fl y cl, 1951; Música para 4 insts, 1952; Pf Variations, 1952; 2 estudios, prepared pf, 1953; Música para cl, 1956; Música para pf, 1958; Música a 6 (Móvil I), 1959; Música para 25 insts, 1960; Música para 3 perc y sonidos electronicos, 1962; Móvil II, pf, 1962; Acciones para pf (Movil III), 1962–6; Forma versus textura, 4 jazz insts, 1967; Ideas asociadas, ens, 1969

Vocal: 4 canciones de Aldo, S, fl, cl, 1952; Música para S, cl, tpt, vn, pf, 1953; 3 canciones de Mario Porro, S, ens, 1954–6; Música 1957, S, vib, gui, pf, perc, 1957; La piel de cada dia (R.C. Aguirre), S, ens, 1v on tape, 1959

Tape: Ejercicio de texturas, 1960; Ejercicios con impulsos, 1961; Ejercicios de movimentos, 1962; Ejercicio con ruido coloreado, 1962; Diálogos I, 1964–5; Diálogos II, 1965; Diálogos IIb, 1966; Diálogos III, 1968; Variante, 3 tape rec, 1969

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G. Béhague: *Music in Latin America: an Introduction* (Englewood Cliffs, NJ, 1979)
M. Ficher, M. Furman Schleifer and J.M. Furman: *Latin American Classical Composers: a Biographical Dictionary* (Lanham, MD, and London, 1996)

SUSANA SALGADO

Kroff, Josef Theodor. *See* KROV, JOSEF THEODOR.

Krogh, Grethe (*b* Viborg, 7 Nov 1928). Danish organist. She graduated from the Royal Danish Academy of Music in 1951 with diplomas in piano, organ and harpsichord, and made her début on both piano and organ in 1953. She was appointed organist at the church in Nykøbing Mors in 1954. A French government scholarship in 1955 enabled her to study French music with André Marchal (organ) and Antoine Reboulot (piano) in Paris, followed by masterclasses with Marie-Claire Alain. She was assistant professor of organ at the University of Arkansas, 1959–60, organist at the Christianskirken, Århus, 1960–64, and organist at the historic Holmens Kirke in Copenhagen, 1964–9. In 1965 she was appointed to teach at the Royal Danish Academy of Music, becoming a professor in 1969 and serving as chairman of the organ department from 1970 to 1990; she gave up her teaching positions in 1990 to concentrate on performing.

As a recitalist, Krogh has played throughout Europe, the former Soviet Union, Canada and the USA. Although she specializes in French repertory from the Baroque to the 20th century, she is also noted for her performances and recordings of Nielsen and works by more contemporary composers, many written specially for her. She is internationally regarded as a teacher and has served on numerous competition juries, including Chartres and Nuremberg. In 1974 she was awarded the Knighthood of the Order of Dannebrog and was again honoured in 1982.

INGA HULGAARD

Krogh, Torben (Thorberg) (*b* Copenhagen, 21 April 1895; *d* Copenhagen, 10 Feb 1970). Danish theatre historian. He studied at the Copenhagen Conservatory (1914–17) and, until 1919, at the University of Copenhagen, but went to German universities for further studies in music history and psychology under Johannes Wolf and Carl Stumpf and theatre history under Max Hermann. He took the doctorate in Berlin in 1922 (and in Denmark in 1924). From 1924 to 1929 he was opera producer at the Royal Theatre in Copenhagen, and lectured on the history of music and the theatre. He also edited the theatre's programmes, and was its librarian. In 1950 he became professor of opera history and aesthetics at the University of Copenhagen, moving to the chair of theatre history and aesthetics in 1953; he retired in 1966.

Krogh was the first in Denmark to emphasize the importance of source material as a basis for theatre-history research, an attitude supported by his deep knowledge of the cultural life of Europe, especially its theatre, from classical Greece onwards. He believed that each period has its own system of theatre with a specific structure which must be analysed on the basis of lists of properties, account books, iconographical material, etc. He pursued this theory, both in his writing and in his lectures, through every topic that he dealt with.

WRITINGS

'De første Forsøg paa at skabe en Opera i det danske Sprog' [The first attempt to create an opera in the Danish language], *Aarbog for Musik 1922*, 123–58
Zur Geschichte des dänischen Singspiels im 18. Jahrhundert (diss., U. of Berlin, 1922, Copenhagen, 1924)
'Ariearterne i det 18de aarhundrede', *Aarbog for Musik 1923*, 94–114
'Det tyske Operaselskabs besøg i København under Frederik IV', *Aarbog for Musik 1924*, 88–160

'Reinhard Keiser in Kopenhagen', *Musikwissenschaftliche Beiträge: Festschrift für Johannes Wolf*, ed. W. Lott, H. Osthoff and W. Wolffheim (Berlin, 1929/*R*), 79–87
Studier over de sceniske Opførelser af Holbergs Komedier i de første Aar paa den genoprettede Danske skueplads [A study of the performances of Holberg's comedies during the first years of the rebuilt Danish Theatre] (Copenhagen, 1929)
Studier over Harlekinaden paa den Danske skueplads (Copenhagen, 1931)
Danske Teaterbilleder fra det 18de Aarhundrede: en teaterhistorisk Undersøgelse (Copenhagen, 1932/*R*)
Hofballetten under Christian IV og Frederik III: en teaterhistorisk Studie (Copenhagen, 1939)
Aeldre dansk Teater: en teaterhistorisk Undersøgelse (Copenhagen, 1940)
Heibergs Vaudeviller: Studier over Motiver og Melodier (Copenhagen, 1942)
Holberg i det Kgl. Teaters aeldste Regieprotokoller (Copenhagen, 1943)
Bellman som musikalisk Digter (Copenhagen, 1945)
Skuespilleren i det 18de Aarhundrede: belyst gennem danske Kilder (Copenhagen, 1948)
ed., with S. Kragh-Jacobsen: *Den Kongelige danske ballet* (Copenhagen, 1952) [incl. 'Fra hofballetten over Galeottis århundrede til Bournonville', 1–192]
'Molieres Don Juan i Komediehuset på Kongens Nytorv', *Festskrift udgivet af Københavns Universitet* (Copenhagen, 1964), 5–102

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F.J. Billeskov Jansen: 'Torben Krogh', *Festskrift udgivet af Københavns Universitet* (Copenhagen, 1970), 198–204

NANNA SCHIØDT

Krogulski, Józef Władysław (*b* Tarnów, 4 Oct 1815; *d* Warsaw, 9 Jan 1842). Polish pianist, conductor, teacher and composer. He studied the piano with his father, the composer Michał Krogulski, and performed to critical acclaim as a pianist in 1825 in various Polish towns and in Berlin, Dresden and Leipzig. From June 1828, partly because of health problems, he settled in Warsaw and concentrated on composition and teaching, studying composition under Elsner and Kurpiński. In 1834, probably prompted by Elsner, he turned his attention to choral singing. He organized and led amateur choirs in Warsaw churches, including the Piarists' church, which performed many of his own compositions as well as works by Haydn, Cherubini and Méhul.

Krogulski's works show the influence of Elsner and Kurpiński. In contrast to his piano works, his choral compositions, in particular the cantatas and masses with Polish texts, remained in the repertory until the end of the 19th century.

WORKS
(*selective list*)

MSS in PL-CZ, Kj, Wn, Wtm

Oj, żoneczka [Oh, my Little Wife] (comic op, C.T. and J.H. Cogniard), Warsaw, 28 Oct 1833
Choral: Karawana w pustyniach Arabistanu [Caravan in the Arabian Desert] (cant.), d, chorus, orch, Warsaw, 8 April 1835; Oratorium na Wielki piątek [Orat for Good Friday], Warsaw, 17 April 1835; Vespers, E, Warsaw, 1836; Miserere (orat), e, SATB, chorus, orch, Warsaw, 9 April 1841; 10 masses; other works; solo songs
Inst: Ov., d, orch, *c*1831; 2 pf concs., E, Warsaw, 15 Dec 1830, b, Warsaw, 13 April 1832; Octet, d, Warsaw, 16 April 1834; Str qt; Pf qt; Sonata, pf; La bella cracoviena, pf (Leipzig, 1837); other pf miniatures

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J.M. Wiślicki: *Krogulski jako kompozytor religijny* [Krogulski as a religious composer] (Warsaw, 1843)
W. Hordyński: *Józef Władysław Krogulski: życiorys i twórczość fortepianowa* [Biography and piano works] (diss., U. of Kraków, 1939)

BARBARA CHMARA-ŻACZKIEWICZ

Krohn, Ernst C(hristopher) (*b* New York, 23 Dec 1888; *d* Santa Fe, 21 March 1975). American musicologist and music bibliographer. He studied the piano with Ottmar Moll (1900–13); he was named Moll's first assistant and continued to teach with him until 1934. From 1920 he studied music history privately. He was a lecturer in music history at Washington University, St Louis (1938–53), and director of music at St Louis University (1953–63). In 1963 he was appointed honorary curator of the Gaylord Music Library of Washington University.

Krohn was noted as a chronicler of the musical history of Missouri. His *A Century of Missouri Music* is based on a series of articles originally published in 1923, and Krohn added details of the growth of musical activities in his adopted state, particularly in the St Louis area. As a piano teacher he wrote numerous compositions and articles on piano teaching; from 1910 to 1950 he was an assistant editor for the Shattinger Piano & Music Co. of St Louis.

WRITINGS

'The Bibliography of Music', *MQ*, v (1919), 231–54
A Century of Missouri Music (St Louis, 1924; repr. 1971 as *Missouri Music*) [repr. incl. 'A Bibliography of the Writings and Compositions of Ernst C. Krohn', 317–21]
'Die Musikwissenschaft in Amerika', *ZMw*, viii (1925–6), 297–308; ix (1926–7), 365–7
'Alexander Reinagle as Sonatist', *MQ*, xviii (1932), 140–49
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'Vatican Music Collections on Microfilm at St. Louis University', *Caecilia* [New York], lxxxiv (1957), 95
'Music in the Vatican Film Library at St. Louis University', *Notes*, xiv (1956–7), 317–24
'Some Solo Cantatas of Alessandro Stradella', *Manuscripta*, ii (1958), 3–15
'The *Nova Musica* of Johannes Ciconia', *Manuscripta*, v (1961), 3–16
'The Development of Modern Musicology', in L.B. Spiess: *Historical Musicology: a Reference Manual for Research in Music* (Brooklyn, NY, 1963/*R*), 153–72
'Musical Festschriften and Related Publications', *Notes*, xxi (1963–4), 94–106
'Musical Mechanical Figures in Formal Gardens', *Manuscripta*, xi (1967), 151–5
'Nelson Kneass, Minstrel Singer and Composer', *Yearbook for Inter-American Musical Research*, vii (1971), 17–42
'On Classifying Sheet Music', *Notes*, xxvi (1969–70), 473–8
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ed. J.B. Clark: *Music Publishing in St. Louis* (Warren, MI, 1988)

PAULA MORGAN

Krohn, Ilmari (Henrik Reinhold) (*b* Helsinki, 8 Nov 1867; *d* Helsinki, 25 April 1960). Finnish musicologist and composer. He studied music theory, the piano, organ and composition in Helsinki with Richard Faltin (1885–6), and continued his studies at the Leipzig Conservatory (1886–90) and at Helsinki University (MA 1894), where he took the doctorate in 1900 with a dissertation on Finnish sacred folk tunes; he also had a period of study in Weimar with Baussner (1909). Having collected folk music in Finland (1886, 1890, 1897–8) and Sweden (1897) he did extensive fieldwork in central Europe (1900, 1902, 1905, 1908, 1914, 1919, 1923 and 1930). Besides his activities as a music critic, choral conductor and organist he held appointments as a lecturer in music in

Helsinki at the Music Institute (1900–01, 1905, 1907, 1914–16), the Philharmonic Orchestra School (1900–01, 1904–14), the Church Music Institute (1923–30, 1933–44) and at the university (1900–18), where he became the first professor of musicology (1918–35). In 1910 he founded the Finnish section of the International Musical Society; he was the founder (1916) and chairman (1917–39) of the Finnish Musicological Society and a leading member of other music organizations, especially church music commissions. His many academic honours included an honorary doctorate of theology from Helsinki University (1955).

Krohn was the founder of Finnish musicology. His research was primarily in two areas: folk music and music theory, especially formal analysis. He published three large volumes of Finnish folk music (1893–1933) systematized according to the methods he devised. Developing the theoretical methods formulated by Riemann, he provided in his five comprehensive textbooks (1914–37) the Finnish terminology for the subject and the basis of subsequent Finnish music education. His interest in rhythmic analysis led him to evolve a hierarchy of musical forms from the smallest possible units to works on the scale of the *Ring*. Towards the end of his life he published large and detailed programmatic analyses of the symphonies of Sibelius and Bruckner, comparable to Lorenz's studies of Wagner. They have been criticized for a certain Christian-patriotic naivety, but have also attracted interest by virtue of their hermeneutic approach. Krohn's compositions are primarily sacred and include two oratorios, *Ikiaartehet* ('Eternal Treasures', 1912) and *Voittajat* ('The Conquerors', 1935), a *St John Passion* (1940), the opera *Tuhotulva* ('The Flood', 1918), cantatas, psalms and other church music.

WRITINGS

'La chanson populaire en Finlande', *2nd International Folk-Lore Congress: London 1891*, 241–5

'De la mesure à 5 temps dans la musique populaire finnoise', *Congrès d'histoire de la musique: Paris 1900* (Paris, 1901), 241–5; also in *SIMG*, ii (1900–01), 142–6

Über die Art und Entstehung der geistlichen Volksmelodien in Finnland (diss., U. of Helsinki, 1900; Helsinki, 1899)

'Melodien der Berg-Tscheremissen und Wotjaken', *SIMG*, iii (1901–2), 430–38

'Welche ist die beste Methode um Volks- und volksmässige Melodien nach ihrer melodischen (nicht textlichen) Beschaffenheit lexikalisch zu ordnen?', *SIMG*, iv (1902–3), 634–60

'Zweckmässige Notation von Psalmen und anderen rezitativischen Gesängen', 'Zur Einheitlichkeit der Notenschlüssel', 'Über das lexikalische Ordnen von Volksmelodien', 'Das akustische Harmonium der Universität zu Helsingfors', *IMusSCR II: Basle 1906*, 47–8, 55–6, 66–74, 75–83

'Über die typischen Merkmale der finnischen Volksmelodien in den Abteilungen A I und A II', 'Reform der Taktbezeichnung', *IMusSCR III: Vienna 1909*, 230–33, 386–402

Musiikin teorian oppijakso [Principles of music theory], i: *Rytmioppi*; ii: *Säveloppi*; iii: *Harmoniaoppi*; iv: *Polyfoniaoppi*; v: *Muoto-oppi* (Porvoo, 1911–37, vol.i rev. 2/1958)

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'Über die Methode der musikalischen Analyse', *IMusSCR IV: London 1911*, 250–8

'Mongolische Melodien', *ZMw*, iii (1920–21), 65–82

'Lohengrins formbyggnad', *STMf*, iv (1922), 1–25

'Erneuerung des musiktheoretischen Unterrichts I–III', *Bulletin de la Société 'Union musicologique'*, iii (1923), 2–15; iv (1924), 128–41; v (1925), 194–206

'Die Entwicklung der Opernform in Wagners Frühwerken', *Bayreuther Festspielführer 1924*

'Die Kirchentonarten', *Musikwissenschaftlicher Kongress: Basle 1924*, 220–30

'Zur Analyse des Konsonanzgehalts', *Festskrift tillägnad Hugo Pipping* (Helsungfors, 1924), 303–17

'Methode für Ausbildung zur Melodik', *Deutsche Musikgesellschaft: Kongress I: Leipzig 1925*, 190–98

'Puccini: Butterfly', *Gedenkboek aangeboden aan Dr. D.F. Scheurleer* (The Hague, 1925), 181–90

'Psalmengesang in der Volkssprache', *Festschrift Peter Wagner zum 60. Geburtstag*, ed. K. Weinmann (Leipzig, 1926/R), 118–23

'Die Form des ersten Satzes der Mondscheinsonate', *Musikhistorischer Kongress: Vienna 1927*, 58–65

'Fr. Aug. Gevaerts Stellung zum gregorianischen Gesang', *IMSCR I: Liège 1930*, 158–64

'Der tonale Charakter gregorianischer Rezitative', *Studien zur Musikgeschichte: Festschrift für Guido Adler* (Vienna, 1930/R), 33–44

Die Sammlung und Erforschung der Volksmusik in Finnland (Helsinki, 1933)

Die finnische Volksmusik (Griefswald, 1935)

Liturgisen sävellystyylin opas [The liturgical style of composition] (Porvoo, 1940)

Der Formenbau in den Symphonien von Jean Sibelius (Helsinki, 1942)

'Módszertani kérdések az összehasonlító népdalkutatásban' [Methods of comparative folk melody research], *Emlékkönyv Kodály Zoltán hatvanadik születésnapjára*, ed. B. Gunda (Budapest, 1943), 97–110

Der lutherische Choral in Finnland (Åbo, 1944); also in *Festskrift til O.M. Sandvik*, ed. O. Gurvin (Oslo, 1945), 122–47

Der Stimmungsgehalt der Symphonien von Jean Sibelius (Helsinki, 1945–6)

Anton Bruckners Symphonien: Untersuchung über Formenbau und Stimmungsgehalt (Helsinki, 1955–7)

'Formale und ideelle Einheitlichkeit der Symphonien Anton Bruckners', *Musikwissenschaftlicher Kongress: Vienna 1956*, 313–17

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Suomen kansan sävelmiä [Folktunes of the Finnish people] (Helsinki and Jyväskylä, 1893–1933)

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'Ilmari Krohn zum 70. Geburtstag', *Musiikkitieto* (1937), [special issue]

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N.-E. Ringbom: 'Ilmari Krohn 90 Jahre alt', *Mf*, xi (1958), 1–2

M. Hela: 'Suomen musiikin kunniavanhuksen mentyä' [The grand old man of Finnish music has passed], *Suomen musiikin vuosikirja 1959–60*, 8–12

T. Kuusisto: 'Ilmari Krohn', *Musiikkimme ellispäivää* (Porvoo, 1965), 162–5

E. Linnala: 'Ilmari Krohn opettajana' [Krohn as teacher], *Suomen musiikin vuosikirja 1966–67* (1967), 72–4 [with Eng. summary]

M. Huttunen: *Modernin musiikinhistoriankirjoituksen synty Suomessa* [The beginnings of modern music history writing in Finland] (diss., U. of Turku, 1993)

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ERKKI SALMENHAARA

Kröll, Georg (*b* Linz am Rhein, 3 May 1934). German composer and pianist. He studied at the Cologne Musikhochschule, where his teachers included Frank Martin and Bernd Alois Zimmermann. He also took courses at the Gaudeamus Foundation (1959–61) and the Internationale Ferienkurse für Neue Musik, Darmstadt (1962), with Pousser, Boulez, Maderna and others. As a member of Gruppe 8 (1969–72) he participated in the performance of outdoor and communal compositions. From 1964 to 1997 he taught at the Rheinische Musikschule, Cologne. His many distinctions include a scholarship from the Villa Massimo, Rome (1969–70).

Kröll's early compositions were influenced by the music of Schoenberg, Stravinsky, Bartók and Boulez. *Magnificat* (1958), his first mature work, uses serial techniques.

Around 1970 he adopted the idea, previously explored by Zimmermann, Ligeti and others, of overcoming the small units inherent in serial thinking by composing with multiple layers of sound. During the 1970s he worked increasingly towards achieving aural transparency through a reduction in complexity. At the same time, his long-standing interest in early music exerted a strong influence. Much of the chamber music, a large part of his output, is written for unusual combinations of instruments; *Pezzi bassi ed alti* (1986), for example, is scored for double bass, harp, celeste and percussion. The potential conflict arising from such instrumental combinations is often treated thematically. Using serial techniques, Kröll has developed a dialectic between simple (partly motivic) and complex configurations. His finely wrought syntheses of timbres, especially in his earlier works, suggests a comparison with Kurtág.

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(*selective list*)

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JÖRN PETER HIEKEL

Kroll, William (*b* New York, 30 Jan 1901; *d* Boston, 10 March 1980). American violinist. He studied at the Berlin Hochschule with Marteau (1911–14), made his début in New York in 1915, and continued his studies with the violinist Franz Kneisel and the theorist P. Goetschius at the Institute of Musical Art, New York (1917–22). As a soloist, and chamber music player with groups such as the Elshuco Trio (1922–9), the Coolidge Quartet (1936–44) and the Kroll Quartet (1944–69), he toured extensively in the USA, Mexico, Canada and Europe. In 1958–9 he played sonatas with Arthur Balsam, mainly in Europe. In 1942 he was awarded the Coolidge Medal for services to chamber music.

Kroll taught at the Institute of Musical Art (1922–38), at the Peabody Conservatory (1947–65) and at the Cleveland Institute (1964–7). In 1943 he joined the staff of the Mannes College, New York, and in 1949 began teaching at Tanglewood. In 1969 he was appointed professor of the violin at Queens College, New York. He published works for string quartet, chamber orchestra and solo violin. Kroll's playing combined vigour and elegance, and he was at his best in chamber music. He played the 'ex-Ernst' Stradivari of 1709.

BORIS SCHWARZ/MARGARET CAMPBELL

Krombholc, Jaroslav (*b* Prague, 30 Jan 1918; *d* Prague, 16 July 1983). Czech conductor. At the Prague Conservatory and the Master School (1937–42) he studied with Novák and Talich, attended Hába's quarter-tone classes and, at Prague University, Zdeněk Nejedlý's lectures. He joined the National Theatre staff in 1940 and in 1942 Talich entrusted him with the première of Bořkovec's *Satyr*. He also worked at the E.F. Burian Theatre and with the Czech PO. In 1944 he became head of the Ostrava Opera, but in 1945 he returned to Prague, where he was appointed conductor and a member of the management of the National Theatre, eventually becoming one of its leading musical personalities. In 1973 he was also appointed chief conductor of the Prague RSO.

Central to Krombholc's career was opera. Here he displayed sensitivity to drama and also the experience gained from working with the prominent Czech men of the theatre, E.F. Burian and Pujman. In 1949 and 1955 he won state prizes for his outstanding performances of *Dalibor* and *Libuše*. His interpretation of Fibich was regarded as a model. He achieved significant success with Ostrčil's *Honza's Kingdom*, Foerster's *Eva*, Jeremiáš's *The Brothers Karamazov*, Burian's *Maryša*, Kubelík's *Veronika* and the operas of Novák, Cikker and Suchoň. Outside Czechoslovakia he was known for his appearances at the Vienna Staatsoper, where he first conducted in 1959, Covent Garden, Budapest, Stuttgart, and at the Holland and Edinburgh festivals; as the conductor of the National Theatre company on its foreign tours; and for his many excellent recordings. Krombholc also had a wide concert repertory: his interpretations of Smetana's *Má vlast*, Ostrčil, Suk, Hindemith, Kodály, Orff, Milhaud and Schoenberg particularly give evidence of his exceptional learning. He toured in South America, was a frequent guest in England and Vienna, and appeared in Italy, the USSR and Germany. He composed a symphony (1942), chamber and vocal works.

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ALENA NĚMCOVÁ

Kromer, Marcin (*b* Biecz, nr Tarnów, 1512; *d* Lidzbark, north-west of Warsaw, 23 March 1589). Polish historian, theologian and music theorist. He studied at the Jagellonian University, Kraków, from 1528 to 1530, and from 1537 to 1540 in Padua and Bologna. In the interim he had been employed by the court and lived in Vilnius. From 1540, back in Poland, he embarked on an ecclesiastical career, first as rector of Biecz (1542), then as parish priest at Wiślica and Sandomierz and as canon at Kielce. He took an active part in the Counter-Reformation in Poland, being largely responsible for inviting Jesuits into the country. He was also active as a diplomat: from 1545 to 1558 he was the secretary of the king's chancellory, and during this period he travelled abroad several times, visiting Rome and Vienna. In 1570 Kromer was nominated as the coadjutor to the see of Ermeland (Varmia) and in 1579 became its bishop, remaining in this post until his death.

Kromer's historical and literary works are of particular significance in the evolution of Polish culture, and draw heavily on knowledge gleaned during his reorganization of state archives in Kraków. His musical writings, *Musicae elementa* (Kraków, 1532, incomplete; facs. in MMP, ser.D, ii, 1975) and *De musica figurata* (published jointly with Sebastian z Felsztyna's *Opusculum musices noviter*

congestum, Kraków, 1534, 1539; facs. of both in MMP, ser.D, iv, 1976) are less important. *Musicae elementa* concerns elementary principles of music, and mainly follows the usual 16th-century pattern, beginning with a long praise of music in verse ('Encomium musicae') in which the author considered, among other things, the ethical attributes of musical scales. *De musica figurata* (trans. and ed. A. Seay, Colorado Springs, 1980), devoted to mensural theory, appears to depend on the views of Tinctoris and Adam von Fulda.

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ELŻBIETA WITKOWSKA-ZAREMBA

Kroměříž (Ger. Kremsier; Lat. Cremsirium). Town in central Moravia in the Czech Republic. Kroměříž was the residence of the bishops of Olomouc from the 13th century onwards. In 1260 Bishop Jindřich Zdík had the church of St Mořic built there, and founded a collegiate chapter. The episcopal Kapelle was based in Kroměříž from the second half of the 14th century. Bishop Jan ze Středy (1364–80) employed a *figellator*, a player on the *ala bohemica* and a good singer as succentor. After the 16th century the church of St Mořic also had an organ. Bishop Stanislav Pavlovský (1579–98) employed Jacobus Handl Gallus, who dedicated many works to him, as his *praefectus capellae* in the years 1579–85. Gallus was succeeded by Andreas Ostermayer, who held the post until 1588. The Kapelle at this time comprised ten musicians in all: the *rector chori*, the organist, five adult choristers and two trebles, and a trumpeter. Pavlovský's successor, Cardinal Franz Dietrichstein (1599–1636), preferred to stay in his family residence of Mikulov, where he had several Italian composers in his service (Carolo Abbate, Giovanni Battista Aloisi, Claudio Cocchi and Vincenzo Scapitta). Archduke-Bishop Leopold Wilhelm (1637–62) usually lived outside his diocese, but the administrator of his estates appointed in 1644, Johann Nikolaus Reiter von Hornberg, maintained active relations with a number of composers, including Alberich Mazak, Adam Michna, Wendelin Hueber and Johann Kaspar Kerll. In 1643, when Torstenson's army burnt the town, musical life there was almost entirely extinguished.

One of the most brilliant periods in the history of Kroměříž was the period under the rule of Bishop Karl Liechtenstein-Castelcorno (1664–95), who not only rebuilt the residence and the town but also maintained a well-equipped Kapelle. Its Kapellmeister was the trumpeter and composer Pavel Vejvanovský, and around 1668–70 Biber was a chamberlain there. Even after his flight to Salzburg he sent works of his to Kroměříž. The bishop's chaplain in 1674–8 was Philipp Jakob Rittler. The bishop also had close connections with Johann Heinrich Schmelzer, who regularly provided him with the imperial Hofkapelle's latest pieces. Since the imperial court organist Alessandro Poglietti needed the bishop's help over an inheritance, he too provided him with compositions. In this way Liechtenstein was able to build up a fine collection of music, originally numbering some 1400 works, of which 1152 survive. The Liechtenstein music collection represents the greatest collection of 17th-century church and dance music in central Europe, and is our main source of knowledge of the music of the court of Leopold I. It includes some 130 compositions by Vejvanovský and the only autograph manuscripts of Biber. Unfortunately nothing remains of the 60 musical instruments, which included some made by Jakob Stainer and Niccolò Amati.

In the era of Cardinal Wolfgang Hannibal von Schrattenbach (1711–38) Italian opera and oratorio came to Kroměříž. Schrattenbach's Kapellmeister was Válav Matyáš Gurecký, and Carlo Tessarini was employed in the years 1736–8. Singers from the Piarist college in Kroměříž joined the episcopal Kapelle for performances of opera.

Under Bishop Leopold Egk von Hungersbach (1758–60) the Kapelle performed only early Classical instrumental music. The Kapellmeister was Anton Neumann, and among the musicians was the French horn and baryton virtuoso Karl Franz. The catalogue of music performed by the Kapelle in 1760 includes the earliest mention of Joseph Haydn's Symphony no.1. After Neumann's departure in 1762 musicians of little significance held the post of Kapellmeister. Curiously, no printed or manuscript music of the first half of the 18th century survives in the archives.

The first archbishop of Olomouc, Anton Theodor Colloredo-Waldsee (1777–1811), appointed Ignaz Küffel his director of music in 1780–82, and the post was held from 1788 to 1811 by the violin virtuoso, opera conductor and composer Franz Götz. Most of the Colloredo collection of music has been preserved; it includes works from the 1760s, and consists predominantly of symphonies, chamber music, music for wind band and works for piano or harpsichord. Among the composers represented, the most outstanding are J.C. Bach, Boccherini, Dittersdorf, Haydn, Koželuh, Mozart, Paisiello, Pleyel, J.A. Štěpán, Vaňhal and Wagenseil.

After the economic bankruptcy of the empire in 1811, the bishops maintained only the obligatory trumpeters and a wind band. This state of affairs prevailed under Archbishop Maria Thadäus Trautmannsdorf (1811–19) and Cardinal Archduke Rudolph von Habsburg (1819–31). He too maintained an eight-man wind band as part of his bodyguard. Well known for his friendship with Beethoven, Archduke Rudolph ceased to devote any time to music when he was appointed archbishop. After his death, he left his large collection of music to the Gesellschaft der Musikfreunde in Vienna, but his own works remained in Olomouc and are now in the archiepiscopal music archives in Kroměříž. No wind-band music from the period when he was archbishop has been preserved. Rudolph's successors no longer maintained any musical ensembles, though there are documents recording that the last trumpeters were still employed in 1849.

Music in the town's parish church of the Panna Marie was provided by the rector of the civic school. The town musicians (known as *Thurner*) also played there, as well as in the church of St Mořic. Jan Leopold Kunert (1784–1865), appointed a town musician in 1811, was also distinguished as a composer. The musical seminary

of the Piarist college founded by Bishop Liechtenstein in 1687 was of great importance to the musical education of the young. Some 400 musicians were trained in this seminary between 1708 and 1835. After 1768 the college had its own church, where oratorios were performed.

In 1863 the choir Moravan was founded in Kroměříž and became very active in concerts, performing major cantatas by Dvořák and even some operas. In 1903 its conductor Ferdinand Vach (1860–1939) founded the Pěvecké sdružení moravských učitelů (Moravian Teachers' Choral Society), which became famous for its performances of Janáček's works for male-voice chorus. Since 1962 the chamber choir Moravští Madrigalisté has been active in Kroměříž, under its choirmaster Jiří Šafařík.

The Higher Music School of Kroměříž was founded in 1949, and in 1971 became the Pavel Vejvanovský Conservatory. Since 1991 there has been a church conservatory, run on an ecumenical basis.

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JIŘÍ SEHNAL

Krommer, Franz (Vinzenz) [Kramář, František Vincenc] (*b* Kamenice u Třebíče, 27 Nov 1759; *d* Vienna, 8 Jan 1831). Czech composer. He was the son of the innkeeper and later mayor of Kamenice Georg Krommer (Jiří Kramář, 1737–1810), and the nephew of the composer and choirmaster Anton Matthias Krommer. He is often known as 'Krommer-Kramář'.

From the age of 14 until Krommer was 17 he was taught the violin and organ by his uncle in Turan; he taught himself theory. After about 1777 Krommer was temporary organist in Turan. In 1785 he moved to Vienna and after staying for one year found employment as a violinist in the orchestra of the Duke of Styrum in Simontornya (Hungary). Two years later he was promoted to the post of musical director. Towards the end of 1790 he became Kapellmeister of Pécs Cathedral; after 1793 he acted as Kapellmeister and composer in the service of a Duke Karolyi and later of Prince Antal Grassalkovich de Gyarak.

Returning to Vienna in 1795, Krommer presumably taught composition before being appointed Kapellmeister to Duke Ignaz Fuchs in 1798. In 1806 he applied, unsuccessfully, to join the Vienna Hofkapelle as a violinist; after 1810 he was employed as Ballett-Kapellmeister of the Vienna Hoftheater. On 14 June 1815 he was appointed *Kammertürhüter* to the emperor, and in this office accompanied Emperor Franz I to Paris and Padua in the same year, and to Verona, Milan and Venice in 1816. From 13 September 1818 until his death he succeeded Leopold Anton Kozeluch as the last official director of chamber music and court composer to the Habsburg emperors.

Krommer was one of the most successful of the many influential Czech composers in Vienna at the turn of the 18th century. His creative output comprises over 300 works, although he only began to publish them in later years. Krommer's reputation is attested by the rapid spread of his compositions in reprints and arrangements by German, Danish, French, English, Italian and American publishers, and equally by his honorary membership of the Istituto Filarmonico in Venice, the Philharmonic Society in Ljubljana, the Musikverein in Innsbruck and the conservatories in Paris (1815), Milan (1818) and Vienna (1826). With the exception of piano works, lieder and operas, Krommer cultivated all the musical genres of his time, and was regarded (with Haydn) as the leading composer of string quartets, and as a serious rival of Beethoven. The present view, however, places his solo concertos for wind instruments as his most individual accomplishments. In his symphonies, solo concertos and chamber music he followed the style of Haydn and Mozart, and yet his modes of expression extend from the *galant* style of the earlier 18th century to Romanticism. His violin duets have proved to be his most lasting works: they were still in use at the end of the 19th century as instructive pieces for students. His violin concertos, however, are largely forgotten: they were modelled on those of Pierre Rode, and the demands of their solo parts allow some insight into Krommer's own ability on the violin; but his chamber music with piano shows a lack of familiarity with the technical possibilities of keyboard instruments. His numerous dances, marches and compositions for brass band, all within the Viennese tradition for these genres, are of special interest when compared with similar works by Beethoven.

Krommer's son August Krommer (*b* Vienna, 1807; *d* Vienna, 27 March 1842), an insurance agent in Vienna,

was for a time a violinist in the orchestra of the Burgtheater, and also appeared in public as a pianist in 1833.

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ORCHESTRAL

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OTHMAR WESSELY

Kronos Quartet. American string quartet. It was founded in Seattle in 1973 by David Harrington, James Shaellenberger, Tim Kilian and Walter Gray. It underwent several personnel changes – Shaellenberger being replaced in turn by Roy Lewis (1975–7) and Ella Gray (1977–8), and Kilian being succeeded by Michael Jones (1976–7) and Hank Dutt – before transferring to San Francisco in 1978. At that point John Sherba came in as second violinist and Joan Dutcher Jeanrenaud as cellist to join Harrington and Dutt. For a time the group was based at Mills College, Oakland, but since 1982 it has been resident at the University of Southern California. It made its New York début in 1984 and has toured Europe, Africa, South America and East Asia. In San Francisco it gives an annual series of concerts and has its own radio programme. The Kronos Quartet's appetite for new music has become legendary and, along with the Arditti Quartet, it played a major role in the revival of the string quartet medium in the last quarter of the 20th century. It has given over 400 premières, among them those of Hamza El Din's *Escalay*, Górecki's *Already it is dusk*, Gubaydulina's Fourth Quartet, Thomas Oboe Lee's Third Quartet, Terry Riley's *Salome Dances for Peace*, Sallinen's *Pieces of Mosaic*, Sculthorpe's 10th and 11th quartets and *Irkanda IV* (in the version for string quartet), John Zorn's *The Dead Man* and pieces by Cage, István Márta, Rihm and Kevin Volans. Morton Feldman wrote his four-hour Second Quartet and 80-minute Piano Quintet for the group, which has also had a close relationship with Philip Glass. Its enterprising recitals mix new music and 20th-century classics by composers such as Ives, Nancarrow, Schoenberg, Webern, Berg, Bartók and Shostakovich with transcriptions of jazz and rock music. Among its many recordings, two of the most compelling are George Crumb's *Black Angels* and Steve Reich's *Different Trains*, a haunting work dedicated to the ensemble.

TULLY POTTER

Kronstadt (Ger.). *See* BRAŞOV.

Kroó, György (*b* Budapest, 26 Aug 1926; *d* Budapest, 12 Nov 1997). Hungarian musicologist. He studied the violin with Dezső Rados at the Liszt Academy, where he also studied musicology with Szabolcsi and Bartha (1951–6); he graduated in 1956 with a dissertation on Bartók's *A fából faragott királyfi* ('The Wooden Prince'). In 1957 he became head of the music education section of Hungarian Radio and was guest lecturer (1960), associate professor (1967), professor of musicology (1969) and head of the musicology faculty (1973–96) of the Liszt Academy. He took the CSc in 1964 with a dissertation on the 'rescue' opera, and was awarded the Erkel Prize in 1963. In 1960 he became the Hungarian Radio representative at the

annual Rostrum of Composers at UNESCO; in 1967–8 he toured the USA as a Ford scholar. In 1983 he was awarded the doctorate for his book on Wagner's *Ring*. He received the grand prize of the Arts Foundation (1987), and, for his critical work, the Hemingway (1994) and Széchényi prizes (1995). He was posthumously awarded Hungarian Radio's Prize for Excellence in recognition of his life's work.

As a music historian, critic and teacher, Kroó exerted a decisive influence on Hungarian musical culture for several decades. His capacity for a universal outlook and his high standards played a significant role in forming the views of his pupils and successive generations. His critical and analytical appraisals, which appeared both in journals and on Hungarian Radio, became an intrinsic part of musical life; they continue to play an important educational role. As an academic, it was mainly in the areas of 19th-century music, the works of Béla Bartók and contemporary Hungarian music that he brought to light new discoveries and connections. Aside from biographies of Berlioz, Wagner and Schumann he produced a number of large-scale studies (Liszt, Brahms) of the period. His scholarly temperament is perhaps best represented by his work on Wagner's *Ring*. He embraces the totality of Wagner's compositional thinking by exploring the relations between the textual source, the Germanic legends and the libretto; inspecting the tools of composition; discovering the connections between leitmotifs and presenting the character developments of Wotan and Brünnhilde. The Wagner cult in Hungary has also been nourished by Kroó's Hungarian editions of Wagner's writings and Cosima's diaries (Budapest, 1983). His studies of Bartók span the whole length of his career and include articles, books and a CD-ROM, which appeared in 1995. His other main area of research is the French rescue opera and its influence on operatic history; in his monograph on Szabolcsi (1994), he passes on the aesthetic methodology and cultural legacy which he himself also represented.

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ZSUZSANNA DOMOKOS

Kropfgans [Kropffgans, Kropfganss], **Johann** (*b* Breslau [now Wrocław], 14 Oct 1708; *d c*1771). German lutenist and composer. He probably received his earliest lessons from his father, also called Johann (*b* Neustadt an der Orla, 12 Sept 1668; *d* after 1731), who had studied with the eminent lutenists Le Sage de Richée and S.L. Weiss and was active as a lutenist and merchant in Breslau. The younger Johann's brother Johann Gottfried (*b* Breslau, 17 Dec 1714) was also a lutenist and composer, and it is possible that, with such similar names, biographies of the three musicians have been somewhat confused. Johann's sister Johanna Eleonora (*b* Breslau, 5 Nov 1710) also played the lute.

By 1732 Kropfgans had impressed J.G. Walther with his ability to extemporize, play thoroughbass, transpose and compose for his instrument. Soon after 1735 he became, like his father, a pupil of Weiss when he joined the private Kapelle of the Saxon chief minister, Count Heinrich von Brühl. In 1737 he visited Berlin and in summer 1739 joined Weiss and Wilhelm Friedemann Bach to visit J.S. Bach in Leipzig, where, according to the

report of a family member, there was 'extra-special music' during their four-week stay. After Brühl's death in 1763 Kropfgans moved to Leipzig, where he was active as a freelance musician and member of J.A. Hiller's Grosses Concert, performing regularly in concerts until 1769. It is said that 'he displayed on these occasions his fluency in accompanying recitative on the theorbo and with his instrument was much in demand for all operas and oratorios'.

Kropfgans's music for his instrument was extensive, to judge from that listed in various Breitkopf catalogues, but only a tiny proportion has survived. The extant solo works are mostly minuets or character pieces in a light, *galant* style, possibly intended for amateurs. The chamber music is notable for the independence of some of the cello parts. Kropfgans seems also to have made something of a speciality of arranging vocal music for the lute; three of the four sets of Hiller operetta arrangements listed in Breitkopf's catalogues were probably his work.

WORKS

SOLO LUTE

6 menuets, F, g, G, G, D, D; menuet La jardiniaire, F; menuet and double, B♭; menuet a bonne nuit, B♭; Pastorella, C; Le postillon, D; Presto, B♭; sinfonia, D: all *D-Mbs* 5362

3 partitas, F, G, G, *LEm* III.11.64

Lost, listed in Breitkopf catalogues, 1760–61: 3 sonates pour le lut, op.1 (pubd Nuremberg); arrs. of arias by Hasse, Porpora and ?Hiller

ENSEMBLE

2 concs., d, C, *D-LEm* III.11.64 (lute pt only)

Sonata a 3, F, *Bsb* Mus.ms.12165

2 divertimentos, B♭, F; conc., c; Sonatine pour la divertissement, D, lute, vn, vc/lute, hpd (attrib. 'Pichler' in *B-Br* II.4089); Trietto, C (lute pt only); trio, B♭ (lute pt only); 2 trios, C, G: all *Br* II.4088

Lost, listed in Breitkopf catalogues, 1760–61: 6 duets, 2 lutes; qt, lute, fl, vn, vc; 32 trios, lute, vn/fl, vc

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TIM CRAWFORD

Kropfreiter, Augustinus Franz (*b* Hargelsberg, nr St Florian, 9 Sept 1936). Austrian composer and organist. After schooling in Linz he entered the Augustinian monastery of St Florian as a choirman. There he had his first tuition in music theory, with Johann Krichbaum; he continued his studies with Eder at the Bruckner-Konservatorium in Linz (1954–5) and at the Vienna Musikhochschule (1956–60), where he studied composition with Tittel and the organ with Walter Pach. He then returned to St Florian as organist; in 1965 he took over the direction of the monastery choir and the instruction of the boys' choir. He has travelled extensively in western Europe as organist and improviser and has broadcast and made recordings on the Bruckner organ at St Florian.

Kropfreiter's earliest published compositions show the influence of Hindemithian counterpoint on the one hand and the harmonic colouring of Martin and Alain on the other; polyphonic textures and, to a large extent, polytonality have continued to characterize his style. While vocal and organ works dominate his output, his increasing involvement with orchestral and chamber music composition has brought with it a broadening of his music's expressive range.

WORKS

(*selective list*)

Orch: Hpd Conc., 1960; Gui Conc., 1965; Sinfonia, str, 1975; Sinfonia concertante, wind qnt, str, 1979; Conc., cl, chbr orch, 1982; Conc., org, orch, 1984; Conc., str, 1984; Sym. no.1, 1985; Sinfonia, str, 1985; Sym. no.2, 1990; Sym. no.3, 1994–5; Metamorphosen über ein Thema von Anton Bruckner, 1995–6

Vocal: Geistliche Gesänge, S, org, 1961, and Bar, org, 1963; In memoriam (R.M. Rilke), S, fl, va, vc, 1963; Altdorfer-Passion, A, Bar, 11 insts, 1965; Vom Baum des Lebens (H. Hesse), A, chbr orch, 1974; Kirchenliedsätze, 3/4 pt mixed chorus, 1978; Severin (orat), solo vv, chorus, org, orch, 1980–81; Missa choralis 'Orbis factor', mixed chorus, opt. congregation, org, 1982; Galgenlieder (C. Morgenstern), Bar, pf, 1983; Deutsche Messe, 3 pt chorus of high vv, org, 1985; Stabat Mater, mixed chorus, 1986; Grazer Messe, chorus, 6 brass, org, 1987; Missa 'Cantores Dei', chorus, 6 brass, 1988; Brixener Dom-Festmesse, chorus, org, 1992; Soliloquia (St Augustinus), Bar, chorus, org, orch, 1993; Ein Haus aus Stein (D. Dunkl), 3 songs, S, pf, 1994

Chbr and solo inst: Conc. responsoriale, hpd, org, 1966; Wind Qnt, 1968; 5 Aphorismen, cl, pf, 1970; Konzertante Musik, org, 10 wind, 1974; Divertimento I, wind qnt, 1977; Divertimento II, wind qt, 1980; Sonata, gui, 1983; Sonata, cl, pf, 1986; Duo concertante, cl, vc, 1988; Trio, cl, vc, pf, 1989; Meditation mit Variationen, 11 brass, 1989; Torrö, wind octet, 1994

Org: Dreifaltigkeits-Triptychon, 1959; Introduction and Passacaglia, 1961; Sonatas, 1961; Der grimmig Tod mit seinem Pfeil, 1961; Sonata, 1967; Partita on Es kommt ein Schiff geladen, 1971; Signum, 1976; In dich hab'ich gehoffet, Herr, 1981; Marienkroner Magnificat, 1987; Fanal, 1992

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HANS-HUBERT SCHÖNZELER/R

Kropstein, Nikolaus (*b* Zwickau, *c*1492; *d* Schneeberg, 1562). German pastor and composer. He studied in Leipzig from 1512 (but was sent down) and in Wittenberg, where he matriculated on 6 May 1513. From 1527 he was a Lutheran priest in Burgstein, near Plauen, from 1534 a deacon at St Katharinen, Zwickau, and from 1539 a priest in Geyer. In 1554 he became archdeacon in Schneeberg, where he remained until his death.

With Thomas Popel, Valentin Rab and others, Kropstein belongs to the number of early Protestant composers in the Erzgebirge whose religious attitude and musical activities had received their impetus from Wittenberg, the centre of the Lutheran Reformation. He probably maintained connections with Georg Rhau and Wittenberg University established in his student days, for his 13 works appear in Wittenberg sources (RISM 1542[12]; *D-Dl* 1/D/3; *Z* 73; *H-BA* 22–3). The texts and dates of the compositions suggest that some were intended as comments on the religious and political events of the period 1547–50: the Schmalkalden war, Charles V's antagonism towards Protestantism, and the Augsburg and Leipzig Interims. (Two pieces are in modern editions: one in K. Ameln and C. Mahrenholz, *Handbuch der deutschen evangelischen Kirchenmusik*, i/2, Göttingen, 1942; one in EDM, 1st ser., xxi, 1942/*R*.)

Few works by Kropstein survive and most that do are mere fragments. His motet *Nimm von uns Herr*, on the cantus firmus *Aufer a nobis*, is technically accomplished,

alternating full-voice sections with passages for few voices, and using imitation, declamation and rhetorical figures in a mainly polyphonic texture. Although there are no German psalm motets by Kropstein, his other German works place him close to Stoltzer's followers.

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WOLFRAM STEUDE

Kroshner, Mikhail Yefimovich (*b* Kiev, 1900; *d* Minsk, 1942). Belarusian composer. Kroshner studied the piano at colleges in Kiev, Moscow and Sverdlovsk; in 1931 he began studying composition with Zolotaryov in Sverdlovsk, and in 1933 he moved to Minsk with his teacher, graduating in 1937 from the conservatory there. From 1933 to 1938 he was an accompanist at the Belarusian Theatre of Opera and Ballet.

Kroshner's career as a composer is closely associated with Belarus. He made many arrangements of Belarusian folk music, and wrote dance suites, and sets of variations for piano and for orchestra based on these sources. His work in the theatre and his practical knowledge of the stage resulted in Kroshner's most significant work – the ballet *Solovey* ('The Nightingale'), after the tale by Zmitrok Byadulya, 1939. The tragic theme of the love between the serf artists Simon (the nightingale) and Zosya is reflected in lyrical music which, while possessing a picturesque quality (the folk colouring is reflected in the orchestra's imitation of the fife and cimbalom), has a well-developed ethnographic character. Particularly captivating is the popular character of the music of the well-known songs 'Oy, palïn moy, palïnochek', 'Perapyolachka', 'Lyavonikha', 'Pol'ka-Yanka', 'Bul'ba' and a number of Polish dances. The ballet was staged successfully in Minsk, Moscow and Odessa in 1939 and 1940. The lyrical aspects of Kroshner's style are evident in his romances set to words by Pushkin, Yanka Kupala and Yakub Kolos. Kroshner also enjoyed working on folksong arrangements of the eastern European Jews (ashkenazim); his arrangements of Jewish songs of the 18th and 19th centuries were set out in the form of the romance-scena. His sensitivity to the modal character of the songs and the decorative ornamentation in the texture bring Kroshner's arrangements close to the style of the composers of the St Petersburg school of the early 20th century. Kroshner was killed in the Minsk ghetto in 1942 and the majority of his papers were destroyed.

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Inst: Tanseval'naya syuita [Dance Suite], orch; Kaprichchio [Caprice], vn, pf; Variatsii na belorusskuyu temu [Variations on a Belarusian Theme], pf
Choral: Utoplennitsa [The Drowned Girl] (A.S. Pushkin), cant., 1930s; choruses to words by V. Lebedev-Kumach, A. Surkov and N. Korolyova, 1935–9
Songs (for 1v, pf): 3 yevreyskiye pesni (starogo bïta) [3 Jewish Songs (of the Old Way of Life)], 1939; Moyey lyubimoy [To my Favourite] (Ya. Kolos); Sosna [The Pine] (Ya. Kupala); Sozhzhonnoye pis'mo [The Burnt Letter] (Pushkin); Tsvetok [A Flower] (Pushkin)

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TAISIYA SHCHERBAKOVA

Kross, Siegfried (*b* Wuppertal, 24 Aug 1930). German musicologist. He studied musicology with Gurlitt at Freiburg University and with Schmidt-Görg at Bonn University. After working at the Beethoven Archiv (1954), he took the doctorate at Bonn University in 1957 with a dissertation on Brahms's choral works. Later he was an assistant of the musicology institute there (1960–66), completing his *Habilitation* in 1966 with a thesis on Telemann's instrumental concertos; he was then appointed lecturer (1967) and professor (1970). He was made editor of the collected edition Dokumentation zur Geschichte des deutschen Liedes in 1973. He retired in 1995. His research has been mainly concerned with music of the 18th and 19th centuries, especially that of Brahms, and the music history of the lower Rhine.

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WOLFRAM STEINBECK

Kroupalon [kroupezion] (Gk., pl. *kroupala; kroupezai*). *See* SCABELLUM.

Krov [Krob, Krow, Kroff], **Josef Theodor** (*b* Nové Strašecí, 19 Dec 1797; *d* Draguignan, nr Nice, 1 March 1859). Bohemian singer, teacher and composer. He was educated at the Piarist Gymnasium in Prague and studied philosophy and law; at the same time he studied the cello and singing and became a theory pupil of Tomášek. In 1823–4 he took part in several early Czech operas given by a circle of patriots in Prague, and later he became a professional singer. He worked in Budapest, Munich and Stuttgart. In 1831 he moved to Mainz, but was soon forced into exile because of his nationalist sympathies. He therefore moved to Amsterdam, and in 1835 to London where he established himself as a popular teacher among the aristocracy. Poor health forced him into early retirement, and he spent the last year of his life in Switzerland and southern France.

Krov's compositional output almost exclusively comprises songs and choruses, cast in the prevailing popular style of the early 19th century. He is known particularly for his drinking-song *Těšme se blahou nadějí* ('Blissfully hoping we will enjoy'). Written between 1823 and 1825 to a text by Václav Hanka, the song grew to take on patriotic connotations; Krov's authorship fell into oblivion in his own country and for some time the tune was taken for an early Hussite hymn. As such it was anonymously printed and also transcribed for piano by Liszt. Meanwhile the song had been published by Schott (Mainz, 1831) under Krov's name and with additional German words by the pseudonymous Workiński as *Polen wird für ewig Polen*; in this form it achieved immense popularity, despite suppression by the state censor. It was extensively quoted by Balfe in *The Bohemian Girl* and František Škroup in his incidental music to J.J. Kolár's nationalist play *Žižková smrt* ['Žižka's death'].

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GRACIAN ČERNUŠAK/KARL STAPLETON

Kroyer, Theodor (*b* Munich, 9 Sept 1873; *d* Wiesbaden, 12 Jan 1945). German musicologist. He initially studied theology, but changed to music, attending both the university and academy in Munich; his teachers were Sandberger and Rheinberger. After taking the doctorate at Munich in 1897 with a dissertation on chromaticism in the Italian madrigal, he became music critic to the Munich *Allgemeine Zeitung*, a post he held until 1907. In 1902 he completed his *Habilitation* at Munich with a work on Senfl and became reader in 1907. In 1920 he succeeded Hermann Abert as professor at Heidelberg, moving to Leipzig as professor in 1923, where he founded and edited Publikationen älterer Musik which was intended as a supplement to Denkmäler deutscher Tonkunst. He also did valuable work in building up the Leipzig music department and in 1926 he arranged the acquisition by Leipzig of the musical instruments from the Heyer collection in Cologne. In 1932 he was appointed to the newly created chair of musicology at Cologne, where he remained until his retirement in 1938.

Kroyer's work was largely concerned with 16th-century vocal music: of his many writings in the field, his work on the Italian madrigal, on Senfl and Aichinger, and his critical editions of their music was of importance. At the same time he was fully aware of contemporary trends in music and as a music critic in Munich was one of the earliest to recognize the importance of Reger; his books on his teacher, Rheinberger (1916), and on his contemporary, Walter Courvoisier (1929), remain definitive. Kroyer's papers are housed in the manuscript division of the Bayerische Staatsbibliothek.

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HUGH COBBE/PAMELA M. POTTER

Krstić, Petar (*b* Belgrade, 18 Feb/2 March 1877; *d* Belgrade, 21 Jan 1957). Serbian composer. He studied composition

with Robert Fuchs and musicology with Guido Adler in Vienna before working as a conductor of opera and theatre music. He was director of both the Serbian music school (1914–21) and the Stanković music school (1921–4) in Belgrade, conductor of the Stanković Music Society's choir and orchestra and head of Radio Belgrade's music department; from 1922 he was also editor of *Muzički glasnik* ('Musical Herald').

Most of his compositions show the influence of urban folk music that includes oriental elements; this is particularly true of the incidental music. His music drama *Zulumćar* ('The Hooligan' 1927), is a Romantic, lyric work with distinct solo and ensemble numbers. Of his remaining works, the choruses without folk melodies – the most accomplished of his choruses – contain psychological references to the text, a skilful declamatory style and a neo-Romantic type of harmony; examples are *Devojka i vetar* ('The Girl and the Wind') and *Od vrbe svirala* ('A Pipe Made of Willow'). As a writer on music he contributed to the journals *Muzički glasnik* and *Pravda*.

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Orch: Suite, str, 1901; Scherzo, d, 1902; Patetična uvertira [Pathetic Ov.], 1903; 3 srpske igre [3 Serbian Dances], 1904; Na Liparu [On Lipar], ov., 1905

Choral: Seljančice [Peasant Songs]; Sumoran dân [A Sombre Day]; Devojka i vetar [The Girl and the Wind]; Od vrbe svirala [A Pipe Made of Willow]; Grakni gavrane [The Croak]

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S. Đurić-Klajn: *A Survey of Serbian Music Through the Ages* (Belgrade, 1972)

ROKSANDA PEJOVIĆ

Kruchinina, Al'bina Nikandrovna (*b* Adygalau, Khabarovsk, 12 July 1943). Russian musicologist. She studied at Leningrad Conservatory (1965–71, then undertook postgraduate studies 1972–5), specializing in the history of ancient Russian music with Maksim Viktorovich Brazhnikov and was also influenced by Yekaterina Aleksandrovna Ruch'evskaya and Sergey Nikolayevich Bogoyavlensky. She received the *Kandidat* degree with a dissertation on Russian music theory in 1980. Her career began at the Saltïkov-Shchedrin State Public Library (now the National Library of Russia) as keeper of music manuscripts in the department of manuscripts and rare books (1975–80). From 1980 she taught at Leningrad Conservatory and became pro-rector of scientific research (1983–7). In 1992 she became head of department of music ethnography and ancient Russian vocal art.

Her main area of study focusses on the history, theory and poetics of ancient Russian vocal art, deciphering monodic notation, and the analysis of the traditions of employing old Russian melody types among modern composers.

WRITINGS

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'Pesnopeniya v chest' prepodobnogo Kirilla v rukopisnoy traditsii Kirillo-Belozerskogo monastïrya' [Canticles in honour of St Kirill in the manuscript tradition of the Kirillo-Belozerskiy Monastery], *Peterburgskiy muzïkal'nïy arkhiv*, i (1997), 60–67

IRINA FEDOTOVNA BEZUGLOVA

Krueger, Felix (*b* Posen [now Poznań], 10 Aug 1874; *d* Basle, 25 Feb 1948). German psychologist. He studied under Theodor Lipps and Hans Cornelius in Munich, where he took the doctorate in 1897 with a dissertation on *Den Begriff des absolut Wertvollen*. He then became an assistant at the Physiological Institute in Kiel and in 1903 completed the *Habilitation* under Wilhelm Wundt at Leipzig with a work on the consciousness of consonance; three years later he went to Buenos Aires, where he was active in organizing psychological studies (1906–8). After a short stay in Leipzig, he was appointed lecturer in Halle (1910) and then taught at Columbia University (1912–13). In 1917 he succeeded Wundt as lecturer in Leipzig, where he founded the 'Second Leipzig School' of psychologists. Although named president of Leipzig University in 1935, he was forced to retire on political grounds three years later. In 1945 he emigrated to Basle, where he remained until his death. His early works dealt with psychology and musicology; he did outstanding work on the psychology of sound and phonetics, especially in developing his much-discussed theory of consonances. His influence on the psychology of hearing and music gained wide recognition after his death.

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ALFRED GRANT GOODMAN

Krug, Arnold (*b* Hamburg, 16 Oct 1849; *d* Hamburg, 4 Aug 1904). German pianist, conductor and composer. As a child he studied music first with his father, Diederich Krug, and then with Cornelius Gurlitt, an organist, choir director and composer in Altona. He entered the Leipzig Conservatory in 1868 and in the following year was awarded the Mozart Scholarship. He completed his piano studies with Reinecke and in Berlin with Eduard Frank; there he also studied composition with Friedrich Kiel. At the age of 23 he became a piano teacher at the Stern Conservatory in Berlin, and in 1877–8 travelled as a Meyerbeer Scholar in Italy and France. He subsequently lived in Hamburg as a music teacher (from 1885 at the Conservatory), as a choir director and as conductor of the Altona Singakademie and the Hamburg Liedertafel.

Being in contact with the Classical–Romantic tradition and under the spell of the works of Brahms, Krug composed vocal music of all genres except opera, mostly with chorus or for chorus *a cappella*. He was also a versatile instrumental composer; with his String Sextet op.68 he participated in the attempt by the violin maker Alfred Stelzner to enrich the string family with a violotta, an instrument whose register lay between the viola and the cello, and a cellone, an instrument between the cello and the double bass.

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KURT STEPHENSON

Krug, Diederich (*b* Hamburg, 25 May 1821; *d* Hamburg, 7 April 1880). German pianist and composer, father of Arnold Krug. He was a pupil of the renowned Hamburg piano teacher Jakob Schmitt. He became well known in Germany and England primarily through his piano pieces, about 350 in number, and could adjust his style to the taste and virtuosity of the diverse circles of amateurs who played his works. Among his nine didactic works for piano, mostly for beginners, the *Schule der Technik* op.75 is the most noteworthy.

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KURT STEPHENSON

Krüger, Eduard (*b* Lüneburg, 9 Dec 1807; *d* Göttingen, 8 Nov 1885). German writer on music. After attending the University of Berlin, where he heard Hegel lecture on aesthetics, he studied at the University of Göttingen, graduating in 1830 with a dissertation on Greek music in Pindar's time. From 1833 until 1851 he taught at the Gymnasium in Emden, where he conducted the local choral society in works by Haydn and, especially, Handel. After beginning an enthusiastic correspondence with Schumann in 1838, Krüger quickly became a respected contributor to the *Neue Zeitschrift für Musik* with essays on early music, sacred music, music criticism and aesthetics. He dedicated his Piano Quartet of 1847 to Schumann and reviewed several of Schumann's works, but the friendship ended after Krüger's unfavourable review of *Genoveva* in 1851. Unsympathetic to the aims of the New German School, he stopped contributing to the journal after 1853.

In 1851 Krüger was appointed chief school inspector for East Friesland and moved to Aurich; during his time there he published his *Evangelisches Choralbuch für Kirche, Schule und Haus*. In 1859 he moved to Göttingen, where he worked at the university as a librarian and choir director before becoming associate professor in the faculty of philosophy, where he lectured on music history, in 1862. He contributed to the *Allgemeine musikalische Zeitung* during its revival, 1866–82. Krüger remained alert to new developments throughout his life: in *Musikalische Briefe aus der neuesten Zeit* (1870) Brahms's *German Requiem* is discussed in the form of letters between 'Florestan' and 'Eusebius'. In 1873 he sponsored, with the philosopher Hermann Lotze, his colleague at Göttingen, Hugo Riemann's dissertation *Über das musikalische Hören*, which had been rejected at the University of Leipzig. Three years later he founded with Herold and Schöberlein, also at Göttingen, the liturgical music journal *Siona*.

Krüger was an iconoclast who, during an era defined by partisan debates on music, never aligned himself with any single viewpoint. He disputed Hegel's views on music; occasionally judged the music of Mendelssohn and Schumann severely; had no sympathy with Wagnerian music aesthetics, and rejected Hanslick's formalist arguments (Hanslick had attacked Krüger in *Vom Musikalisch-Schönen*, 1854). He considered himself part of a 'critical-historical', rather than an artistically creative, era.

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S. Pederson: 'Romantic Music under Siege in 1848', *Music Theory in the Age of Romanticism*, ed. I. Bent (Cambridge, 1996), 57–74

SANNA PEDERSON

Kruger, Johann. *See* KRIEGER, JOHANN.

Krüger [Krugl], **Johann Philipp.** *See* KRIEGER, JOHANN PHILIPP.

Kruglikov, Semyon Nikolayevich (*b* Moscow, 25 May/6 June 1851; *d* Moscow, 9/22 February 1910). Russian music critic and teacher. He studied physics and mathematics at Moscow University and mining and forestry in St Petersburg, taking a diploma as a civil engineer. He came into contact with The Five, and with Balakirev was one of the organizers of the Free School of Music in St Petersburg. He studied music theory with Rimsky-Korsakov in the 1870s and became involved with Kerzin's Circle of Music Lovers, publicized the works of The Five and assisted in the production of operas by Cui and Rimsky-Korsakov in Moscow. In 1881 he began teaching music theory and harmony at the P. Shostakovsky School of Music and Drama (from 1883 the School of Music and Drama of the Moscow Philharmonic Society); he was director of the college and professor of composition from 1898 to 1901. He was in charge of repertory at the Moscow Private Russian Opera from 1897 to 1899 and director of the Moscow Synodal School of Church Singing from 1907 to 1910.

From the turn of the century Kruglikov embraced the works of Rachmaninoff and Skryabin, and showed a lively interest in the music of Wagner and Strauss. He contributed a number of penetrating opinions to the debate on new directions in art in the early 20th century. His writings include a review of the activities of the Moscow Philharmonic Society School of Music and Drama (Moscow, 1888) and biographical articles on contemporary Russian composers. His career as a critic started in 1881; he wrote criticism for many Moscow newspapers and periodicals, under a variety of pseudonyms.

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LARISA GEORGIEVNA DANKO

Kruijsen, Bernard. *See* KRUYSEN, BERNARD.

Krull, Annie [Maria Anna] (*b* nr Rostock, 12 Jan 1876; *d* Schwerin, 14 June 1947). German soprano. She studied in Berlin and made her début at Plauen in 1898. In 1901 she sang in the premières of Strauss's *Feuersnot* and Paderewski's *Manru*, both in Dresden, where she established herself as principal dramatic soprano until 1912. She created the title role in Strauss's *Elektra* in 1909, repeating the role in 1910 under Beecham at Covent Garden, where she was compared to her disadvantage with London's first Electra, Edyth Walker. Salome was another role in which she was much admired. She spent her last seasons at Mannheim, Weimar and Schwerin, where in 1916 she retired to teach. Her recordings include Act 2 of *Tannhäuser* (1909) in which her Elisabeth is strongly characterized and finely sung.

J.B. STEANE

Krumlovsky, Claus (*b* Luxembourg, 24 December 1930; *d* Luxembourg, 17 March 2000). Luxembourg pianist and composer. He studied in Luxembourg, in Cologne (with Hans Anwander and Hans Mersmann) and in Saarbrücken (with Karl Ristenpart, conducting, Heinrich Konietzky, composition and Alexander Sellier, piano). He worked at Saarbrücken Rundfunk and RTL Luxembourg, and then as a music teacher in Luxembourg.

In his works a neo-classical style is prevalent, although he also includes atonal, polyrhythmic and serial elements; however, his musical material is treated in a personal and intelligible manner. Avoiding superfluous elaboration, his compositions are demanding for the performer but accessible for the listener. His music is vivacious and uncomplicated, often composed within classical forms but open to new techniques, as in the Saxophone Quartet (1958) and the Concertino for alto saxophone and orchestra (1961). His works have been performed in many European countries and in the USA, and his pedagogical works are on the syllabuses of well-known academies of music, conservatories and universities.

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(*selective list*)

Orch: Concertino, pf, orch, 1956; Pf Conc., 1959; Concertino, sax, orch, 1961; Mouvements, pf, orch, 1963; Concertino da camera, ob, str, 1965; Sinfonietta, str, 1965; 3 Lieder, S, orch, 1966; Musica da camera, cl, vib, str, 1966; Concertino, cl, str, 1966; Marche burlesque, orch, 1968; Concertino, fl, str, 1971; Trbn Conc., 1978
Chbr: 2 sonatines, 1 suite, pf, 1952; Sonatine, cl, pf, 1957; Sax Qt, 1958; Pf Trio no.1, 1959; Pf Trio no.2, 1961; 11 Lieder, 1v, pf,

1961; Suite gaie, 11 insts, 1959; Cl Qt, 1964; Sonata, vn, pf, 1965; Sonata, sax, pf, 1966; Sonatine, db, pf, 1966; Str Qt, 1966; Sonata, vn, wind qnt, 1967; Pf Sonata no.1, 1971, Sonata, ob, pf, 1972; Sonatina, tpt, cl, bn, 1974; Trio d'anches, 1974; Trbn e Qt, 1977; Cl Trio, 1983

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LOLL WEBER

Krummacher, Friedhelm (Gustav Adolf) (*b* Berlin, 22 Jan 1936). German musicologist. After qualifying as a music teacher, he studied musicology at the Freie Universität, Berlin, and at the universities of Marburg and Uppsala with Dräger, Ruhnke and Ingmar Bengtsson. He took the doctorate at the Freie Universität in 1964 and worked as an assistant lecturer (1965–72) at Erlangen University, where he completed the *Habilitation* in 1972 with the study *Mendelssohn, der Komponist*. He continued to work at Erlangen as an external lecturer until 1975, when he spent one year as professor at the Musikhochschule, Detmold. He was appointed professor of musicology at Kiel University in 1976; he was also the founding director of the department for cultural studies at the Humboldt University, Berlin, of which he was made an honorary member in 1995. He was appointed director of the Brahms collected edition in 1983 and is a member of the editorial boards of the collected editions of Mendelssohn and Buxtehude. He has also edited and contributed to four congress reports for the series Kieler Schriften zur Musikwissenschaft. His principal areas of research are North German church and organ music from the 16th to the 18th century, music aesthetics, the history of the string quartet and the composers J.S. Bach, Mendelssohn, Brahms, Mahler and Reger.

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CHRISTIAN BERGER

Krummel, D(onald) W(illiam) (*b* Sioux City, IA, 12 July 1929). American music librarian and bibliographer. He was educated at the University of Michigan, where he received the BMus in 1951, the MMus in 1953 and the MA in library science in 1954. He was awarded the PhD, also in library science, in 1958. He taught at the University of Michigan from 1952 to 1956; from 1956 to 1961 he was a reference librarian in the music division of the Library of Congress. In 1962 he joined the Newberry Library, Chicago, first as head of the reference department, then as associate librarian. In 1970 he was appointed professor of library science and of music at the University of Illinois. He held a Guggenheim Fellowship in 1976–7, and was director of the Resources of American Music History project for the National Endowment for the Humanities from 1976 to 1979.

Krummel's principal fields of research are music printing and publishing and early American music. In his

dissertation and subsequent writings he has been concerned with the dating of 18th-century music prints, particularly by American publishers; he has employed both cultural and bibliographical evidence, including graphic analysis, or the study of the printed musical page. Krummel has been an active member of the Music Library Association and IAML. He was also compiler of the quarterly book list for the *Musical Quarterly* (1957–60).

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PAULA MORGAN

Krummhorn (i) [Krumbhorn] (Ger.). *See* CRUMHORN.

Krummhorn (ii). *See under* ORGAN STOP (*Cromorne*).

Krumpholtz [Krumpholz]. Bohemian family of musicians.

(1) Jean-Baptiste [Johann Baptist, Jan Křtitel] **Krumpholtz** (*b* Prague, 5 Aug 1747; *d* Paris, 19 Feb 1790). Harpist, composer and instrument designer. He was born into an impoverished family which was in bond to the Bohemian counts Kinský. His father was a bandmaster to the count and taught his son the horn. With the installation of a new count in 1758 Krumpholtz was sent on a court stipend to study music in Vienna, with the understanding that he perfect his horn playing; the boy's decision to concentrate instead on the harp, his mother's instrument, later led to conflict with the count. From Vienna he went to Flanders and France with an uncle (who probably married the 'Meyer' often named as Krumpholtz's first wife), presumably as hornist in a regimental band. Returning to Prague in 1771, he met and impressed the violinist Václav Pichl and pianist F.X. Dušek, who sent him to Vienna with recommendations to Haydn and others. There in 1773, after a successful concert at the Burgtheater, Haydn took him on as a composition pupil and as solo harpist in Count Esterhazy's retinue.

In 1776, with Haydn's support, Krumpholtz undertook a long concert tour of Europe. He performed in Leipzig on a 'harpe organisée', probably the earliest of his attempted improvements to the instrument (a 'harpe organisée' was later marketed by Cousineau in Paris). Arriving in Metz, he worked intensively at further improvements for six months in the workshop of the instrument maker Christian Steckler, whose daughter Anne-Marie became his protégée (see (3) below). In 1777 he arrived in Paris to complete his tour, taking the girl with him. After a brief marriage (1778) to Marguérite Gilbert (daughter of the Parisian harp maker C. Gilbert) which ended in his wife's death in childbirth, Krumpholtz, who had now adopted the name Jean-Baptiste, married his young pupil. Three children were born to the couple, but by 1788 Anne-Marie had taken a lover, apparently the brilliant young pianist J.L. Dussek, with whom she soon eloped to London. Krumpholtz drowned himself in the Seine in 1790.

Krumpholtz was the most gifted and acclaimed harp virtuoso of the late 18th century and a prolific composer for the instrument. He is no less important for his efforts to perfect the harp. In 1785 the Parisian firm of NADERMAN built an instrument to Krumpholtz's specification (described in the preface to his sonatas op.14), with 24 strings, eight of which were metal, and with an eighth pedal that opened five shutters in the resonator; the instrument was played by his wife before the Académie, who in 1787 wrote to Krumpholtz in recognition of its virtues. The instrument is now in the Vienna Kunsthistorisches Museum. At the same concert Krumpholtz accompanied his wife on a 'pianoforte contrabasse', or 'clavichorde à marteau', made by Erard, again from his specifications. Other improvements by him were incorporated after his death into the Erard harp at the beginning of the 19th century, the prototype of the modern double-action harp.

Krumpholtz's concertos, sonatas and variations for harp, which appeared in Paris from about 1775 (many were later reprinted in London), became staples of the repertory and are still highly respected. They contributed to the instrument's rapidly evolving technique, taking increasing advantage of the modulatory possibilities of the new pedal harp at the same time as he was perfecting its mechanism. The variations combine idiomatic harp writing with fertile invention. Many of his later sonatas are programmatic. After his death a harp method, said to have been written by him for a German baroness, was published by J.M. Plane, together with a brief autobiography, as *Principes pour la harpe* (Paris, 1800/*R*).

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(2) **Wenzel** [Václav] **Krumpholtz** (*b* ?Budenice, nr Zlonice, *c*1750; *d* Vienna, 2 May 1817). Violinist, brother of (1) Jean-Baptiste Krumpholtz. After serving in the orchestra of Prince Esterházy he became a violinist at the court opera in Vienna (1796). His name is immortalized by his friendship with Beethoven, who is said to have laid aside much of his customary reserve with Krumpholtz. He was one of the first to recognize Beethoven's genius, and he inspired others with his own enthusiasm, as his friend Czerny mentioned. According to Ries, Krumpholtz gave Beethoven some instruction on the violin in Vienna. He also played the mandolin. Beethoven must have felt his death deeply, for on the following day he composed the 'Gesang der Mönche' WoO104 (from Schiller's *Wilhelm Tell*) for three men's voices 'in commemoration of the sudden and unexpected death of our Krumpholtz'. Wenzel's compositions include two works for solo violin (*Abendunterhaltung*, Vienna, n.d.; *Eine Viertelstude für eine Violine*, Vienna and Pest, n.d.), which demonstrate his awareness of the new Parisian style of violin playing, and a lied *Das Blümchen der Liebe und Chloe*.

(3) **Anne-Marie Krumpholtz** [née Steckler or Stekler] (*b* Metz, 10 Aug 1766; *d* London, 15 Nov 1813). French harpist and composer. Thought to be the daughter of the harp maker Christian Steckler of Metz, she studied the harp with Jean-Baptiste Krumpholtz, whom she married in 1783. She performed in Paris at the Concert Spirituel during the years 1779 to 1784. She is said to have eloped to England with an unknown lover, and was active there as a harpist in 1788. She continued to perform until 1803; her compositions continued to be published until shortly before her death. She played in her own benefit concerts and at Salomon's concerts, with Haydn, J.L. Dussek, Mme Mara, Sophia Corri (later Mme Dussek) and other great artists of the day. The reviewer of the *Oracle* (10 March 1792) wrote: 'Mme Krumpholtz is without doubt the first Player we have'. She frequently performed J.L. Dussek's music for harp and piano with him, which may be why he has been proposed as the unknown lover, even though he did not go to London until 1789.

Her published music, all printed in London about 1810, comprises mostly fashionable harp arrangements of well-known tunes and themes and variations – enormously popular music which found a ready market as domestic music for young women. She apparently also composed serious sonatas.

Anne-Marie Krumpholtz died of apoplexy. Her daughter, Fanny Pittar, was also a composer who similarly composed short pieces for harp or piano (several published in London *c*1812–17). An autograph manuscript of her harp compositions, dated 1811 (*GB-Lbl* Add.49288; ed. U.M. Rempel, Chicago, 1994), contains 20 works, including waltzes, variations, marches, rondos and allegrettos, and several fragments. V. Krumpholtz, whose music for harp was published in London (*Quadrille*, *c*1820, and an arrangement of *Le rantz des vaches* , or *Un souvenir des vallées suisses*, *c*1825), may have been Fanny's younger sister.

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ANNA TUHÁČKOVÁ (1), C.F. POHL/HANS J. ZINGEL (2), BARBARA GARVEY JACKSON, URSULA M. REMPEL (3)

Krupa, Gene [Eugene Bertram] (*b* Chicago, 15 Jan 1909; *d* Yonkers, NY, 16 Oct 1973). American jazz drummer and bandleader. He first attracted attention through his recordings made with McKenzie and Condon's Chicagoans (1927). After playing in numerous commercial orchestras and studio and pit bands in New York he joined Benny Goodman in late 1934, but left in 1938 to form his own big band. The band enjoyed great popularity and critical success during the early 1940s; it included sideman Roy Eldridge and singer Anita O'Day, both of whom were featured on the recording *Let me off uptown* (1941, OK). Krupa rejoined Goodman briefly late in 1943 before touring with Tommy Dorsey. He led another orchestra from 1944 to 1951 and thereafter toured regularly with Jazz at the Philharmonic. He spent the last 20 years of his life teaching, studying timpani, classical techniques and various ethnic drumming concepts (mainly

African and Caribbean), and occasionally leading his own small groups.

Building on the formative influences of Baby Dodds, Zutty Singleton and, later, the virtuoso drumming of Chick Webb, Krupa soon became the first major jazz soloist on his instrument; thanks to an extraordinary aptitude for showmanship, he was also celebrated as a national idol of the swing era. Although he developed into a superb craftsman, his playing was often marred by a lack of swing, a heavy-handed approach (especially during his years with Goodman) and a tendency towards exhibitionism and vulgar technical display. Nonetheless, paradoxically, his commitment to jazz was genuine and unswerving, as was reflected brilliantly in his own bands. It is ironic that he is remembered more for his bombastic solo on Goodman's *Sing, sing, sing* (1937, Vic.) than for the many tasteful recordings he made with his own groups in later years. Krupa was not only the first major popular drum soloist, but also the ultimate enthusiast; his contribution to jazz drumming remains unique.

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GUNTHER SCHULLER

Krupowicz, Stanisław (*b* Grodno, 25 Nov 1952). Polish composer. He studied mathematics at Warsaw University (1971–6) and composition with Baird and Kotoński at the Warsaw Academy of Music (1975–81). From 1984 he studied at Stanford (DMA 1989), where he subsequently became a research associate, working on computer analyses of the shape of the violin. In 1991 he was awarded a Leverhulme fellowship to study computer music at Glasgow University. He has won composition prizes in Europe and the United States.

While his electroacoustic and computer generated music is highly accomplished, his music is best known for its slant on musical styles and aesthetics. Together with Pawel Szymański, he is responsible for coining the term 'surconventionalism', a postmodern concept involving musical hybridism and dislocation, as in *fin de siècle*. His chamber music is often highly lyrical, whether as part of lapidary dissonances, as in *Ardo 4031*; (bi)tonal episodes, found in the Second Quartet for example; or his use of parody, namely the appearance of *L'homme armé* in the Concerto for tenor saxophone and computers (1987). His Symphony (1980) and *Pewien szczególny przypadek pewnego uogólnionego kanonu w kwarcie i kwincie* ('A certain case of a certain generalized canon at the 4th and 5th', 1983) are typical of his bold and astute method of organizing the musical material.

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(*selective list*)

El-ac: Fassquel, fl+b fl, 2 synths, 1979; Music for S, tape, 1984; Thus Spake Bosch, tape, 1985; Wariacje pożegnalne na temat Mozarta [Farewell Variations on a Theme by Mozart], amp str qt, tape, 1986; Conc., t sax, cptrs, 1987; Zmierzch [Nightfall] (O. de Miłosz), tape, 1986, collab. T. Miłosz and I. Mowitz; Tylko Beatrycze [Only Beatrice] (B. Leśmian), str qt, tape, 1988; Alcoforado, tape, 1989; Smoking Room Blues, MIDI ens, 1991; A Lighter Shade of Grey, vn, tape, 1992; Pewne szczególne przypadki uogólnionej kadencji wielkiej doskonałej [Certain Cases of the Generalized Mixed Cadence], synths, cptrs, 1995

Other: 4 utwory [4 Pieces], pf, 1975; Introdukcja i passacaglia, str qt, 1976; De metamusicae (Plato, Aristotle, Epicurus), ens, 1977; Stochos, org, 1977; Komentarz [Commentary], chorus, 1978, arr. S, 2 choruses, 1996; Ardo 4031, wind qnt, 1979; Epiphora, 44 str, 1979; Sym., 1980; Tempo 72, amp hpd, str, 1981; Easter Disloyalty of CD, any insts, 1982; Str Qt no.2, 1982; Pewne szczególny przypadek pewnego uogólnionego kanonu w kwarcie i kwincie [A certain case of a certain generalized canon at the 4th and 5th], S, cl, str trio, db, perc, gui, pf, 1983; Unquestioned Answer, variation on a theme by Ives, chbr orch, 1984; Half a dozen chaste stanzas, pf, 1985; Fin de siècle, orch, 1993; Happy Winds to the Rose no.3, cl, trbn, vc, pf, 1995; Polonez 1995, orch, 1995; Oratorium na Boże Narodzenie [Christmas Orat], solo vv, chorus, orch, 1997

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S. Krupowicz and B. Skalmierski: 'Toward an Explanation of the Shape of the Violin', *Computer Music Conference: San Jose, CA, 1992*, 136–9; repr. as 'Cold Rib Bending as an Explanation for the Shape of the Violin', *CAS* Journal, ii/3 (1993), 9–13
E. Gajkowskiej: 'O matematyce, muzyce i pogodzie' ['On mathematics, music and the weather'], *RM*, xxxviii/11 (1994), 1, 3 [interview]

ADRIAN THOMAS

Krusceniski [Riccioni, née Kruszelnicka], **Salomea** [Krushel'nytska, Solomiya] (*b* Bilyavyntsi, Halychyna [now Tarnopol'] province, 11/23 Sept 1872; *d* L'viv, 16 Nov 1952). Ukrainian soprano, active also in Italy, Spain and Argentina. She studied with Valery Wysocki in Lemberg (now L'viv) and made her début there in 1893, then appeared at Kraków. In 1895 she continued her studies at Milan with Fausta Crespi and during the 1895–6 season at Cremona she appeared in Puccini's *Manon Lescaut* and in *Les Huguenots*. Until 1902 she sang mostly in Odessa, Warsaw and St Petersburg, but a brilliant début at the S Carlo, Naples, in 1903 inaugurated her career in the leading theatres of Italy (La Scala in 1906–7, 1909 and 1915), Spain and Buenos Aires (1906–11 and 1913). She became Italian by marriage in 1910 and retired from the stage in the early 1920s, continuing her concert career until 1929.

A woman of singular beauty and complex personality, she had a flexible, warm and well-focussed voice. At first a fine interpreter of Meyerbeer and Verdi, she later appeared in Catalani's *Loreley*, *Madama Butterfly* (in the revised version at Brescia in 1904), *Adriana Lecouvreur* and, during the same period, in the works of Wagner (particularly as Brünnhilde) and of Strauss (Salome, Elektra). Though passionate in temperament, Krusceniski avoided the vulgar over-exuberance of many singing

actresses of the *verismo* period. She was in fact guided by original and subtle ideas about the theatre, which in some roles, such as Aida and Salome, led her to a highly stylized characterization, marked by hieratic attitudes or an enigmatic oriental languor.

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M. Holovashchenko, ed.: *Solomiya Krushel'nytska: spohady, materiyaly, lystuvannya* [Recollections, documents, correspondence] (Kiev, 1978–9)

RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Kruse, Bjørn Howard (*b* London, 14 Aug 1946). Norwegian composer. He grew up in England, in the USA and in Norway, studying at UCLA and at the Norwegian State Academy of Music, where he was taught by Finn Mortensen. He received his diploma in composition in 1977. He is now professor at the Academy and serves on various boards and committees. In his music Kruse began as a performer and arranger within jazz and popular music, from which elements are still to be found in his later works. He has won several prizes and awards, and especially his vocal music is much in demand. His dramatic music has been performed in several countries, and his concertos are noted for their inventiveness.

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Dramatic: Et sjakkspil [A Game of Chess] (TV op, A. Feldborg), 1979; Fredrik (musical play, L. Lionni), 1980; Du skal ikke elske din skjebne (rock chbr op, T. Hoel), 1983; Nils Holgersson (op, S. Lagerlöf), 1986; Adam (op-musical, P.A. Kruse), 1987; Twins (B. Grimsrud), live elecs, 1994

Orch: Claws, 1977; Concert Ov., pf, brass band, 1982; Lakris, conc., cl, orch, 1984; Metall, 1984; At Akershus, nar, girls' choir, sym. band, 1989; Flo og fjaere, equal vv, orch, 1993; Sax Conc., t sax, orch, 1991; Marine Fanfare Fantasia, sym. band, 1995

Chbr: Statement, sax qt, 1973; Wind Qnt no.2, 1978; Colors for Saxophones, 1979; Animal – The Tale of a Compulsive Intruder, fl, cl, vn, vc, pf, perc, 1980; Ouverture to a Novel, nar, fl, cl, vn, vc, pf, vib, 1983; Quartetto buffo, ob, vn, va, vc, 1985; Ornament, B♭ cl, str qt, 1987; Syntax, B♭ cl, 2 perc, 1987; Ghirlanda, 2 pf, 2 perc, 1988; The Secret of Gyda, s sax, pf, 1989; Trio campanello, B♭ cl, trbn, pf, 1989; Synergo, S, Mez, vn, gui, pf/accdn, 1990; Fonografi no.1, ob, cl, s sax, tpt, pf, perc, elec gui, 1992; Boogie Retention, 2 pf, 8 hands, 1992; Exhale, accdn, perc, 1992; Croquis, fl, perc, 1993; Panem et circenses, fl, cl, 2 synth, 1 perc, 1993; Kairos, vn, org, 1996; Pre pandemonium, B♭ cl, 1997

Vocal: Die Luft (C. Morgenstern), mixed choir, 1976; Suoni della voce, mixed choir, 1978; Vaer utålmodig menneske (I. Hagerup), mixed choir, 1981; Elements (E. Skeie), equal vv, 1984; 9 Norwegian Folktunes, mixed choir, 1984; Jarrama II (G. Ekelöf), B-Bar, perc, 1987; Le voci di sempre (S. Polizzotto Allegra), male A, T, T, B, 1987; Dove la luca (G. Ungaretti), 4 male vv, 1992; Dagen er runnen, og den er din (K.K. Øygard), mixed choir, tpt, 1995; Missa pro defunctis bello secundo mundi, 2vv, mixed choir, nar, timp, 1995; Song for Winter (S.A. Sabut), mixed choir, 1996; Vanitas – Mary Magdalena at her Mirror, 6vv, 1996

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Bruksmusikkarrangering (Oslo, 1978)
Jazzteori (Oslo, 1980)
Den tenkende kunster – komposisjon og dramaturgi som prosess og metode (Oslo, 1995)

ARVID O. VOLLSNES

Kruse, Johann Secundus (*b* Melbourne, 23 March 1859; *d* London, 14 Oct 1927). Australian violinist of German descent. He appeared in public at nine years of age, playing at the first desk in the philharmonic concerts of his native town. In 1875 he went to Berlin to study with Joachim at the Hochschule für Musik, where he was later appointed professor. He became principal violin and sub-conductor of the Berlin Philharmonic Society in 1882 and also founded a string quartet. In 1885 he visited Australia, but was called back by Joachim to relieve him of some of his work at the Hochschule, where he taught until 1891, relinquishing the post to go to Bremen as leader of the philharmonic orchestra.

In October 1892 Kruse joined the Joachim Quartet as second violin, though still resident at Bremen, where he also founded a quartet of his own. In 1897 he moved to London, where he again founded a quartet and gave concerts. In 1902 he took over two concert series, organized an orchestral series under Weingartner in 1902–3, a Beethoven festival in 1903 and a further festival in 1904. He was involved in chamber concerts in 1921 and in 1926 reappeared as leader of a new string quartet.

W.W. COBBETT/R

Kruspe, Friedrich Wilhelm (*b* Erfurt, 26 Sept 1838; *d* Erfurt, 25 October 1911). German woodwind instrument maker. He was the younger son of the woodwind and brass instrument maker Franz Carl Kruspe (*b* Mülhausen, 1808; *d* Erfurt, 1885). After training with his father, Friedrich Wilhelm studied in Vienna with F. Hell and A. Nechwalsky (1855–6), then in Munich with J.G. Ottensteiner (1857–60), making the acquaintance of Theobald Boehm and the clarinettist Bärmann during his stay. In 1860 he went to Paris to work with Triébert on double reed instruments. He rejoined his father in the family business in 1861, and succeeded him in 1872. In 1881 he was awarded the Royal Prussian silver state medal and in 1885 was appointed Court Maker to Fürst Günther of Sondershausen. He retired in 1902.

Friedrich Wilhelm was an outstanding innovator who devised improvements to all woodwind instruments; in particular his flute, subsequently known as the 'Schwedler-Kruspe Reform flute', had a redesigned bore, mouth-hole and keywork; his oboe had newly-developed keywork, while the 'System Kruspe clarinet' became the preferred model throughout Germany; his reform-model bassoon, first exhibited in Chicago in 1893, was built in three joints and had redesigned keywork. After his death, the 'C. Kruspe/Erfurt' firm was managed by his second son Eduard (1871–1919). In 1920 it was bought by G.H. Hüller/Schöneck and it dissolved in 1980. Friedrich Wilhelm's elder son Carl jr (1865–1929) established his own workshop in Leipzig in 1893, also collaborating with Schwedler on his later reform flute models. (*WaterhouseLangwillI*).

Kruspe, Johann Eduard (*b* Erfurt, 1831; *d* Erfurt, 1919). German brass instrument maker, elder brother of FRIEDRICH WILHELM KRUSPE. He founded the firm of Ed. Kruspe on 2 January 1864 when he purchased a brass instrument-making business from Carl Zielsdorf; the firm still trades under the name of Ed. Kruspe. On 1 April 1893 the firm was taken over by Fritz Kruspe (*b* Erfurt, *c*1862; *d* Erfurt, 1909), who, together with a nephew of the distinguished horn player Friedrich Gumbert, produced the first 'combined double horn' in F/B♭ (patented in 1897). The association between player and craftsman is particularly strong in the history of this firm; Georg Wendler, at one time principal horn of the Boston SO, married Fritz Kruspe's daughter and took over the business in 1928. On his retirement in 1955, the affairs of the firm were managed by Rudi Schneider, an apprentice

who became the owner in 1961. In 1979 his former apprentice Peter Heldmann became proprietor. Since reunification, this former East German company has continued to maintain its tradition as a small workshop for handcrafted instruments of high quality (horn, trombone and tuba), now since 1996 relocated in Wutha-Farnroda near Eisenach. All Kruspe horns have a characteristic tone, rather less brilliant than some other makes but very popular with some players.

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FRANK HAWKINS

Krustev, Venelin. *See* KRASTEV, VENELIN.

Kruszelnicka, Salomea. *See* KRUSCENISKI, SALOMEA.

Kruyf, Ton de (*b* Leerdam, 3 Oct 1937). Dutch composer. He was self-taught until 1966, when he studied composition with Fortner, though by that time he had already made a reputation with the orchestral *Cinq impromptus* (1958) and the sonatina for flute (1960). His early compositions are mostly founded on 12-note techniques. De Kruyf won a major success with *Einst dem Grau* for mezzo-soprano and ensemble (1964), which was performed at the 1965 ISCM Festival. During the 1960s his technique became more serial, as seen in *Chronologie II* (1967) and *Sinfonia II* (1968). A lyrical element, however, is always discernible in these works. In the 1970s, which began with a mixed reception of his opera *Spinoza* at the 1971 Holland Festival, De Kruyf concentrated increasingly on his lyrical gifts (e.g. *Adagio in memoriam Wolfgang Fortner*, 1987).

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(*selective list*)

Stage: Spinoza (op, 2, D.F. Frank), 1971; Quauhquauhtinchan in den vreemde (radiophonic op, H. Mullisch), Mez, nar, chorus, orch, 1971; Inaugurazione (monodrama, San Segonda), Mez, small orch, 1974

Orch: Mouvements symphoniques, 1955, rev. 1966; 5 impromptus, 1958; Chronologie II, 1967; Sinfonia II (Öxnaltsymfonie), 1968; Serenata, 1969; Quatre pas de deux, fl, orch, 1972; Canti e capricci, vc, chbr orch, 1984; Adagio in memoriam Wolfgang Fortner, 1987; Intrada, wind orch, 1989; Himalaya, 5 ballet scenes, 1995; Canto di speranza, vn, orch, 1998

Vocal: Einst dem Grau (P. Klee), Mez, orch, 1964; Pour faire le portrait d'un oiseau (J. Prévert), Mez, orch, 1965; Meditations, Bar, pf, str ens, 1976; Ode to the West Wind, chorus, orch, 1978; Cantate (Petronius, Ovid), T, chorus, ens, 1978

Inst: Sgrafitti, pf, 1960; Sonatine, fl, pf, 1960; Partita, str qt, 1962; Sonate, vc, 1964; Pas de deux, fl, pf, 1968; Mosaico, ob, str trio, 1969; Séance, perc, pf, hp, 1969; Musica portuensis, sax qt, 1984; 7 Preludes, vib, xylorimba, 1996; Arcadia, pf, 1996

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JOS WOUTERS/LEO SAMAMA

Kruysen [Kruijsen], **(René) Bernard** (*b* Montreux, 28 March 1933). Dutch baritone. Descended from a family of artists, he studied originally at the Academy of Design in The Hague, then from 1953 at The Hague Conservatory. A scholarship from the French government enabled him to study with Pierre Bernac. Although he made his début in opera, and frequently performed as a soloist in oratorio and concerts, he was best known for his solo recitals, especially of French song. A fastidious artist, he had an ample, burnished tone, and held in fine balance the detailed inflections and the fuller design of each song. In France he was recognized as one of the greatest interpreters, and several of his recordings of *mélodies* received awards. He gave recitals with Poulenc and Hans Henkemans, among others, and had a strong partnership with the pianist Noël Lee. In addition, he represented his country at the world championships in spear fishing, and made underwater films with apparatus that he developed himself.

TRUUS DE LEUR/R

Kryukov, Vladimir Nikolayevich (*b* Moscow, 9/22 July 1902; *d* Staraya Ruza, nr Moscow, 14 June 1960). Russian composer. He studied under Myaskovsky at the Moscow Conservatory until 1925 and worked as a broadcasting editor (1930–31, 1950–51), music director of the Theatre of the Revolution (1933–5), director of the Moscow PO (1949–50) and composition teacher at the Gnesin Institute (1957–9). Like many of his Russian contemporaries, Kryukov was influenced by Skryabin's music during the 1920s; his later works are less progressive in style.

WORKS
(*selective list*)

Dramatic: Korol' na ploshchadi [The King on the Square] (op, after A. Blok), 1925; Stantsionnïy smotritel' [The Postmaster] (op, M. Aliger, after A. Pushkin), 1938–40; Lev Gurïch Sinichkin (musical comedy, E. and M. Galperin, after V. Lensky), 1945; Dmitriy Donskoy (op, K. Kristi), 1947; Razlom [Breakage] (op, B. Lavrenyov), 1948; music for the theatre, cinema and radio

Orch: Neznakomka [The Unknown Woman], sym. prologue to Blok's play, 1923; Suite, 1929; 1920 god [The Year 1920], 1930; 9 yanvarya [9 Jan], 1931; Yevreyskaya uvertyura [Hebrew Ov.], 1933; Simfoniya-rapsodiya; Russkaya rapsodiya, 1944; Cl Concertino, 1945; Ballade, 1951; Sinfonietta, 1951; Cheshskaya rapsodiya [Czech Rhapsody], 1952; Pf Conc., 1953; Conc.-Poem, tpt, orch, 1954; Ov., folk orch, 1954; Syuita na ital'yanskiye temi [Suite on Italian Themes], 1954; Bronenosets Potyomkin [Battleship Potemkin], 1955; Hn Conc. (1957)

Chbr: Sonata, va, pf, 1919–20, rev. 1933; 4 Pieces, va/vc, pf (1930); Sonata, vn, pf, 1946; 2 Pieces, vn, pf (1950); 5 Pieces, vn/va, pf (1959)

Pf: Pieces, 1920; 3 sonatas, 1921, 1924, 1931; 4 Pieces, 1952; Sonatina, 1952; Indoneziyskiye peyzazhï [Indonesian Landscapes], 1953; Rhapsody no.2 (1958)

Vocal: 2 song cycles (Blok), 1v, pf, 1926, 1935; Oktyabrskaya kantata (A. Barto), children's chorus, 1947; O Moskve [On Moscow] (song cycle, A. Lugin), 1947; other song cycles

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V. Belyayev: 'Moskauer Komponisten', *Musikblätter des Anbruch*, vii (1925), 171–4, esp. 173
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P.D. Roberts: *Modernism in Russian Piano Music: Scriabin, Prokofiev, and their Russian Contemporaries* (Bloomington, IN, 1993)

DETLEF GOJOWY

Krzanowski, Andrzej (*b* Bielsko-Biała, 9 April 1951; *d* Czechowice-Dziedzice, 1 Oct 1990). Polish composer and accordionist. He studied composition with Górecki and the accordion with Joachim Pichura at the Katowice Academy of Music (1971–5), where he taught upon graduation. He won a number of composition awards, including the prize of the Carl Maria von Weber International Competition in Dresden (1978, 1979) and the Lutosławski scholarship (1986); in 1988 he composed *Relief IX* in Glasgow on a grant from the Scottish Arts

Council. As a performer, he appeared at many festivals of contemporary music.

Krzanowski was one of the most adventurous Polish composers of his generation, particularly in mixed media, computer music and in his use of extended playing techniques for the accordion. For his instrument he left a vast amount of music (six volumes have so far been published), of which arguably most remarkable are the experimental elements of the *Audycja* (programme) cycle (1973–82) and the detailed counterpoint of *Alkagran* (1980). The range of Krzanowski's musical expression is also in evidence in the chamber and orchestral works: brash extroversion marks the *Canti di Wratislavia*, while *Relief IV* for soprano and tubular bells and the Second Symphony are lyrical and introspective. He was just as concerned with formal cohesion, as his mastery of long-range tonal and motivic argument in the Symphony demonstrates.

WORKS
(*selective list*)

Prelude, accdn, 1970; 3 utwory [3 Pieces], ob, tpt, 1972; Studium I, accdn, orch, 1973; Audycja I [Programme I] (J. Bieriezin), spkr, ens, 1973; Str Qt no.1, 1973–6, arr. str qt, tape and quadraphonic sound diffusion, 1976; Partita, ob, cl, bn, 1974; Audycja IV [Programme IV] (Z. Dolecki), spkr, accdn, siren, cymbals, tape, 1975; Canti di Wratislavia, orch, 1976; 3 etiudy (Dolecki), S, fl, perc, 1976; Transpainting (audio-visual spectacle, K. Urbański), insts ens, tape, 1977; Con vigore, conc., 8 pfmrs, 1978; Str Qt no.2, 1978; Study no.4, accdn, 1978; Sonata, tuba, 1978; Conc. for Orch, 1978–81; Alkagran, 5 accdn, 1980; Salve Regina, boys'/female chorus, opt. org, 1981; Wiatr echo niesie po polanie [The Wind Carries the Echo over the Glade], accdn, amp hpd, 1981; Audycja VI [Programme VI] (J. Słowacki), S, str qt, 1982; Reminiscenza, accdn, cl, vn, vc, 1983, arr. str qt, 1984; Sym. no.2, 13 str, 1984; Gdzie kończy się tęcza [Where the Rainbow Ends], b cl, perc, 1985; Relief IV, S, tubular bells, 1985; Str Qt no.3, 1988; Relief IX, str qt, tape, 1988; Sonata, gui, 1990

Principal publishers: PWM, Agencja Autorska

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ADRIAN THOMAS

Krzesichleb, Piotr. *See* ARTOMIUS, PIOTR.

Krzyżanowski, Ignacy (*b* Opatów, Kielce, 24 Dec 1826; *d* Warsaw, 10 Feb 1905). Polish composer and pianist. He was not related to Justyna Krzyżanowska, Chopin's mother, as was long believed. He studied the piano with his father in Kraków and harmony with Mirecki, and later at the Paris Conservatoire with H. Colet (from 1843). He also took a few lessons from Chopin. As a pianist Krzyżanowski was recognized as an outstanding musician, notably by Thalberg, and his playing was marked by a light, singing, soft tone. In 1848, on Chopin's advice, he went on a concert tour to London where he had considerable success; however, he was eventually obliged to give up touring because of eye illness. From 1850 he lived in Warsaw, concentrating on teaching; he was quickly recognized as one of the best piano teachers in Warsaw. Krzyżanowski's compositions, apart from his songs and three youthful works for violin and for cello, consist exclusively of piano music, most of which was published in Warsaw, Germany, Italy and Russia. His style shows a marked influence of Chopin, especially in form, melody and accompaniment figuration. He also co-founded the Warsaw Music Society and published articles on music in the Polish magazines *Ruch muzyczny*, *Echo muzyczne* and *Bluszcz*.

WORKS

Pf: Andante cantabile, E♭, op.17 (Warsaw, *c*1852–9); Scherzo, c, op.21 (Warsaw, 1858); Polonaise, A, op.37 (Berlin, *c*1874–9); Sonata, b♭, op.45 (Wrocław, 1882); other polonaises, mazurkas, krakowiaks, waltzes, nocturnes, and impromptus
Other works: Vn Sonata; Vc Sonata; Romance, vn; songs

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W. Poźniak: 'Muzyka fortepianowa po Chopinie' [Piano music after Chopin], *Z dziejów polskiej kultury muzycznej*, ii, ed. A. Nowak-Romanowicz and others (Kraków, 1966), 522

ZOFIA CHECHLIŃSKA

Krzyżanowski, Stanisław Andrzej (*b* Laszki Wielkie, nr Lemberg [now L'viv], 15 Feb 1836; *d* Kraków, 11 Oct 1922). Polish bookseller and music publisher. From 1855 he worked in various bookshops in Lemberg, Chernovtsy, Leipzig and Kraków, where in 1870 he founded his own bookshop and swiftly developed it into one of the leading Polish music firms. He specialized in publishing the music of contemporary Polish composers, including J.K. Gall, Noskowski, Szopski, Żeleński, Ignacy Friedman, Niewiadomski, Świerzyński and Wroński. His bookshop also imported the latest editions from abroad, and provided a music lending library, amounting to 16,000 items in 1885. From 1879 Krzyżanowski also managed a concert bureau, organizing performances in Kraków by many prominent virtuosos, notably Anton Rubinstein (1879), Joachim and Brahms (1880), Paderewski (1883 and later), Sarasate, Hofmann, Friedman, Eugène Ysaÿe and others. The versatility of Krzyżanowski's firm was of great importance to musical life in Kraków, and his bookshop soon became an artistic centre. In 1908 the firm was taken over by his son Marian Krzyżanowski (1880–1964), who directed it to 1964, from 1950 solely as a second-hand bookshop.

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KORNEL MICHAŁOWSKI

Ktesibios. *See* CTESIBIUS.

Kuba, Ludvík (*b* Poděbrady, Bohemia, 16 April 1863; *d* Prague, 30 Nov 1956). Czech folksong collector, writer and painter. After studying at the Prague Organ School under Skuherský (1877–9) and at a teachers' training college in Kutná Hora (1879–83), he became a village schoolmaster for a few years. He abandoned this in 1885 to devote himself wholly to his life-work, the assembly of a vast collection of Slavonic folk music (*Slovanstvo ve svých zpěvech*), which he had begun to publish privately in 1884. His research took him all over the Slavonic world: particularly valuable for instance are his notations of Russian folk polyphony and of the south Slav duets. He was equally gifted as a painter; his works blend impressionism with realism, taking much of their subject matter from his travels. When discouraged by lack of interest in his folksong research, Kuba returned to painting and studied further in Prague (1891–3), Paris (1894–5) and Munich (1896–1904). He then lived in Vienna before

returning to Prague in 1911. After the establishment of the Czechoslovak Republic in 1918, Kuba found active support from President Masaryk for his folksong collection, and the entire project was finally completed in 1929 with the appearance of the 15th volume. Official recognition followed: he received an honorary doctorate from Prague University in 1936 and was made National Artist in 1945.

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Cesty za slovanskou písní (1855–1929) [Journeys in search of Slavonic song] (Prague, 1933–5, 2/1953)
ed. V. Fiala: *Křížem krážem slovenským světem* [Criss-cross through the Slavonic world] (Prague, 1956)

FOLKSONG EDITIONS

Slovanstvo ve svých zpěvech [The Slavonic world in its songs] (Pardubice, 1884–1929)
Nowa zběrka melodiji k hornjolužiskim pěsnjam [A new collection of tunes to Lower Lusatian songs] (Budyšin, 1887)
Pjesme i napjevi iz Bosne i Hercegovine [Songs and tunes from Bosnia and Hercegovina] (Sarajevo, 1906–9, rev. 2/1984 by C. Rihtman)

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J. Stanislav: *Ludvík Kuba: zakladatel slovenské hudební folkloristiky* [Kuba: founder of Slovak musical folklore studies] (Prague, 1963)
Ludvík Kuba a slovanská etnografie: Poděbrady 1986 [Kuba and Slavonic ethnography]

JOHN TYRRELL

Kubelík, Jan (*b* Michle, nr Prague, 5 July 1880; *d* Prague, 5 Dec 1940). Czech violinist and composer, father of RAFAEL KUBELÍK. His talent was encouraged from early childhood, and he studied the violin with Otakar Ševčík at the Prague Conservatory, as well as composition with Foerster and others. At the outset of his career in 1898 he was acclaimed as 'a second Paganini' in Vienna and other cities, including London, where he made his début in 1900 at a Richter concert in St James's Hall. He toured the USA from 1901, as well as South America, East Asia, Australia and Africa in later years. His financial rewards enabled him to support the Czech PO in a financial crisis in 1901 and to organize a British tour for it in 1902, when it performed as the Kubelík Bohemian Orchestra from Prague; that year he received the Royal Philharmonic Society gold medal. Kubelík was regarded as an outstanding exponent of the Ševčík violin method, and the essence of his art was his absolute technical mastery of a wide repertory and his depth of musical perception. He had an active concert career of over 40 years, retiring after a celebratory season of ten Prague concerts (1939–40), during which he performed nearly 50 works. His last concert was given for a student audience at the Smetana Hall, Prague, on 8 May 1940. He played a violin by Guarneri del Gesù, presented to him in Vienna in 1899, and then two by Stradivari, of which the first, dated 1678, was presented to him in 1901 by Lord Walter Palmer, and the second, dated 1715 and called the 'Emperor', was bought for him in London in 1910. As a composer he showed more taste and sense of tone colour than originality in a number of works, including a symphony, six violin concertos, and works for violin and piano. He wrote his own cadenzas for several concertos including those by Beethoven, Brahms and Tchaikovsky, as well as for a concerto by Foerster which was composed for him. Among his eight children his daughter Anita (Anna)



Jan Kubelík

became a violinist and his son RAFAEL KUBELÍK a conductor.

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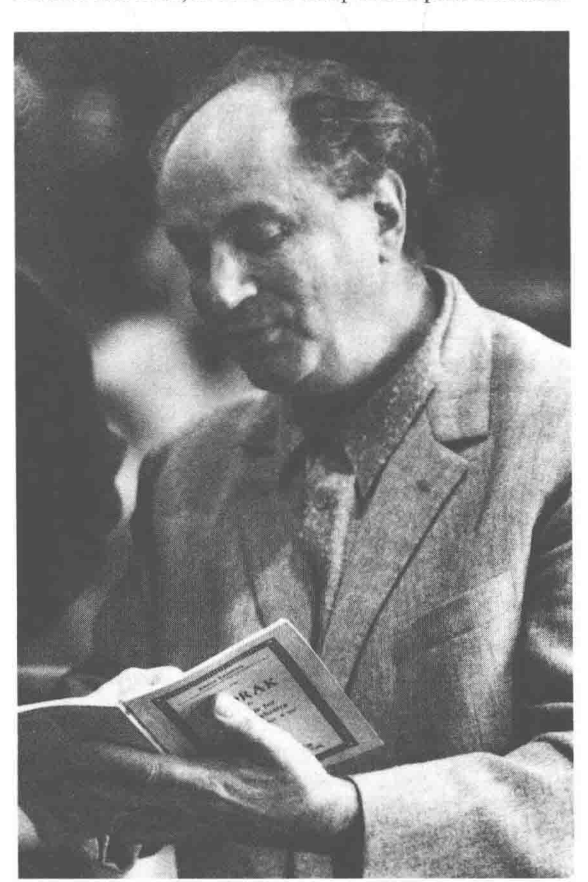
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B. Voldan: *Skladby Jana Kubelíka* [Jan Kubelík's compositions] (Prague, 1933)
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H. Doležil: *Mistr houslí Jan Kubelík* [Jan Kubelík: master of the violin] (Prague, 1941)
J. Dostál, ed.: *Jan Kubelík* (Prague, 1942) [incl. list of works and discography]
J. Creighton: *Discopaedia of the Violin* (Toronto, 1974, 2/1994)
J. Vratislavský: *Jan Kubelík* (Prague, 1978)
F. Žídek: *Čeští houslisté tří století* [Czech violinists of three centuries] (Prague, 1982), 134–43

GRACIAN ČERNUŠÁK, ALENA NĚMCOVÁ

Kubelík, Rafael (Jeronym) (*b* Býchory, nr Prague, 29 June 1914; *d* Lucerne, 11 Aug 1996). Swiss conductor and composer of Czech birth, son of the violinist JAN KUBELÍK and Countess Marianne Csaky-Szell. At an early age he showed exceptional promise on both the piano and the violin, and at 14 entered the Prague Conservatory, studying those two instruments, composition and conducting. At 19 he made his début as a conductor with the Czech PO, to which he was appointed two years later, bringing it to Britain in 1937 and 1938. He was musical director of the Brno Opera (where he gave the Czech première of *Les Troyens*) from 1939 to 1941, when the Nazis closed the theatre, whereupon he returned to Prague and the Czech PO as its chief conductor. He held this post until 1948, when because of the communist takeover he decided to defect while at the Edinburgh Festival to conduct *Don Giovanni*. After refusing offers from the

BBC (where he was much liked), he accepted the position of musical director of the Chicago SO, but resigned after three years, having been savagely attacked not, as has often been claimed, for having too limited a repertory but, on the contrary, for introducing too many (about 60) new works, for demanding exhaustive rehearsals and for engaging several black artists. He toured the USA with the Concertgebouw Orchestra, had a brilliant success with Janáček's *Kát'a Kabanová* at Sadler's Wells in London in 1954, and the following year was nominated musical director of Covent Garden. There he gave local premières of *Les Troyens* (1957) and Janáček's *Jenůfa* (1956) and notable performances of, among others, *Otello* and *Die Meistersinger von Nürnberg*, and declared a policy of concentrating on a resident company singing in English.

Virulent attacks by Beecham on the Covent Garden management and its engagement of foreign conductors led him to withdraw and devote himself to symphonic work, conducting and recording with the Vienna PO, Israel PO, Boston SO and other orchestras. A large number of recordings (including acclaimed sets of the Mahler symphonies and the Dvořák tone poems) were made with the Bavarian RSO, whose principal conductor he became in 1961. Kubelík's 18 years in this appointment were the happiest and most fruitful of his career: besides public appearances, he took the orchestra on various foreign tours. In 1967 he became a Swiss citizen, and acted as adviser to the Lucerne Festival. In addition to his Munich activities, in 1973 he accepted the post of musical director of the Metropolitan Opera; but the general manager who had appointed him died before he arrived, and finding conditions unacceptable he resigned less than a year later. Increasing ill-health, particularly arthritis, forced him to give up his Munich post (he had to break off during a performance of Mahler's Ninth Symphony), and in 1985 he virtually retired from conducting, though in 1990 he made a courageous appearance with the Czech PO at the Prague Spring (which, years before, he had helped to found) in Smetana's *Má vlast*. He was showered with honours from many countries.



Rafael Kubelík, 1969

Kubelík was perhaps most at ease in the symphonic repertory, in particular the symphonies of Schumann and Brahms (all of which he recorded) and the works of his fellow-countrymen (Martinů, Janáček etc.) and of Mahler, which suited his romantic, rhythmically flexible approach. He gave the premières of several works by Martinů, Martin's *6 Monologe aus 'Jedermann'* (1949) and Schoenberg's *Die Jakobsleiter* (1961). He was greatly respected and liked by orchestras everywhere, though it was sometimes felt that he talked too much at rehearsals. As a composer in a neo-Romantic idiom his output included the operas *Veronika* (1947, Brno), *Cornelia Faroli* (1972, Augsburg), *Daybreak*, *Císařovy nové šaty* ('The Emperor's New Clothes') and *Květinky malé Idy* ('The Flowers of Little Ida'); three requiem settings, a *Stabat mater* and an *a cappella* mass; three symphonies and other orchestral works; concertos for violin and cello; six string quartets, a piano trio, piano sonatinas and songs. He married the violinist Lála (Ludmila) Bertlová in 1942 and the soprano Elsie Morison (who had sung *The Bartered Bride* with him in London) in 1963.

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J. Holmes: *Conductors on Record* (Westport, CT, 1982)

R. Temple Savage: 'A Voice from the Pit', *Opera*, xxxviii (1987), 25–9

LIONEL SALTER

Kubička, Víazoslav (*b* Bratislava, 11 Oct 1953). Slovak composer. He studied composition with Pospíšil at the Conservatory in Bratislava (1970–75) and then with Cikker at the Academy of Music and Dramatic Art (until 1980). From 1979 to 1991 he was classical music editor with Czechoslovak Radio, Bratislava, and Dramaturg of the station's Experimental Studio. In 1991 he founded a private recording studio.

Kubička's career as a composer has developed along coherent lines. In early works he was inspired mainly by Janáček, Stravinsky and Zeljenka. His technique relies on strong, rhythmical motifs subjected to gradual transformations, while the forms of his works are characterized by laconicism and brevity, often causing fragmentariness. He displays a predilection for chamber music, especially piano pieces, though he has also written important works for orchestra and in the electronic medium. In a technical as well as aesthetic sense, many of his works are inspired by the visual arts. His *Fantázia* for flute and piano was placed ninth at the 1981 UNESCO International Rostrum in Paris.

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(*selective list*)

Orch: Dramatická predohras [Dramatic Ov.], op.3, 1980; Dozrievanie [Ripening], ov, op.26, 1984; Fantázia, op.36, vc, orch, 1985; Hpd Conc., op.39, str, 1986; B Cl Conc., op.63, str, 1989; Fantázia-koncert, op.64, 2 vn, str, 1989; Jesenná hudba [Autumn Music], op.73, vn, str, 1990

Chbr and solo inst: Fantázia, op.1, fl, pf, 1979; Qnt, op.18, cl, vn, va, vc, pf, 1982; Úsilie [Effort], op.14, 2 cl, 1982; Cesta [Way], op.20, cl, vc, pf, 1983; Volanie [Calling], op.15, cl, pf, 1983; Capriccio, op.25, hpd, 1984; Jesenná sonáta, op.24, vn, pf, 1984; Qnt, op.23, fl, ob, vc, bn, cimb, 1984; Rozlúčka, op.34, str qt, 1985; Sonata, op.35, vc, pf, 1985; Trio 'Goya', op.33, fl, vc, cimb, 1985

Vocal: 2 oslovenia [2 Addresses] (K. Belicová, C. Baudelaire), op.5, S, pf, 1980; Je ticho už [Everything is Silent Now], op.22, S, tape, 1984; Satyr a nymfa, op.32, S, cl, tape, 1985

Other el-ac: Venované Musorgskému [Dedicated to Musorgsky], op.7, 1981; ... a plakal by aj kameň [... and even the stone would weep], op.10, 1982; Cesta [Way], 1991

For children: Poďte so mnou do lesa [Come with Me to the Wood], op.12, pf, 1982; 5 príbehov [5 Stories], op.11, pf, 1982; Malé more [Little Sea], op.17 , pf, 1983; Cyklus skladieb [Cycle of Pieces], op.29, cl, pf, 1985; Cyklus skladieb, op.31, a sax, pf, 1985

Principal recording companies: Centre for Electroacoustic and Computer Music (Bratislava), Opus

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J. Půriš and V. Godár, eds.: 'Slovenská elektroakustická hudba', *SH*, xxii (1996), 1–2

VLADIMÍR GODÁR

Kubik, Gail (Thompson) (*b* South Coffeyville, OK, 5 Sept 1914; *d* West Covina, CA, 20 July 1984). American composer. At the age of 15 he won a full scholarship to the Eastman School, where he studied the violin with Samuel Belov and composition with Bernard Rogers and Edward Royce (1930–34). He then continued his compositional studies with Sowerby at the American Conservatory in Chicago (MM, 1935) and with Piston and Boulanger at Harvard University (1937–8). After serving as staff composer and programme adviser for NBC radio in New York (1940–41) and music consultant to the Office of War Information film bureau (1942–3), he joined the First Motion Picture Unit of the US Army Air Corps. He remained there until 1946, gaining a reputation as one of the foremost composers for wartime documentaries. His receipt of the Rome Prize in 1950 inaugurated the first of two long periods spent in Europe (1950–55, 1959–67). From 1970 until his retirement in 1980 he was composer-in-residence at Scripps College in Claremont, California. His awards include two Guggenheim Fellowships (1944, 1965) and the Pulitzer Prize, which, as the youngest recipient to date, he won for his Symphony Concertante in 1952. His Second and Third Symphonies were commissioned respectively by the Louisville Orchestra and the New York PO.

Kubik's music, though often dissonant, remains essentially tonal, notable for its rhythmic vitality and virtuosity as well as its fine craftsmanship and orchestration. Equally adept at writing for the concert hall as for broadcast media, he derived many of his concert works from his scores for film, radio and television. For much of his career he was considered a modernist: the trenchant idiom of his music for William Wyler's film *The Desperate Hours* led the studio, Paramount, to cut much of it and, in an unprecedented gesture, return the music rights to him. In later life, however, he felt ill at ease with changing musical styles, and his attempts to come to terms with the 12-note technique meant that he composed little between 1959 and 1967. His finest work is to be found in his film scores, vocal compositions and chamber music.

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Dramatic: Puck: a Legend of Bethlehem (radio score), 1940; Thunderbolt (film score), 1945; A Mirror for the Sky (folk op), 1946; C-Man (film score), 1949; Gerald McBoing-Boing (film score), 1950, concert version for nar, 9 insts, perc, 1950; The Miner's Daughter (film score), 1950; The Desperate Hours (film score), 1955; The Silent Sentinel (TV score), 1958

Orch: Variations on a 13th-Century Troubadour Song, 1935, rev. 1937; Vn Conc., 1939–40, rev. 1941; Scherzo, 1941; Folk Song Suite, 1941–4; Memphis Belle, spkr, orch, 1944; Sym no.1, E♭, 1947–9; Sym. concertante, pf, va, tpt, orch, 1951, rev. 1953; Thunderbolt Ov., 1953; Sym. no.2, F, 1954–6; Sym. no.3, 1956; Scenes, 1964; Prayer and Toccata, org, chbr orch, 1969; Pastorale and Spring Valley Ov., 1947 and 1969–73

Band: Stewball, 1942; Fanfare and March, 1945; Fanfare for One World, 1947

Vocal: In Praise of Johnny Appleseed (V. Lindsay), B-Bar, chorus, orch, 1938, rev. 1961; Litany and Prayer, male chorus, brass, perc, 1943–5; Boston Baked Beans: a New England Fable, S, Bar, cl, tpt, pf, db, 1950; Fables in Song (T. Roethke), Mez/Bar, pf, 1950–69; A Christmas Set (medieval), chbr chorus, chbr orch, 1968; A Record of our Time (cant.), nar, chorus, orch, 1970; Scholastica, unacc., 1972; Magic, Magic, Magic!, A, chbr chorus, chbr orch, 1973–6

Chbr and solo inst: Trivialities, fl, hn, str qt, 1934–6; Pf Trio, a, 1934; Celebrations and Epilogue, pf, 1938–50; Song and Scherzo, 2 pf, 1940, rev. 1961; Pf Sonatina, 1941; Sonatina, vn, pf, 1941; Sonata, vn, pf, 1947; Divertimento no.1, 13 players, 1958; Divertimento no.2, 8 players, 1958; Intermezzo: Music for Cleveland, pf, 1967; Music for Bells, handbells, 1969; 5 Theatrical Sketches (Divertimento no.3), pf trio, 1970–71; Sym., E♭, 2 pf, 1979 [based on Sym. no.1]

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ALFRED W. COCHRAN

Kubik, Gerhard [Akaning'a] (*b* Vienna, 10 Dec 1934). Austrian ethnomusicologist. He took the doctorate in 1971 at the University of Vienna with a dissertation on Mukanda boys' initiation rites in eastern Angola and he was awarded the *Habilitation* in 1980 for his *Theory of African Music*, a collection of essays written between 1964 and 1977. He was appointed external lecturer at Vienna in 1970, lecturer in 1980 and subsequently professor; he was also appointed professor at the Institute for Ethnology and Africa Studies at the University of Mainz, associate of the Centre for Social Research at the University of Malawi and honorary fellow of the Royal Anthropological Institute of Great Britain. He has conducted fieldwork in 16 sub-Saharan countries beginning in 1959 and he extended his work in 1974 to Venezuela and Brazil: his research resulted in probably the most comprehensive collection of documented recordings of African and diasporic music, as well as of oral literature, ever compiled (over 26,000 items; see Kubik, 1968). His areas of research include oral literature, systems of traditional education, secret societies, mask construction and performance, African systems of ideographic writing, Bantu language cognition and the psychology of culture contact. In addition to publishing over 220 writings, he is also a member of the last surviving South African *kwela*

jazz band, Donald Kachamba's Kwela Band, in which he plays the clarinet and guitar.

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'The Structure of Kiganda Xylophone Music', *AfM*, ii/3 (1960), 6–30
Mehrstimmigkeit und Tonsysteme in Zentral- und Ostafrika: Bemerkungen zu den eigenen, im Phonogrammarchiv der Österreichischen Akademie der Wissenschaften archivierten Expeditionsaufnahmen (Vienna, 1968)
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'Unterricht im Yoruba-Trommeln: Alfons M. Dauer und meine Forschungen in Westafrika 1960', *... und der Jazz ist nicht von Dauer: Aspekte afro-amerikanischer Musik: Festschrift für Alfons Michael Dauer*, ed. B. Hoffmann and H. Rösing (Karben, 1998)

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A. Schmidhofer and D. Schuller, eds.: *For Gerhard Kubik: Festschrift* (Frankfurt, 1994) [incl. list of pubns and recordings, 605–25]

GREGORY F. BARZ

Kubík, Ladislav (*b* Prague, 26 Aug 1946). Czech composer. From 1963 to 1970 he studied composition under Hlobil and Pauer at the Prague Academy; as a postgraduate there he studied music theory with Janeček (1970–72) and continued his composition studies with Pauer (1980–85). From 1971 to 1983 he was editor and then editor-in-chief of the music department of Czechoslovak Radio in Prague. From 1983 to 1990 he served as general secretary of the Union of Czech composers. He has taught composition and orchestration at the Prague Conservatory (1973–6) and lectured on contemporary music at Charles University, Prague. In 1990–91 he was visiting scholar at the University of South Florida and the Florida State University, becoming a full professor of composition at the latter in 1992. In 1994 he was appointed president of the Czech-American Summer Music Institute, and has since founded and sponsored the biannual Ladislav Kubík International Prize in composition. He is the recipient of numerous awards, among them two UNESCO prizes (1974, 1978) and first prize of the International Franz Kafka Competition.

His works successfully combine new techniques such as aleatoricism and timbre music with traditional tectonic principles and motivic development with the aim of building communicative structures.

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(*selective list*)

Dramatic: Solaris (radio op, S. Lem), 1976; Zpěv člověka [Song of Man] (ballet fantasy), 1984
Orch: Sym. no.1, 1970; Pf Conc., 1974; Vn Conc., 1980; Conc. grosso, vn, pf, perc, str, 1987; Sym. no.2 after S. Dali: *Discovery*

of America, wind, perc, 1993; Conc., hpd, chbr orch, 1995; Jacob's Well, 1997; Pf Conc., 1999; Sinfonietta, chbr orch, 1999

Vocal: Nářek bojovníkovy ženy [The Lament of a Warrior's Wife] (trad. Vietnamese), S, chbr ens, 1974; Slova [Words] (J. Žáček, M. Procházková, M. Rúfus), Mez, small orch, 1982; Triptych (F. Kafka): The Way, Ct, chbr ens, 1993; The River in Spring, Mez, perc, 1996; In Night, Bar, chbr ens, 1997

Chbr and solo inst: 3 skladby [3 Pieces], pf, 1969; Str Qt, 1981; 2 episody [2 episodes], b cl, perc, pf, 1986; Str Qt, 1986; Pf Trio, 1987; Divertimento, 8 wind, 1988; The Late Afternoon of a Faun, fl, perc, 1992; Angels and Airplanes after paintings by Kandinsky, Lissitzky and Goncharova, ob, cl, bn, pf, 1994

Principal publisher: Panton

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J. Havlík: 'Orchestrální tvorba Ladislava Kubíka z let 1970–1980' [Kubík's orchestral works from the years 1970–1980], *HV*, xxiv (1987), 208–41

JAN DEHNER

Kubín, Rudolf (*b* Ostrava, 10 Jan 1909; *d* Ostrava, 11 Jan 1973). Czech composer. He studied the cello with Julius Junek and composition with Hába at the Prague Conservatory (1924–9). In 1929 he joined the Prague RO as a cellist and from 1935 he worked alternately in Ostrava and Brno as music director of Czech Radio. After World War II he helped found the Ostrava branch of the Czech Composers' Union, and was its first president (1949–55). He also took part in the establishment of the Ostrava Higher Music Teaching College (which he directed in 1953–4), later re-formed as the conservatory, where he was director in 1958–60. Kubín was further involved in forming the Ostrava State PO (later renamed the Janáček PO) in 1954.

Beyond its stylistic variety Kubín's music exhibits two characteristic traits: direct, folk-like melodic invention and a concern for expressiveness that is sometimes allowed to overrule formal dictates. His early works, influenced by Hába, employed quarter-tones and also took ideas from contemporary dance music. His interest in light music was reflected in his musical comedy *Letní noc* ('Summer Night'), the first Czech radio opera. The 1930s brought a change to a style marked by Expressionism and by the work of Stravinsky, Hindemith, Honegger and Janáček. Kubín's music of this time is harsh, impulsive and rhythmically emphatic; a fine example is the Symfonietta (1936). His postwar works are simpler and tend to synthesize his earlier techniques; they are also touched by the socialist-realist aesthetic, notably in the cycle of symphonic poems *Ostrava* and the opera *Naši furianti* ('Our Swaggerers'). The latter's Smetana-like style, realism and folk-like musical language were intended to make it as appealing as possible to a working-class audience.

Among his operetta and folk operas *Děvčátko z kolonie* ('The Girl from the Mining Settlement', 1942) was especially successful. After the première of the revised version (10 September 1955) some of its songs became popular and were published and recorded separately.

WORKS
(*selective list*)

OPERAS

Žena, která zdělila muže [The Woman who did down Men]/Ženich z prérie [The Bridegroom from the Prairie] (operetta, 3, F. Lašek and F. Balej), Prague, Vinohrady Comic Opera, 29 March 1930

Tři mušketýři [The Three Musketeers]/Královnin náhrdelník [The Queen's Necklace] (musical comedy, 3, K. Musil and V. Nečas, after A. Dumas), Prague, Uranie, 19 April 1931

Letní noc [Summer Night] (radio op, 1, M. Kareš), 1931, Czech Radio, 26 Sept 1931

Kavalír [The Cavalier] (operetta, 3, L. Pohl), 1932, unperf.

Cirkus života [Circus of Life] (operetta, 3, Kareš), Prague, Big Operetta, 15 May 1933

Děvčátko z kolonie [The Girl from the Mining Settlement] (operetta, 3, V. Poláček and V. Ruml), Ostrava, Moravian-Silesian, 22 March 1942, rev. (lib. by K. Melichar-Skoumal), Ostrava, 10 Sept 1955

Naši furianti [Our Swaggerers] (comic op, 3, Pohl, after L. Stroupežnický), 1942–3, rev. version, Ostrava, 18 Sept 1949

Selský kníže [The Village Prince] (operetta-burlesque, 3, Pohl), Prague, Comic Opera, 10 April 1947

Koleje mládí [The Ways of Youth] (play with song and dance, 2, J. Plachetka), Brno, Reduta, 15 Sept 1949

Pasekáři [People of the Glades] (operetta, 3, Kubín, M. Vyoral and A. Koreček, after F. Sokol-Tůma), 1950–51, rev. version, Ostrava, State, 30 April 1954

OTHER WORKS

Orch: Česká předehra [Czech Ov.], 1932; Symfonietta, orch, org, 1936; Zpěv uhlí [Song of the Coal], sym. ov., 1936; Koncertantní symfonie, 4 hn, orch, 1937; Trbn Conc., 1937; Cl Conc., 1939; Vn Conc. no.1, 1940; Accdn Conc., 1950; Ostrava: Vítězství [Victory], Maryčka Magdónova, Ostrava, V Beskydách [In the Beskydy Mountains], Ocelové srdce [Steel Heart], sym. poems, 1950–51; Julius Fučík, ov., 1953; Vn Conc., no.2, 1960; Tuba Concertino, 1962; Vzpomínka [Reminiscence], sym., 1968

Cants.: Jáma Pokrok [The 'Progress' Mine] (A. Vojkůvka), 1937; Píseň o domovině [A Song of the Homeland] (V. Martínek), 1938; Ze tmy na světlo [From Darkness to Light] (V. Závada), 1949

Songs and song cycles: Ostrava (P. Bezruč), Bar, male chorus, orch, 1932; Zpěvy staré Francie [Songs of Old France] (J. Tiersot), S, small orch, 1944; Zpěvy anglických havířů [Songs of the English Miners] (A.L. Lloyd), 1v, pf, 1957; Stojí za to žít [It's Worth Living For] (E.F. Burian), T, pf, 1958; Zpěvy albánského lidu [Songs of the Albanian People], 1v, pf, 1958; Zpěvy polských horníků [Songs of the Polish Miners] (A. Dygacz), 1v, pf, 1959

Chbr and solo inst: Suite no.1, 1/4-tone pf, 1925; Fantasie no.1, 1/4-tone pf, 1926; 5 Pieces, vc, 1/4-tone pf, 1926; Fantasie no.2, 1/4-tone pf, 1927; Pf Pieces, 1/4-tone pf, 1927; Suite no.2, 1/4-tone pf, 1927

Principal publishers: Panton, State Publishing House, Supraphon

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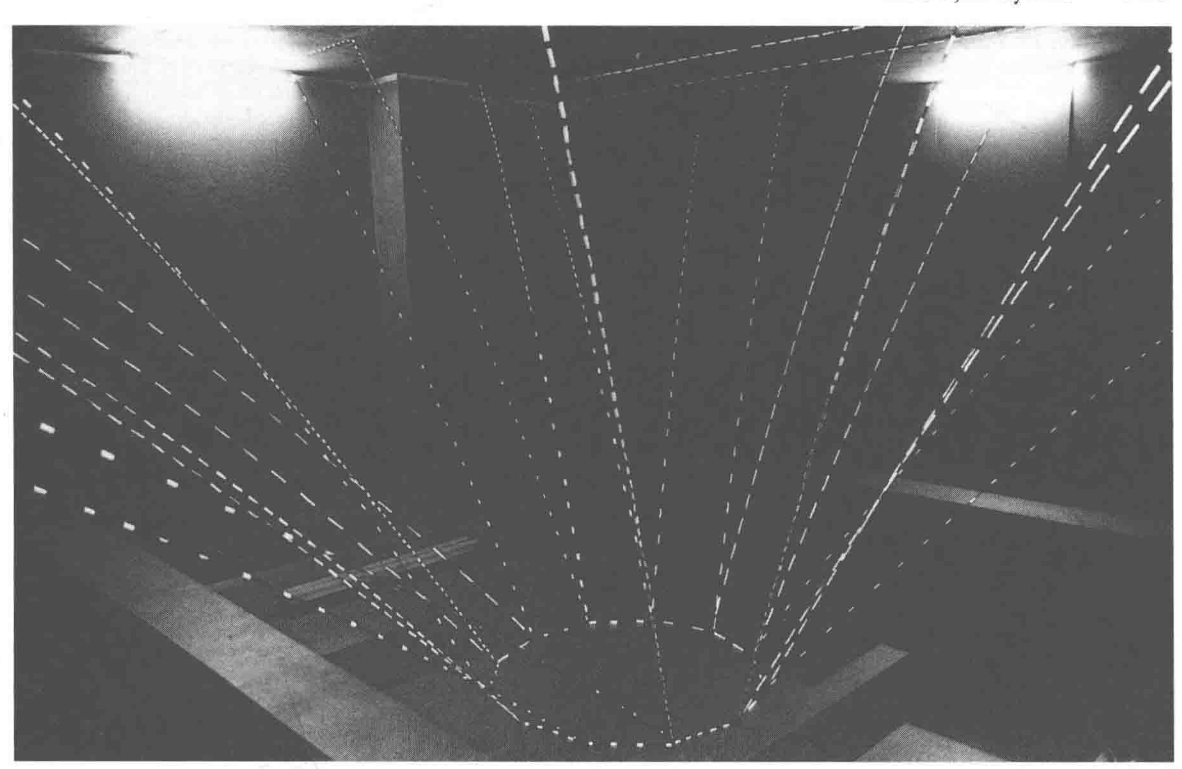
V. Gregor: *Rudolf Kubín: obraz života a díla* [Kubín: a picture of his life and work] (Ostrava, 1975)

V. Gregor: 'Hornické inspirace Rudolf Kubína' [Miner inspiration in Rudolf Kubín], *OM*, iii (1971), 147–54

R. Smetana, ed.: *Dějiny české hudební kultury 1890–1945* [The history of Czech musical culture 1890–1945], ii (Prague, 1981), 241–2, 251 [incl. further bibliography]

OLDŘICH PUKL, HELENA HAVLÍKOVÁ

Kubisch, Christina (*b* Bremen, 31 Jan 1948). German composer and sound-installation artist. She studied at the Akademie der Bildenden Künste in Stuttgart (1967–8) and at the Musikhochschulen in Hamburg, Graz and Zürich (1969–74). In 1974 she moved to Milan, where she studied at the Milan Conservatory with Donatoni and Paccagnini. In performance events of the 1970s she began to integrate spatial areas and unusual performance techniques. After studying electrical engineering at the technical institute in Milan (1980–81), she concentrated on sound installations and sound sculptures, working with electro-magnetic earphones that interact with electric cables to depict the history and structure of spaces. Lighting has played an important role in her works from 1986 (see illustration). In 1991 she began to use solar energy, increasing the fluidity of transitions between the visible and the audible, the natural and the technological. She has taught at art colleges in Münster, Berlin and Paris (from 1990) and was appointed professor of music at the Hochschule für Bildende Künste, Saarbrücken, in 1994. Her many honours include membership in the Berlin Akademie der Künste (from 1997) and the Heidelberg Prize for Women Artists (1999).



Christina Kubisch's sound installation 'Klangzelt', Gesellschaft für Aktuelle Kunst, Bremen, 1987

WORKS
(*selective list*)

Single installations: Christina Kubisch, Milan, 1976; Kubisch und Plessi, Aachen and Antwerp, 1978; A History in Soundcards, La Spezia, 1979; Modern Art Galerie, Vienna, 1979; Ecoutez le murs, Lyons, 1981; Retroscena – un percorso magnetico, Milan, 1982; On Air, Monte San Savino, 1984; Senteiri magnetici, Morimondo, 1984; Klanginstallationene, Bremen, 1985; Magnetic Air, Vercelli, 1985; Iter magneticum, Berlin, 1986; Soundscape, Amsterdam, 1986; Planetarium, Eindhoven, 1987; Kraterzonen, Berlin, 1988; Landscape, Canada, 1989; Orte der Zeit, Schwäbisch Hall and Munich, 1989; Grenzgänge, Heilbronn, 1990; Landschaft, Kassel, 1990; Magnetic Forest, Kyoto, 1991; Music Between Parallel Wires, Japan, 1991; Nachzeit, Berlin, 1991; ALBA, New Zealand, 1992; Colunas sonoras, Munich, 1992; Natura morte, Berlin, 1992; The True and the False, Tokyo, 1992; Azur, Neuenkirchen, 1993; consecutio temporum I–III, Kleve, Berlin and Rio de Janeiro, 1994; Watching Out, London, 1994; Acht Säulen und ein Raum, Ulm, 1996; Zwischenräume, Saarbrücken, 1996; Dodici luci e undici suoni, Rome, 1997; Über die Stille, Bremen, 1997; Mausoleum, Berlin, 1998

Groups of installations: Frauen, Kunst – Neue Tendenzen, Innsbruck, 1975; Foto e idea, Parma, 1976; 02 23 03, Montreal, 1977; Künstlerinnen International von 1877–1977, Berlin, 1977; European Artists, New York, 1978; materializzazione del linguaggio, Venice, 1978; Audio Scene, Vienna, 1979; Sprachen jenseits von Dichtung, Münster, 1979; Für Augen und Ohren, Berlin, 1980; Das graphische Bild von Musik, Vienna, 1980; Eine Nacht in der Oper, Graz, 1981; Aperto, Venice, 1982; Voix et son, Paris, 1982; aktuell '83, Munich, 1983; Geo d'arta, Vienna, 1983; Installation und Performance im Stadtraum, Münster, 1984; Alles und noch viel mehr, Berne, 1985; Gaudeamus Music Week, Amsterdam, 1985; Ein anderes Klima, Düsseldorf, 1986; Muziek Aktuel, The Hague, 1986; Animal Art, Graz, 1987; documenta 8, Kassel, 1987; Audiowerkstatt, Berlin, 1988; Stanze del Tempo, Milan, 1988; ars viva, Hamburg, 1989; Blau, Bauhaus, Dessau, 1992; Die sehnsucht der elektronischen Medien nach der Natur, Schwäbisch Gmünd, 1992; Achetas Space, Athens, 1993; Donaueschinger Musiktage, 1993; Memento, Prague, 1994; Poiesis, Hamburg, 1994; Prison Sentences, Philadelphia, 1995; Sound Art '95, Hanover, 1995; Kunst im Kasten, Berlin, 1996; sonambiente – festival hören und sehen, Berlin, 1996; Donaueschinger Musiktage, 1997; in medias res, Istanbul, 1997; Kunst unter Tage, St Ingbert, 1998; post naturam – nach der Natur, Münster and Darmstadt, 1998; Sound Art in Germany, Sydney, 1998

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M. Helmig, ed.: *Klangportraits* 6 (Berlin, 1991)

BETTINA BRAND

Kubo, Mayako (*b* Kobe, 5 Dec 1947). German composer of Japanese birth. She studied composition in Vienna with Haubenstock-Ramati and in Germany with Lachenmann. In 1985 she settled in Berlin. Her compositional style shows the influence of her piano training (in Tokyo and Vienna) and her study of electro-acoustic music. A renunciation of stylistic unity, characterized by changes from one medium or genre to another, is central to her musical aesthetic. Her works often contain references to literature, current events and biographical material, and quote from German and Japanese folksong, Viennese waltzes and other musical sources. Some of her compositions are emphatically experimental, employing unconventional performance techniques to produce 'noise'.

An analysis of structurally and socially conditioned violence is a common thread running through Kubo's works. In radio plays such as *Ich bin 99 Jahre alt* (1988), she uses speech to comment on social development; in the *Klavierstück für zwei Hände 'Das Lied vom armen Mann'* (1980) and *Yasuko II* (1996), borrowed folk material helps to illustrate the violence to which people are exposed in different societies. Her output also contains a number of compositions, including *Studie für Fingerhut* (1986)

and the opera *Rashomon* (1994–6), that expose rape as the worst abuse of power.

WORKS
(*selective list*)

DRAMATIC

Radio plays: Was ist für Sie Elektronische Musik?, 1977, collab. K. Abe; Ich bin 99 Jahre alt, 1988; Mother, Children, Lovers, People II, 1988; Vater! Gesang einer verlerene Figur, 1992

Other: Spinnfaden (ballet), chorus, orch, 1979–80; Mothers, Children, Lovers, People I (ballet), tape, 1981–2; Schweigen (chbr op, prol, 3 scenes), 1v, ens, 1983–4; Montaru 3b, 2 actors, fl, vn, sax, perc, 1989; Rashomon (op, 2, Kubo, after R. Akutagawa: *Im Dickicht*), 1994–6, Graz, 29 Sept 1996

INSTRUMENTAL

Orch: Arachnoidea, 1980; Umsteigen, 4 str qt, str, 1981; Pf Conc., 1985–6; Röslein, Röslein, orch, vn obbl, 1993; Yasuko II, chbr orch, 1996

Chbr and solo inst: Aktionen, fl, pf, 1978; Suite Sumi-e, str qt, 1978–9; In und Yo, fl, ob, cl, vn, vc, 2 perc, 1979; Miniatur I, ens, 1982; No.91 Vorspiel-Nachspiel, cl, b cl, 1983; Le mie passacaglie, 2 gui, 1984; Mythos der Kopierer, 5 pfmrs, 1988; Auf den Sa(e)iten, gui, str qt, 1989; Musikalische Landschaft I 'Natur', sax, trbn, 2 gui, perc, 1989; La suite ritrovata, Baroque lute, 1990; Ich kann es aber durch Töne, 2 fl, 1991; Versuch über den Turm von Pisa mit einem Nachspiel, 2 gui, 1992; 5 Mauer-Frag., fl + pic + b fl, cl + b cl, vn, va, vc, pf, 1994; Yasuko I, fl, basset-hn, 1995; Schachspiel für 16 junge Musiker, 2 fl, 2 rec, 2 vn, 2 gui, 8 accdn, 1996

Pf: Studie für Fingerhut, 1986; Berlinisches Tagebuch, 1990; Tableaux für junge Pianisten, 6 hands, 1991; Tokyo-Notizen, 4 hands, 1993

VOCAL

Yogi, chorus, 1979; Masago-Lieder (R. Akutagawa), Mez, chbr ens, 1992; Dokoedemo, S, vn, 1993; 2 italienische Lieder, S, pf, 1993; Imakosowa – Brich auf! (D. Kunikida), S, ww, perc, pf, 1995; 6 Volkslieder (E. Herbeck), A, perc, 1995–6; Ritual für Träume, S, shō, 1996

ELECTRO-ACOUSTIC

Iterum meditemur for Hiroshima, trbn, tape, 1978; Bach-Variationen, 8-track tape, 1980; Klavierstück für zwei Hände 'Das Lied vom armen Mann', pf, perc, tape rec, 1980; Bach-Variationen, improvising inst, tape, 1982–4; Musikalische Landschaft II 'Stadtmusik', sax, trbn, vn, gui, perc, tape, 1989; Am Fenster, 2 fl, 2 voicetriggers, 1990; Tanz der zwölf Kimonos, 3 dancers, sax, perc, live elecs, 1991

Principal publishers: Ariadne, Breitkopf & Härtel, Verlag Neue Musik

CHRISTIAN SCHEIB

Kučera, Václav (*b* Prague, 29 April 1929). Czech composer, musicologist and administrator. In 1948 he entered Charles University, Prague, to read musicology, music teaching and aesthetics; he then spent five years in Moscow (1951–6) studying composition with Shebalin at the conservatory and musicology with R.I. Gruber and Tsukkerman. On his return he was appointed head of the department of foreign music at Czech Radio in Prague, moving in 1959 to take charge of the department for the study of contemporary music in the Union of Czech Composers. From 1962 to 1969 he worked in the institute for musicology of the Czechoslovak Academy of Sciences, and in 1969 he was made general secretary of the Union of Czech Composers. In 1975 he was appointed to the chair of composition at the Prague Academy of Musical Arts (AMU), becoming professor in 1988.

During the 1950s his music was deeply influenced by folklore and retained close links with Romanticism. He became acquainted with the new music of western Europe in the mid-1960s, and this changed his development. From that time he made considerable use of electronic means, working at the electronic music studio of Czech Radio in Plzeň. His work from the end of the 1970s and early 80s is characterized by transparency and simplified form and means of expression, all of which has strengthened the monumental nature of his work. This shift is also evident from his choice of subject matter, dominated now by an interest in Czech history and culture. In the 1980s Kučera turned increasingly towards vocal genres. He is recipient of the Queen Marie-José prize (1970, for *Obraz*, 'Picture'), the Italia Prize (1972, for *Lidice*) and the award of the Union of Czech Composers (1983, for the string quartet *Vědomí souvislostí*, 'Consciousness of Continuities').

He has given papers at international television conferences in Prague (1985, 1986).

WORKS
(*selective list*)

ORCHESTRAL

Sym., 1962; Krysař [The Pied Piper], fl, 2 chbr orch, 1969; Obraz [Picture], pf, orch, 1966–70; Salut, 1975; Operand, chbr orch, 1979; Život bez chyby [Life without Fault] (ballet, 1, V. Jindrová), 1979; Avanti, 1981; Balada a romance, chbr orch, 1984; Concierto imaginativo, gui, str, 1994; Criterion, 1997; Guitariana, gui orch/gui qt, 1997; Vzývání radosti [Invocation of Joy], gui orch/gui qt, 1997; Hovory důvěrné [Intimate Conversations], double concertino, b cl, pf, str, 1998

VOCAL

Modrá planeta [The Blue Planet], male chorus, 1964; Amoroso (cycle), Mez, fl, hp, 1975; Orbis pictus, chorus, ancient insts, 1975; Zpívéme o jara [Singing about Spring] (M. Florien), children's chorus, 1977; Galantní písně [Gallant Songs] (V. Lucemburský), Mez, fl, cl, va, 1978; Catharsis (W. Shakespeare), S, chbr ens, 1979; Pták [The Bird] (V. Závada), spkr, str qt, mar, 1983; Maluje malíř [The Painter is Painting] (J. Brukner), children's chorus, 1984; Hořké a jiné písně [Bitter and Other Songs] (J. Kainar), S, pf, 1986; Vážná chvíle [A Serious Hour] (R.M. Rilke), S, gui, 1986; Svoboda [Freedom] (P. Eluard), male chorus, 1991; Son 3 notti che non dormo, children's chorus, pf, 1994; Pax et libertas (Kučera), chorus, 1996

OTHER WORKS

Chbr and solo inst: Dramas, 9 insts, 1961; Protests, vn, pf, tmp, 1963; Genesis, fl, hp, 1965; Hic sunt homines, pf qt, 1965; Spectra, dulcimer, 1965; Diptychon, fl, b cl, pf, perc, 1966; Duodrama, b cl, pf, 1967; To Be, perc qt, 1968; Invariant, b cl, pf, tape, 1969; Argot, brass qnt, 1970; Scenario, fl, vn, va, vc, 1970; Diario, gui, 1971; Taboo a due boemi, b cl, pf, perc, 1972; Manifest jara 'Na parnět prazskélo Května 1945' [Spring Manifesto 'In Memory of Prague May 1945'], 4 players, 1974; Vědomí souvislostí [Consciousness of Continuities], str qt, 1976; Aforimy [Aphorisms], vn, pf, 1978; Epigramy [Epigrams], vn, vc, 1978; Horizonty [Horizons], 5 players, 1978; Rosen für Rose, hp, 1980; Science Fiction, jazz qnt, 1980; Akvarely [Aquarelles], fl, gui, 1981; Capriccia [Capriccios] vn, gui, 1982; Kardiogramy, pf, 1983; Erupce [Eruptions], 5 vc, 1984; Novely, gui, 1984; Goghův autoportrét [Gogh's Self-Portrait], b cl, 1985; Prazské ritornely [Prague Ritornelles], b cl, pf, 1986; Předobrazy [Prefigurations] 'Homage to Hans Arp', gui, 1986; Ex abrupto, 2 perc, 1987; Duettina, ob, bn, 1988; Elegie, va, 1988; Pieter Breughel Inspirations, fl, b cl, pf, 1988; Consonanza, 2 ob, eng hn, 1990; Pastoralissimo, hn, 1990; Slavnosti Fantazie [Celebrations of Fantasy], 2 gui, 1991; Oraculum, b cl, hp, 1992; Arcades, trbn, pf, 1993; Ladění [Tuning], pf, 1994; Metathesis, b cl, pf, 1998; Mimesis, dulcimer, hp, 1998

Tape: Labyrinth, Pastorale, Spiral (ballet), 1968; Kinechromie, 1969; Lidice, radio fresco, 1972; Spartacus, 1976

Principal publishers: Panton, Supraphon

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ed.: *M.P. Musorgskij: Hudba života* (Prague, 1959) [correspondence, documents, etc.]

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Talent, mistrovství, světový názor [Talent, mastery, world view] (Prague, 1962)

'K problematice uměleckého obrazu v hudbě' [The problem of artistic depiction in music], *HV*, ii (1965), 553–66
'Variační proces jako transformace významových kvalit modelu', *Nové cesty hudby*, ii (1970), 183–215
with others: *Dějiny české hudební kultury 1890–1945* [History of Czech music culture 1890–1945], ed. R. Smetana, i (Prague, 1972)

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J. Doubravová: 'Zápas o současnost nikdy nekončí' [The struggle for contemporaneity never ends], *HRo*, xlii (1989), 242–5 [interview]
J. Havlík: 'Autorský večer V. Kučery a P. Ebena' [An evening with Kučera and Eben], *HRo*, xlii (1989), 205 only

OLDŘICH PUKL/JAROMÍR HAVLÍK (text), JAN LEDEČ (work-list, bibliography)

Kuchař [Kucharsch, Kucharz, Kucharž], **Jan Křtitel** [Johann Baptist] (*b* Choteč, nr Jičín, 5 March 1751; *d* Prague, 18 Feb 1829). Czech organist, composer and music teacher. He acquired his basic musical education in Vrchlabí with the cantor and organist A. Tham, and continued learning the organ at the Jesuit colleges at Königgrätz (now Hradec Králové) and Jičín. He completed his musical training with J.N. Seger in Prague, and became the organist of St Jindřich (1772–90). On 1 September 1790 he was appointed organist of the abbey church at the Premonstratensian Strahov monastery in Prague and held this post under the choirmasters Dlabač (1788–1807) and Strniště (from 1807) until his death. From about 1791 to 1797 he was also *maestro di cappella* of the Italian Opera in Prague. He was active as a teacher of singing, the piano and composition, and as a performer on the harpsichord, piano, musical glasses and mandolin. As an organist he performed in many public concerts, including the Prague performance of Haydn's *The Creation* (1800). His abilities as an organist were highly praised, particularly by J.G. Naumann. Kuchař's son Joseph, a Premonstratensian at Strahov (under the name Candidus), also played the organ and piano.

Kuchař was an important champion of Mozart in Prague (in *Don Giovanni* the words 'Si eccelente è il vostro cuoco' are referring directly to Kuchař ('cook' in Czech), who was a member of the Prague opera orchestra at the time of the première). He was the first to arrange vocal scores of Mozart's operas, starting with *Le nozze di Figaro* (advertised in June 1787). He also composed recitatives for an Italian version of *Die Zauberflöte* which was performed at the Nostitzsches Nationaltheater in Prague in 1794 and probably also in Dresden and Leipzig performances that year. Despite Kuchař's contemporary esteem, his extant compositions are not above average quality for the Classical period. Only a few of the organ fantasias and preludes are notable for their hints of early Romanticism.

WORKS

MSS mainly in CZ-Bm, Pk, Pnm, Pu

Org: Partita, *D-Bsb*; Fantasia, g, ed. in MAB, xii (1953, 3/1973); Fantasia, e, ed. M. Šlechta in *Oblíbené varhanní skladby* (Prague, 1970); Fantasia, d, ed. in MVH, xxi (1968, 5/1989); Fantasia, E♭, 1 movt ed. in MVH, xxi (1968, 3/1974); 4 preludes, ed. [C.F. Pitsch] in *Museum für Orgel-Spieler* (Prague, 1832–4), 1 ed. F. Bachtík and S. Jiránek in *Škola na varhany* (Prague, n.d.), 1 ed. Šlechta in *Organistae bohemici* (Prague, 1970, 2/1972); Fugue, a, ed. in *Museum für Orgel-Spieler* (Prague, 1832–4), *Škola na varhany* (Prague, n.d.), DČHP, no.153 (1958); Pastorella, D, ed. in *Organistae bohemici* (Prague, 1970, 2/1972), MVH, lvi (1991); [untitled], 1826, frag. *CZ-Pnm*; 2 concs., A (inc.), F (doubtful); others, lost

Vocal: O salutaris hostia, motet, org concertante; 3 gratulatory cants., incl. Cantata Miloni abbati, *CZ-Pnm*; Gratulatory song (B.J. Dlabač), for V. Raitolar, mayor of Nebušice, 1v; other sacred works, incl. arrs. of hymns, songs, org accs. for plainchant, some lost

Other: Balli tedeschi, orch [for A. Salieri: La grotta di Trofonio], Prague, 1785, also arr. hpd/pf; vocal scores of Mozart: Le nozze di Figaro, Il dissoluto punito (Don Giovanni) [also arr. str qt, *CZ-Bm*], Così fan tutte, Il flauto magico (Die Zauberflöte) [with recits], La clemenza di Tito; sonatas, pf 2/4 hands, lost; others, pf/glass harmonica/mand, lost

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G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* (Prague, 1815/*R*), ii, 148ff; iii, 258
P. Nettl: 'Der erste Klavierauszug des Don Giovanni', *Mitteilungen der Internationalen Stiftung Mozarteum*, no.16 (1956), 36–8
W. Schuh: 'Il flauto magico', *Umgang mit Musik* (Zürich, 1970, 2/1971), 22–36
Z. Pilková: 'Doba osvícenského absolutismu (1740–1810)' [The age of enlightened absolutism], *Hudba v českých dějinách: od středověku do nové doby* [Music in Czech history: from the Middle Ages to the modern era] (Prague, 1983, 2/1989), 211–84, esp. 218, 271–2, 278, 318
J. Pešková and T. Volek, eds.: *Mozartův Don Giovanni: výstava k 200. výročí světové premiéry v Praze 1787–1987* [Mozart's Don Giovanni: an exhibition to mark the 2nd centenary of the world première in Prague] (Prague, 1987)
V. Ptáčkova, ed.: *Mozartův Don Giovanni v Praze* (Prague, 1987)
J. Berkovec: *Musicalia v pražském periodickém tisku 18. století* [Music references in 18th-century Prague periodicals] (Prague, 1989), 106
V. Kyas: 'Otazníky nad Kuchařovým originálem: Brněnský klavírní výtah Mozartova Dona Giovanniho v úpravě J.K. Kuchaře' [Concerning Kuchař's source: the piano arrangement of Mozart's *Don Giovanni* by J.K. Kuchař], *OMm* xxiv (1992), 104–10 [the arr., not in Kuchař's hand, seems earlier than the Prague version]

MILAN POŠTOLKA

Küchler [Kücheler, Kichler, Kiechler], **Johann** (*b* Quedlinburg, 1738; *d* Mainz, 16 Jan 1790). German bassoonist and composer. According to Eitner, he spent seven years in France and six in the Palatinate, apparently in military bands. He was in Paris in the 1770s, and served as a composer and *musicien du roi* at the court in Versailles. In 1780 he became a supernumerary in the Hofkapelle in Bonn, and he received a post as court bassoonist there in 1781; his activity in Bonn apparently ended in 1786, though it was not until March 1788 that his name was removed from the court rolls (Braubach). He appeared in Paris in the 1780s, playing in the orchestra of the Concert Spirituel. On 1 January 1788 he was at the electoral court in Mainz as second bassoonist (his son Friedrich had already been first bassoonist there for two years). Küchler was a recognized instrumental composer in his own time, and his works lie within the stylistic range of the Mannheim school. He was famous mainly as a bassoon virtuoso in the 1780s, when both C.G. Neefe (in Cramer's *Magazin der Musik*, i, 1783/*R*, 386) and Forkel praised his playing.

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Orch: 1ère sinfonie concertante, orch/str qt (Paris, n.d.), lost; 3me sinfonie concertante, B♭, orch/str qt (Paris, n.d.); 2 syms. with obbl bn, cited in *FétisB*; Concerto a violino principale (Versailles, n.d.); Bn Conc., B♭, *D-SWl*

Chbr: 6 quatuors concertante, cl, vn, va, bn/vc [op.1] (Paris, 1773); 6 quartetti concertanti, str qt, op.4 (Paris, 1774); 6 Duos, 2 cl, op.4 (Paris, 1774); Str Trios, op.4 (Paris, 1777), lost; Str Qt (Paris, 1780 or 1781), lost; 6 quatuors, cl, vn, va, bn/vc, op.4 (Paris, n.d.); 6

trios concertants, 2 vn, b, op.3 (Paris, n.d.); 6 Duos, 2 vn, cited in *FétisB*

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ULRICH RAU

Kücken, Friedrich Wilhelm (*b* Bleckede, Hanover, 16 Nov 1810; *d* Schwerin, 3 April 1882). German conductor and composer. He learnt the piano at an early age and played chamber music at home before moving to Schwerin, where he studied thoroughbass with Friedrich Lührss, the piano with Paul Aron and George Rettberg as well as the violin and flute; he joined the theatre orchestra as second flautist, later becoming violist and first violinist. Due to the success of his song *Ach, wie wärs möglich dann* the Grand Duke Paul Friedrich von Mecklenburg-Schwerin invited him to court. In 1832 he went to Berlin for further instruction in counterpoint with Joseph Birnbach; he composed more songs, instrumental music and an opera *Die Flucht nach der Schweiz*, which was first performed on 26 February 1839. He studied counterpoint with Sechter in Vienna (1841–3) and was active in Switzerland before making a trip to Paris to study orchestration with Halévy and vocal writing with Bordogni. His best-known opera, *Der Prätendent*, was written in Paris and first performed in Stuttgart (1847). Kücken returned to Germany in 1847 and from 1851 until his retirement in 1861 held important conducting posts at the Stuttgart court theatre.

Kücken's reputation as a composer rests mainly on his solo songs and duets, which were performed in London, Paris and Moscow. Works such as *Das Mädchen von Juda* were especially popular in London, where his works were published by Wessel. He captured the mood of the text in the accompaniment (as in the strophic *Maurisches Ständchen*) or in folklike settings (*Herzallerliebstes Schatzerl* and *Gretelein*); other songs are characterized by more subtle harmonies (*Wasserfahrt*) or melodic simplicity (*Du bist wie eine Blume*). Besides his two operas, he also wrote choral works, piano pieces and other instrumental works.

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GAYNOR G. JONES

Kuckertz, Josef (*b* Würseln, nr Aachen, 24 Nov 1930; *d* Berlin, 25 March 1996). German ethnomusicologist. After studying choral conducting at the Rheinische Musikschule in Cologne, Kuckertz studied musicology from 1957 to 1962 at Cologne University with Karl Gustav Fellerer and Marius Schneider. He took the doctorate with Schneider in 1962 with a dissertation on Romanian *colinde* collected by Bartók. Subsequently he became assistant lecturer at the musicology institute at Cologne University, where he completed his *Habilitation* in musicology in 1967 with a work on form and melodic structure of south Indian music. He was appointed professor at the department of ethnomusicology of Cologne University in 1970, and in 1980 he became professor of comparative musicology at the Freie Universität, Berlin, a post he held until his death. He was also editor of the *Jahrbuch für musikalische Volks- und Völkerkunde* (1977–96) and *Beiträge zur Ethnomusikologie* (1980–96). He was awarded an honorary doctorate from the Pontificio Istituto di Musica Sacra, Rome, in 1986. The focal point of his research was the musical traditions of South Asia, particularly southern India, and the Middle East. Most of his fieldwork was conducted in India and in Iran. His work was largely concerned with melodic structures and the relationships between classical music, regional folk music and local 'tribal' music.

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HANS HEINRICH EGGEBRECHT/RÜDIGER SCHUMACHER

Kuckuck (Ger.). A bird-imitating ORGAN STOP (*Vogelgesang*).

Kučukalić, Zija (*b* Sarajevo, 25 Feb 1929). Bosnian-Hercegovinan musicologist. He graduated in art history (1953) and music history (1954) from Zagreb University, later specializing at the Sorbonne (1963) and Darmstadt. He studied with Dragotin Cvetko at Ljubljana University, gaining the PhD in 1968 with a dissertation on Serbian Romantic song. He worked briefly as a producer at Radio Sarajevo before joining the Sarajevo Music Academy (1957), rising to assistant professor (1961) and professor (1975). He was editor-in-chief of *Zvuk* (1967–86), and graduated in systematic musicology from Amsterdam University in 1987. In 1992 he moved to the Netherlands, where he became a freelance musicologist and lecturer.

His musicological interests include the music of the southern Slav peoples, and the aesthetics and phenomenology of music. His textbook on music appreciation, *Osnove muzičkog obrazovanja* (1966), has undergone numerous reprints and translations.

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ZDRAVKO BLAŽEKOVIĆ

Kuczynski, Paul (*b* Berlin, 10 Nov 1846; *d* Berlin, 21 Oct 1897). German composer. He studied with Bülow and Friedrich Kiel. By profession a banker, he was friendly with a number of musicians, especially Adolf Jensen, whose personality and music influenced him; he published Jensen's letters to him, *Aus Briefen Adolf Jensens* (Berlin, 1879). His connections with Bayreuth are reflected in his *Erlebnisse und Gedanken, Dichtungen zu Musikwerken* (Berlin, 1898). His compositions include vocal and instrumental works, and he was also said to be an excellent pianist.

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JOHN WARRACK

Kudryashov, Yury Vasil'yevich (*b* Kostroma, 9 Dec 1929). Russian musicologist. He graduated in 1962 from the Belorussian State Conservatory, Minsk, having studied with Mukharinskaya, and took the *Kandidat* degree in 1977 at the Leningrad Institute of Theatre, Music and Cinematography with a study on Webern. From 1982 to 1993 he held a senior post at the Institute (later the Zubov Institute for the History of the Arts, St Petersburg). Kudryashov is a specialist in both medieval and 20th-century music. He was the first scholar in the former Soviet Union to have his studies on Webern published; in his unpublished book *Ladovïye sistemï zapadnoyevropeyskoy muzïki XX veka* ('The Modal Systems of 20th-Century Western European Music', completed 1987), he analysed works by a wide range of composers, including Schoenberg, Messiaen, Golïshev, Vïshnegradsky, Penderecki, Ives and Cowell. He expanded Yavorsky's system of analysis based on the *lad* ('mode'), classifying them into several types: the *duoladovay tonikal'no-tsentralizirovannay model* ('tonic-centred dual modes') which belong to the diatonic system; the *atonal'nïy monolad* ('atonal single modes') created by tritones and seconds (these may be subdivided into those with a sense of tonic and those without); and the *sonorno-ladovïye sistemï* ('modal systems based on resonances').

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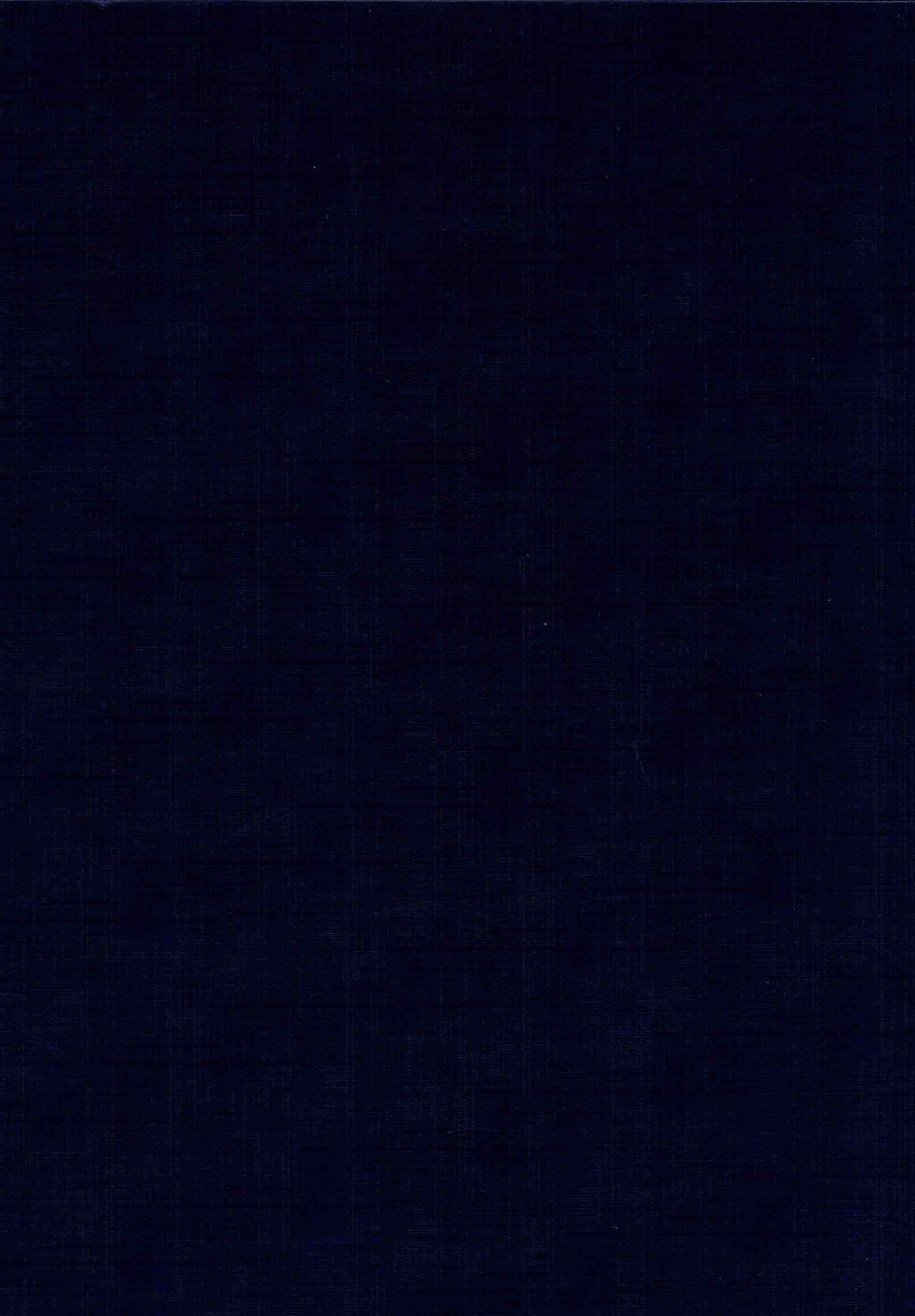
ANDREY YUR'EVICH KOLESNIKOV

Kuen, Johannes. *See* KHUEN, JOHANNES.

Kuerti, Anton (*b* Vienna, 21 July 1938). American pianist, teacher and composer, active also in Canada. He studied at the Cleveland Institute of Music with Arthur Loesser, and at the Curtis Institute in Philadelphia with Rudolf Serkin. His first appearance with an orchestra was in 1948, with the Boston Pops Orchestra. In 1957 he played with the New York PO and the Cleveland Orchestra, and the next year with the Philadelphia Orchestra. He began to perform regularly with the Toronto SO from 1961 and the Montreal SO from 1963, and made his British début with the LSO in 1965. In 1965 he became professor and pianist-in-residence at the University of Toronto.

His main repertory comprises Beethoven, Schumann, Schubert and Skryabin, but he also plays much Canadian music, and gave the first performances of Oskar Morawetz's Piano Concerto (1963) and Suite (1968), and S.C. Eckhardt-Gramatté's Piano Concerto (1967). He has appeared at music festivals worldwide, and is a founder-member of the Marlboro Trio and founder of the Festival of Sound, Ontario. In 1974–5 he recorded and performed in Toronto and Ottawa the complete Beethoven piano sonatas. Other recordings include the complete Schubert sonatas and the piano concertos of Mendelssohn. His compositions include a symphony *Epomeo*, a violin sonata, the *Linden Suite* for piano, works for cello and piano, two string quartets, a concerto for piano (1985), *Piano Man Suite* (1986) and a clarinet trio (1989). Kuerti, who became a naturalized Canadian, is also a prominent figure in Canadian political life.

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